

# **English II**

**Course No. 1001340**

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# English II

## Course No. 1001340

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# Unit 1: Integrating Technology—Using the Internet

## Unit Focus

### Reading Process

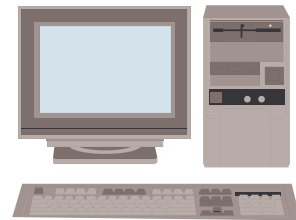
- **LA.910.1.6.1**  
use new vocabulary that is introduced and taught directly
- **LA.910.1.6.2**  
listen to, read, and discuss familiar and conceptually challenging text

### Literary Analysis

- **LA.910.2.2.3**  
organize the information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining)

### Writing Process

- **LA.910.3.4.1**  
spelling, using spelling rules, orthographic patterns, generalizations, knowledge of root words, prefixes, suffixes, knowledge of Greek, Latin, and Anglo-Saxon root words, and knowledge of foreign words commonly used in English (*laissez faire*, *croissant*)
- **LA.910.3.4.2**  
capitalization, including names of academic courses and proper adjectives
- **LA.910.3.4.3**  
punctuation, including commas, colons, semicolons, apostrophes, dashes, quotation marks, and underlining or italics
- **LA.910.3.4.4**  
possessives, subject/verb agreement, comparative and superlative adjectives and adverbs, and noun/pronoun agreement



- **LA.910.3.4.5**  
sentence formation, including absolutes and absolute phrases, infinitives and infinitive phrases, and use of fragments for effect
- **LA.910.3.5.1**  
prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia)

### **Information and Media Literacy**

- **LA.910.6.1.2**  
analyze the structure and format (e.g., diagrams, graphics, fonts) of functional workplace, consumer, or technical documents
- **LA.910.6.1.3**  
use the knowledge to create workplace, consumer, or technical document
- **LA.910.6.2.2**  
organize, synthesize, analyze and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations
- **LA.910.6.2.4**  
understand the importance of legal and ethical practices, including laws regarding libel, slander, copyright, and plagiarism in the use of mass media and digital sources, know the associated consequences, and comply with the law
- **LA.910.6.3.2**  
ethically use mass media and digital technology in assignments and presentations, citing sources according to standardized citation styles
- **LA.910.6.3.3**  
demonstrate the ability to select print and nonprint media appropriate for the purpose, occasion, and audience to develop into a formal presentation



## Unit 1: Integrating Technology—Using the Internet

### Overview

The word *technology* has been a part of our vocabulary for a very long time. However, the world of inventions this term refers to has undergone drastic changes, especially within the past decade. As the 20th century moved into the 1920s, people were thrilled to have such advances as the radio. The telephone also became a fairly common fixture in their homes. As the century progressed, so did technology, giving us the television and eventually the computer.

As we progress through the 21<sup>st</sup> century, few of us could even imagine a life without computers. They have become a powerful necessity in helping us manage our lives and communicate with each other. If you look around your classroom, you will see the results of living in the computer age. The lights in your classroom, your classmates' cell phones, and the system that heats and cools the air are all managed by computers.



*Computers have become a powerful necessity in helping us manage our lives and communicate with each other.*

Computers and online technology have also given us access to a wealth of materials, including news articles and instructional texts. In the past, your research for a school project would have been limited to the contents of local libraries and media centers. You could have gotten documents from distant libraries, but the process would have taken weeks, at least. Today, you can obtain many research articles and books in the time it takes to get on the Internet, locate the document, download, or view it. Often the process can be done in a matter of minutes.

In addition, computers and online technology have helped us create a new mail system. In a matter of seconds, you can send a message on the Internet to any other computer system that is online. You can be anywhere and read the mail, even on vacation or at the beach. Sending a letter from Florida to California over the Internet takes seconds, just a few key strokes and a few clicks of the mouse.



Finally, the word processing programs available through the computer can help you prepare your written work so it is accurate and professional-looking. However, like all technology, computers and online technology can be used for good and productive purposes or can be used to waste time. The knowledge you gain in this unit will help you operate on the information highway.

In this unit, specific areas of focus include the following:

- using a computer to design your writing
- using a computer to correct your writing
- researching information on the Internet
- communicating through the Internet
- publishing your writing on the Internet
- documenting information from electronic sources.





## Vocabulary

Use the vocabulary words and definitions below as a reference for this unit.


**access** .....to get what you need; to make use of a computer resource

**backup** .....an extra copy of a file kept for safety

**bold (bold face)** .....type characters that are thicker and darker than normal text  
*Example: **bolder** than normal text*

**Boolean wording** .....specific words or symbols used to narrow a topic search on the Internet  
*Example: or, and, not, +, -*

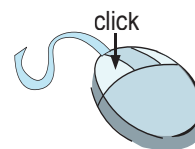
**browser** .....an application that allows you to access information on the World Wide Web (WWW)  
*Example: Netscape or Internet Explorer*

**button** .....a little clickable box on the computer screen that is a shortcut for a command  
*Example: sound button* 

**character** .....any letter or number that appears on the computer screen

**clear** .....a command that erases information

**click** .....to press a button on a mouse or other pointer



**command** .....an instruction given to the computer



- computer program** .....a piece of software that allows you to do certain tasks on the computer
- cursor** .....a blinking line or other mark on the computer screen that shows where the next letter or character you type will appear  
*Example:* In graphics programs, the cursor is often called a *pointer* and can take different shapes such as a brush, pencil, or hand.
- disk** .....a device on which information is stored
- document** .....written information
- electronic mail (e-mail)** .....messages that are sent and received over a computer network
- electronic reference** .....the source and location of reference information obtained from the Internet or by electronic means
- file** .....all of the information you have saved and stored under one name
- font** .....a specific design for a set of letters and characters  
*Example:* Your computer probably has several fonts: **Arial** font, **Courier** font, *Times Italic* font, **Geneva** font.
- graphics** .....pictures or images created on the computer



**hard drive (hard disk drive)** .....the device that reads from and writes to a hard disk

**hardware** .....the physical part of a computer; the machinery and equipment



**homepage** .....the first page on a World Wide Web site which may link to supporting pages

**icon** .....a small picture on the screen used to represent an idea or document  
*Example: Files and programs have icons.*

folder icon



**Internet** .....a collection of computer networks that allows users to view, retrieve, or share information from around the world; also called *the Net*

**Internet address** .....the electronic address used to access a specific site  
*Example: <http://www.google.com>*

**keyboard** .....a set of keys for computer input which looks similar to a typewriter keyboard but has extra keys for computer commands





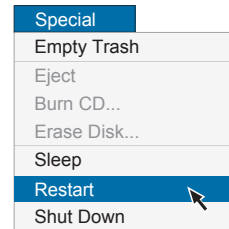
**link** .....a connection between two parts of the same or separate document  
*Example:* A web page that is connected to another one containing similar information.

**margin** .....the space between text and edge of the page



**menu** .....a list of choices or commands you can select

**menu bar** .....a bar across the top of a computer screen or window that has the names of available pull-down menus  
*Example:* Click your choice (e.g., File, Edit, View, Special, Help) on the menu bar to make its pull-down menu appear.



**MLA style** .....a set of written procedures from the Modern Language Association used to write papers and resources

**monitor** .....the device that displays text and graphics from your computer

**mouse** .....a pointing device used to move a cursor on the computer screen



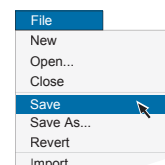
**online** .....connected to the Internet or a computer network



**open** .....to load a particular program

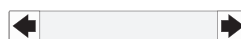
**program** .....a piece of software that contains instructions to tell a computer what to do

**save** .....to store information on a disk or hard drive for future use



**scroll** .....to move up, down, or sideways on a page using scroll bars, arrows, or a mouse

*Example: scroll bar used to move sideways, right or left*



**search engine** .....a program on the Internet that helps you find specific references or sites; also called a robot, spider, rom, or webcrawler

**software** .....the computer program that tells a computer's hardware what to do

**toolbar** .....a vertical or horizontal bar with icons or pictures to click on to perform different functions in an application; can be moved around or made to disappear

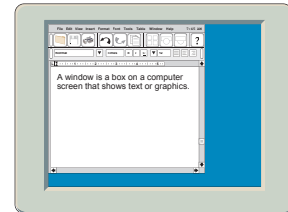


**user** .....a person using a computer



**web page** .....a site on the Internet with its own address; may provide information or links to other sites

**window** .....a box on a computer screen that shows text or graphics



**word processor** .....a program used to write and edit on-screen before printing

**World Wide Web (WWW)** .....a part of the Internet that allows you to find linked text, graphics, video, and sound using a web browser; also called *the Web*

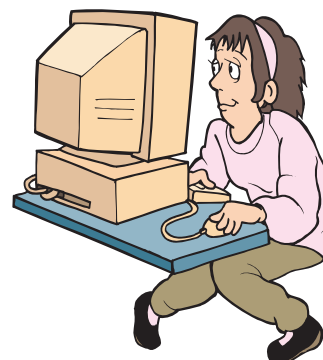


## Writing with a Computer

### Getting Started

Even if you are a regular computer **user**, these computer tips can be helpful.

- You may prefer creating a draft using pen and paper, using the computer to produce a “finished” copy. However, the more you use the computer **keyboard**, the faster you will work. Soon, you will probably find you prefer to use the computer from start to finish.
- Using a computer gives you many advantages. You can enter information, delete it, and move it around. Most **programs** check your spelling and grammar. However, none are foolproof. In addition, the English language presents several obstacles even the best computers have trouble overcoming. You should still proofread your copy carefully.
- Stop frequently to **save** your work! Don’t make the mistake of waiting until you have finished a **document** to do this. All kinds of things can happen that will cause you to lose your work: hitting the wrong key, a power outage. Frequent stops to *save* your *document* will save much time and frustration in the long run.
- **Backup** your work on a separate **disk** or CD in case originals are lost or stolen or there is hardware failure, **software** issues, or a computer virus. *Backup* at least once a week or as often as it is right for you. Make it a regular habit.
- Knowing all about a computer takes time. Your teacher is there to help you learn. Ask questions as you work.

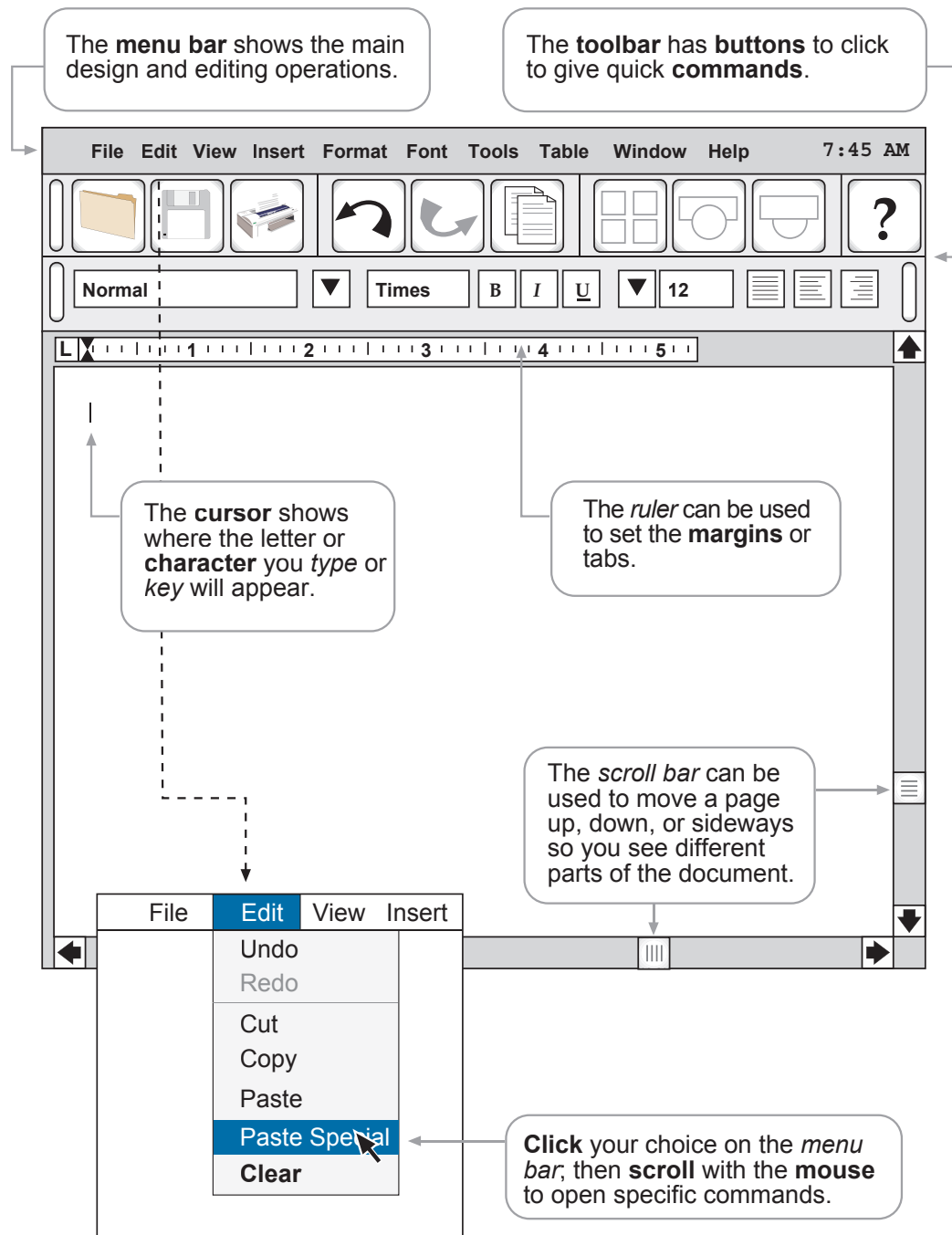


*The more you use the computer keyboard, the faster you will work.*



## Previewing the Word Processing Program

Before continuing, look at the example below. This is the first page of a **word processing program**. Yours will look similar. Use this illustration while you work.







## Practice

Use the list below to complete the following statements.

cursor	menu bar
keyboard	scroll
margin	toolbar

1. The \_\_\_\_\_ is a set of keys for computer input with extra keys for computer commands.
2. The \_\_\_\_\_ is across the top of a computer screen or window and shows the main design and editing operations.
3. A vertical or horizontal bar with icons or pictures to choose for quick commands is the \_\_\_\_\_ .
4. The \_\_\_\_\_ shows where the letter or *character* you type or key will appear.
5. The ruler can be used to set the \_\_\_\_\_ (the space between text and edge of the page) or the tabs.
6. The \_\_\_\_\_ bar can be used to move a page up, down, or sideways so you see different parts of the document.



## Proceeding with Caution

A *word processing program* can be a writer's best friend. However, it cannot replace the writer and good proofreading skills. A beautiful design and clean copy will not hide poor writing.

You must be careful in using the tools available to you not to rely solely on their accuracy. Spell check can be deceptive in that it will not tell you if you are using the correct homophone. *Homophones* are words that sound alike, but that are spelled differently and have different meanings. These words are often confused. Using the wrong word can make your writing hard to understand.

Below is a list of homophones. Review them with your classmates and teacher to make sure you know the difference in how each word is used.

homophones		
ad.....add	haul.....hall	prey.....pray
arc.....ark	hear.....here	quarts.....quartz
ax.....acts	heard.....herd	rain.....reign
ball.....bawl	hi.....high	rap.....wrap
bare.....bear	him.....hymn	read.....red
bazaar.....bizarre	illusion.....allusion	road.....rode
berry.....bury	inn.....in	ruff.....rough
boulder.....bolder	isle.....aisle	scene.....seen
brake.....break	jell.....gel	sea.....see
build.....billed	Jim.....gym	serf.....surf
cell.....sell	jean.....gene	shown.....shone
cent.....sent	kernel.....colonel	sore.....soar
cereal.....serial	knead.....need	sword.....soared
cruise.....crews	know.....no	tail.....tale
days.....daze	lapse.....laps	their.....there
dear.....deer	lead.....led	threw.....through
desert.....dessert	lie.....lye	to.....too, two
doe.....dough	lynx.....links	tow.....toe
effect.....affect	made.....maid	undo.....undue
eight.....ate	mail.....male	urn.....earn
facts.....fax	maul.....mall	vain.....vein
fill.....Phil	naval.....navel	vary.....very
flew.....flu	night.....knight	vile.....vial
four.....for	not.....knot	waist.....waste
gate.....gait	oar.....ore	wait.....weight
great.....grate	our.....hour	waive.....wave
grizzly.....grisly	pain.....pane	weak.....week
groan.....grown	pause.....paws	you.....ewe
hair.....hare	peace.....piece	you'll.....yule



## Practice

Compare your **proofreading skills** against the **accuracy of spell check**. The paragraphs below contains **9 spelling errors**.

- **Read** through it carefully.
- **Cross through** any words you find that are **misspelled**.
- **Above** each incorrectly spelled word, **write it correctly**. Use a dictionary as needed.

### The Phoenicians

(1) From about 1200 B.C. to 800 B.C., the Phoenicians lived on the Mediterranean coast, northe of Palestine. (2) Phoenicia was a narrow area between mountins and the see. (3) There was little land for farming, but cedar trees were plentiful. (4) These trees were used to billed ships. (5) The Phoenicians became highly skilled shipbuilders, building strong, beautiful ships that had no difficulty sailing threw ruff water. (6) They also became navigators and seafaring merchants. (7) These merchants and traders became rich and bilt many grate citys.

*Have your teacher check your work. Correct any misspellings you may have missed.*



Now do the following:

- **Type** the same paragraph **into the computer**, just as it appeared *before* you corrected the spellings.
  - **Then use** the **spell-checker** on your computer.
  - **Compare** the result to your **proofreading**.
8. Why do you think the computer missed some of these spelling errors? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. What should you do after using a spell checker? Explain and give an example. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Effective Text Design

### Choosing a Font

It is easy to get excited about all the options you have. You can use different **fonts**. You can make your type *font* different sizes. You can add **graphics**. As you work with all these options, remember your purpose.

A piece of writing must be easy to read.

Don't overuse the available options.

Ask your instructor how to choose type font and size with your word processing program. Each instructor may have different rules and text design to follow for your papers.

- Use a 10- or 12-point type, easy-to-read font, for the main text.

*Serif* type has tails at the tops and bottoms of the letters. The more elaborate serif types have fancier tails and can be hard to read.

*Sans serif* type is *without* serifs.

- Make title and headings easy to read.

Use larger type—use 16- or 18-point.

Use **bold** face.

<b>Serif Type</b>	A piece of writing must be easy to read.
	<i>A piece of writing must be easy to read.</i>
<b>Sans Serif Type</b>	A piece of writing must be easy to read.
	<b>A piece of writing must be easy to read.</b>



**Remember:** Avoid hard-to-read fonts.

Varying your type size appropriately makes your work easy to read. Your readers will not get lost on the page. This will also help them understand your organization better.



## Spacing Your Work

Again, ask your instructor how to do this with your word processing program.

- Use a one-inch *margin* around each page: top, bottom, left, and right.
- Use the *tab key* to indent the first line of each paragraph. A tab key is used to move the cursor to a *tab stop*.



**Remember:** Avoid placing headings or hyphenated words at the bottom of a page.

- Avoid beginning a paragraph at the bottom of a page.
- Avoid single words at the bottom or top of a page.

## Reviewing Effective Text Design

The following is a sample from a student's research paper following the teacher's specific rules. (Cited references are in parentheses.)

Sunjae Chae

Biology

May 7, 2005

The title is 16-point sans serif type.

### Why Study Economics?

The main text is 12-point sans serif type.

Soon you will be out of school and become a full-fledged participant in the economic system of the United States. The State of Florida made economics a required course for high school graduation in order to increase your economic understanding and help you become a more informed citizen. If the course helps you understand articles in the newspaper on economics and use the information to make informed decisions, then the course will have succeeded in one of its aims.



The subheading is 14-point sans serif type.

## The Basic Economic Problem: Scarcity and Meeting People's Needs

Countries attempt to find solutions to the most human of problems: how to feed, clothe, house, and in general provide for the common good of their populations. For a nation's economy to survive, it must meet its people's basic needs. But economies are used not only to meet its people's basic needs but also to meet its people's wants. **Wants** are things that people would like to have but do not **need** in order to survive. Wants are **unlimited**—people always want more goods and services to make their lives better.

A graphic adds visual appeal.



The basic economic problem of all societies is known as **scarcity**. All economic resources have one characteristic in common: they are scarce. Only a certain amount of resources are available to produce things that people want or need: There is only so much of everything to go around. Thus, the basic economic problem is **how to meet** the unlimited **demands** of the people with **limited resources**. (Chamliss and Fresen 10)

The in-text citation is in parentheses.

Bold type is used for emphasis.

As you can see, the basic terms of economics are **wants**, **needs**, and **demands**. In addition, you must continue your studies to include history, geography, and government to fully understand the role played by economics in creating a human drama of the rich and the poor, the elite and the masses, the **haves** and the **have nots**.



## **Four Questions: What to Produce? How to Produce? For Whom to Produce? Are We Efficient?**

Since scarcity exists everywhere, all economic systems must answer these four questions.

A  
bulleted  
list is  
used.

- What goods and services will be produced?
- What methods will be used to produce those goods and services?
- For whom will those goods and services be produced?
- Are we efficient?





## Practice

Work with a **partner or in a small group** to complete the following activity. Open one of your textbooks to the **first page of a chapter**. Look carefully at the **design of the page**. Discuss how the page shows **effective text design**. Look especially at how each of the following is presented.

- headings and subheadings
- lists or series of important facts or ideas
- arrangement of information on the page
- arrangement of important information

*Take notes during your discussion. Share these notes with the rest of the class.*



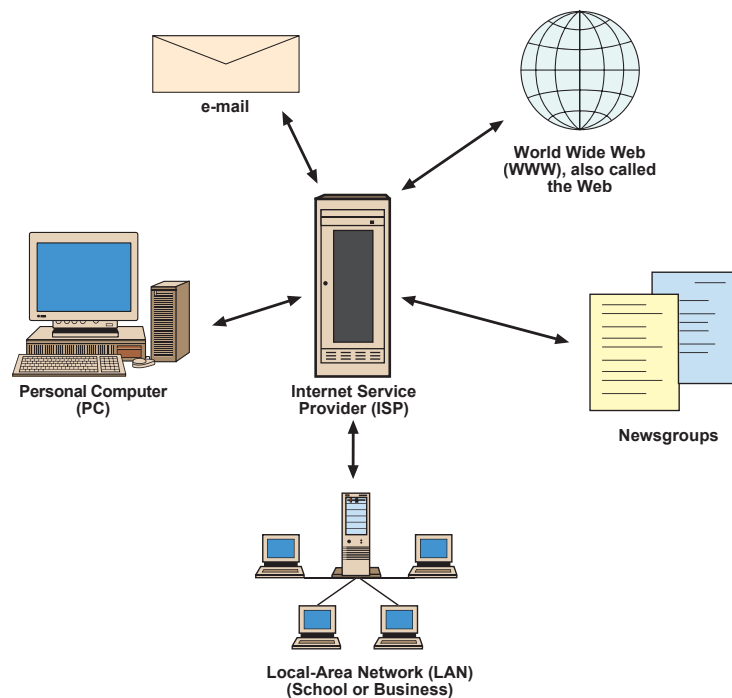
## Using the Internet

The **Internet** (also known as *the Net*) is a collection of computer networks. A good way to think of this is to think of your telephone system. From your phone, you can contact any other phone in the world. The *Internet* permits you to use computers in a similar way. The Internet allows computer *users* to view, retrieve, or share information with other users around the world.

The Internet opens many doors to new educational opportunities. Users can communicate with peers and with mentors around the world. They can interview authors or witnesses to actual events. Internet users can also get up-to-date current events and contemporary literary works before they are printed. The Internet also provides the opportunity to publish and share personal work with people on the other side of the world.

Let's take a few minutes to look at how the Internet works.

The Internet has its own special organization. Just like a machine, each part of the Internet has its own job to do. The following diagram shows how you use only a part of the Internet.

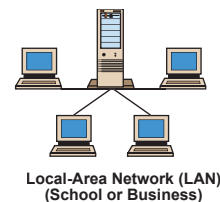


*using the Internet through an Internet Service Provider (ISP)*



Use the following terms and descriptions as a reference for this section.

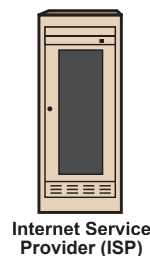
**Local-Area Network (LAN)**—a system that allows a business to share **files**. Many schools also use a LAN. This lets all the computers in one company share *files*. This also allows users to send **electronic mail (e-mail)** throughout an office.



**Newsgroup**—a system on the Web that lets you leave messages and receive replies to your messages. You can read other users' messages, too. You can also reply to them. A newsgroup is similar to a bulletin board. People who share interests enjoy newsgroups. You can exchange ideas about sports, books, or hobbies.

**Server**—a machine on a network that many users **access**. A server is used to store information. Information can also be retrieved from the server. A web server houses Internet sites. It also shares **web pages** and files.

**Internet Service Provider (ISP)**—a company that provides Internet access or Internet accounts to individuals, businesses, and other groups. Examples include *Earthlink* and *AOL*.



As you can see, the Internet has its own language. Review the list of terms and phrases below. You will use them as you explore the Internet.

**Browser**—a *software* program used to explore the **World Wide Web (WWW)**. Examples of **browsers** include *Firefox* and *Internet Explorer*.

**File Transfer Protocol (FTP)**—a system for moving files across parts of the Internet. Certain university and military sites are FTP sites.

**Hypertext**—a system that **links** to different pages on the Internet. You often see one word, image, or phrase colored or underlined. By clicking on this link, you can **open** another page. This is called a *hot link*. Pictures can also be used. These are called *hot symbols*.



**HyperText Markup Language (HTML)**—codes used to create hypertext. These codes tell your browser how messages and *graphics* (pictures) should look on a *web page*.



**HyperText Transport Protocol (HTTP)**—the beginning of a web address. You see it written as: `http: / /`

**Network**—two or more computers that are connected. This includes the **hardware** and *software* of the computers. The *hardware* is the physical part of a computer such as the **monitor**, *mouse*, or **hard drive**. Software consists of **computer programs** such as word processing or graphic programs. A *network* allows the computers to be connected and to share information and programs.

**Universal Resource Locator (URL)**—letters that make up an **Internet address** to access a specific site. A URL looks like this:  
`http: / / www.yahoo.com` or `http: / / www.earthlink.net`



## Practice

Match each definition with the correct term. Write the letter on the line provided.

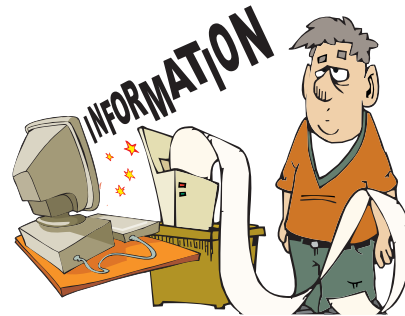
- |  |                             |
|--|-----------------------------|
| _____ 1. a specific design for a set of letters and characters   | A. browser                  |
| _____ 2. a collection of computer networks that allows users to view, retrieve, or share information from around the world; also called <i>the Net</i> | B. computer program         |
| _____ 3. messages that are sent and received over a computer network   | C. electronic mail (e-mail) |
| _____ 4. a site on the Internet with its own address; may provide information or links to other sites  | D. font                     |
| _____ 5. a part of the Internet that allows you to find linked text, graphics, video, and sound using a web browser; also called the Web               | E. Internet                 |
| _____ 6. an application that allows you to access information on the World Wide Web (WWW)  | F. Internet address         |
| _____ 7. a connection between two parts of the same or separate document   | G. link                     |
| _____ 8. a piece of software that allows you to do certain tasks on the computer   | H. web page                 |
| _____ 9. the electronic address used to access a specific site   | I. World Wide Web (WWW)     |



## Completing Research

The Internet has changed how we conduct research. Your grandparents and even your parents will verify this. They can remember taking hours to look through card catalogues and rows upon rows of library shelves. Now, thanks to the Internet, you can have thousands of usable articles at your fingertips in minutes. Your problem will be deciding which information to use. In fact, you might be overwhelmed by the amount of data you find.

Sometimes you will be lucky. You will have the address of a particular site you know is useful. Perhaps you found this in a magazine. Perhaps a friend shared it with you. You can begin your search by simply keying in the address. Often, this site will provide valuable *links* to other useful sites as well.



*Your problem will be deciding which information to use.*

However, you will not always have an address at the beginning of your project. Then, you can begin your search in one of two ways.

**First:** You may begin each Internet session with a **homepage**. This could be a good place to start your search. Look for your browser's toolbar—it may have a built-in search engine, such as *Google* or *Yahoo*.

Look at the sample *homepage* on the following page. You can access links to many topics. For example, you can find information about a future career. You can also find information about current events. There is even a section that links you to Web Channels. Here, you can further research a number of topics like automobiles to hobbies.



From your provider's homepage, you can move through thousands of links.

### Sample Homepage



**Then:** Choose a **search engine**.

There is an ever-growing amount of information available on the Internet. You will want to be able to search this huge bank of data and select relevant information.

There is really no one complete Internet reference available. However, *search engines* are available to locate specific information. Different search engines provide different results based on their method of searching. Some search for titles of web pages, others for keywords. It is helpful to try one or more different search engines to compare results and find other



relevant locations. Some of the most common search engines are used to browse a *broad topic*, search a *narrow topic*, or search for the *greatest number* of Internet sites. See the list of common search engines below.

## Search Engines

### To browse a broad topic

**Yahoo**

[www.yahoo.com/](http://www.yahoo.com/)

**Lycos**

[www.lycos.com/](http://www.lycos.com/)

**Google**

[www.google.com/](http://www.google.com/)

### To search for a narrow topic

**AltaVista**

[www.altavista.com/](http://www.altavista.com/)

**Excite**

[www.excite.com/](http://www.excite.com/)

**Go (Infoseek)**

[www.go.com/](http://www.go.com/)

### To search the greatest number of Internet sites (meta-search engines)

**Metacrawler**

[www.metacrawler.com/](http://www.metacrawler.com/)

**Ask**

[www.ask.com/](http://www.ask.com/)

**All the Web (Fast Search)**

[www.alltheweb.com/](http://www.alltheweb.com/)

**Next:** Conduct a word search.

There are many search engines available on the Internet. None of them give you access to everything on the Net. However, each will allow you to carry out a word search.

Look at the graphic on the previous page. Note where “Search the Web” is written at the top right of the page. It is written in front of a blank text box. The blank text box shows where to begin typing a *keyword* or phrase to begin your search. Type in a keyword or phrase and click “Go.” A keyword or phrase should be related to your subject. Look over the following tips for completing your word search.

Your wording is very important to a good search.

- Type in one word. The search engine will look for all sites with that word in their descriptions.
- Type in more than one word. The search engine will look for all sites that contain any of those words.





- Type a phrase in quotation marks. The search engine will look for all sites containing that exact phrase.
- Use **Boolean words**—the words AND, OR, and NOT—and capitalize them to narrow your search.

1. To locate multiple words, use **AND**.

*Example:* To find information on Florida panthers, type in the following.

Florida AND panthers

2. To locate items with more than one name or spelling, use **OR**.

*Example:* To find information on e-mail, type in the following.

email OR e-mail

3. To eliminate unwanted references, use **NOT**.

*Example:* To find information on panthers (the animal, not the sports teams), type in the following.

panthers NOT hockey

4. To narrow your search, use **combinations** of these words.

*Example:* Type in the following.

Florida AND panthers NOT hockey

### Using Boolean Logic

Computerized search mechanisms are based on Boolean logic. Boolean logic is named after George Boole (1815-1864). Boole was a 19<sup>th</sup>-century English mathematician who devised a new system for analyzing variables.

Sometimes there are too many choices or you get the wrong results. Some search engines allow you to narrow your search by using Boolean logic. Boolean logic consists of three logical operators: AND, OR, and NOT.

**AND** requires all terms to appear in a record.

**OR** retrieves records with either term.

**NOT** excludes terms.



## Evaluating Internet Materials

### How Good Is the Information on Any Given Web Site?

Web pages can be written by anyone from students to Nobel Prize winners. You need to evaluate every *document* you wish to use in your research. See the chart below.

#### How to Evaluate Internet Material

Criterion	Critical questions to ask	What to Beware of on Internet Sites
<b>Authority</b>	Who posted this information? Who wrote the information? What does the author know about this subject? Is the author associated with a known organization	There is no author listed. There is no e-mail contact. There is no reference to a known organization.
<b>Purpose</b>	For what reason has this information been posted? Is there bias or prejudice in how the topic is treated? Is the page simply designed to be a joke?	The site is selling a product or service. Extreme opinions are expressed with no other viewpoints offered.
<b>Currency</b>	When was the document posted? When was it last updated? How often is other information on the site updated?	The document is several years old. The site has never been updated. Everything else on the site is no longer current.
<b>Format</b>	Does the information appear as text, graphics, audio, or video? Can my Web browser handle this type of information? (browser software has certain limitations)	You need text information and this site only offers graphics or audio (or vice-versa). The screen prompts you to download a new "plug-in" module for your browser.
<b>Site</b>	Is the document part of a personal Web page—personal page of an individual has a tilde (~) in the address? Is it a commercial (.com), educational (.edu), government (.gov), organization (.org), military (.mil), network services provider (.net), or other site? Is the document from United Kingdom (.uk), Germany (.de), Australia (.au), Japan (.jp), Canada (.ca), France (.fr), Russia (.ru), South Africa (.za), or other country?	If you are on .com sites frequently, be aware the sites have products or services to sell.
<b>Relevance</b>	Is the treatment of my topic appropriate? Does this document answer my information needs?	You've found your search terms in the document, but the terms are used in a different context.

Source: Tallahassee Community College

The ability to think critically about items from the *World Wide Web* is important. Thinking critically will help you to make smarter selections from among the millions of Internet documents. Your papers will benefit from more accurate research.

Let's practice finding information.



## Practice

### Researching Using the Internet

The Internet is an excellent source for late-breaking news. A good place to begin a search for such current facts is your search engines homepage or an **online** newspaper. Most search engines and all *online* newspapers have *current news sections*. The exact title of the sections will vary. However, they usually list news stories from different areas such as sports, world events, science, health, and so forth.

*You will begin this activity by opening your computer to its homepage or going to an online newspaper your teacher has suggested and locating this current news section. Once you have done this, complete the following steps.*

- *First, **quickly scan the list of news articles.***
- *Second, **select an article that interests you.** Click on this article to access the complete news story.*
- *Third, **read the article carefully.***
- *Then, **answer the following.***

1. Exact title of the article—you will find this when you have opened the complete news story: \_\_\_\_\_  
\_\_\_\_\_
2. Date the article was posted or updated: \_\_\_\_\_
3. Sponsoring news agency / publication: \_\_\_\_\_



4. Author of article: \_\_\_\_\_

\_\_\_\_\_

5. Who or what this article is about: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. Why it is in the news: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*Now choose a **topic** from this article to research further. A **person, place, thing,** or **idea** will be fine. Conduct a **word search** to find **three additional articles** about this topic.*

1. Name of site visited: \_\_\_\_\_

\_\_\_\_\_

URL address of site: \_\_\_\_\_

Date of visit: \_\_\_\_\_

List of facts found in article: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



2. Name of site visited: \_\_\_\_\_

\_\_\_\_\_

URL address of site: \_\_\_\_\_

Date of visit: \_\_\_\_\_

List of facts found in article: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Name of site visited: \_\_\_\_\_

\_\_\_\_\_

URL address of site: \_\_\_\_\_

Date of visit: \_\_\_\_\_

List of facts found in article: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## Practice

Use the list below to **write a sentence** explaining what the word means. The first one has been done for you.

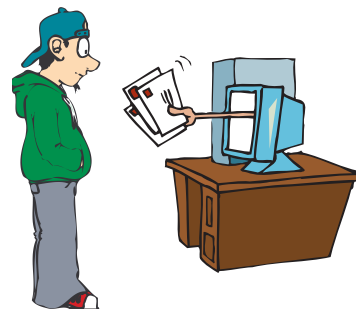
<del>Boolean wording</del>	monitor
hard drive	online
homepage	search engine

1. I use **Boolean wording** when I am narrowing a  
topic search on the Internet.
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_



## Sharing and Discussing Your Ideas

Many of you are avid e-mail users. If so, you know that e-mail is a wonderful way to communicate with friends and family. It also allows you to make new friends all over the world. E-mail, like your search engine, can be a valuable educational resource. It can allow you to share ideas. You may find someone else researching your topic. Through e-mail, you can share information. You might also make contact with experts in your field of study. Often, the contacts you make online can direct you to other links.



*E-mail is a wonderful way to communicate with friends and family.*



## Practice

*Access the Internet using your **browser**. Follow your teacher's instructions to open your own **e-mail account**. Complete the following activities.*

1. What is your e-mail address? \_\_\_\_\_

2. What is the e-mail address of the person to your right?

\_\_\_\_\_

3. What is the e-mail address of the person to your left?

\_\_\_\_\_





## Creating and Sending E-Mail

E-mail procedures will vary. Each e-mail program has its own rules. Each e-mail server has its own rules as well. Your teacher will explain these rules to you as you work. Read the steps below. Look at the diagram on the following page. These instructions show you *one* way to send and receive e-mail.

- **Get started.** Access the Internet using your browser. Go to your e-mail program.
- **Check your messages.** Click the **inbox icon** and a list of your messages will appear in the right-side **window**. **Step 1** on the diagram shows you this step.
- **Read the entire message.** Click on the **envelope** under the heading **From**. The text of the message will appear in the lower *window*. **Step 2** on the diagram shows you this step.
- **Reply to a message.** Click the **Reply icon** and a new window appears. This automatically sends your reply to the person who sent the original message. You can send the same message to a list of people by clicking the **Reply to All** icon. Type your message in the *new* window that appeared. **Step 3** and **Step 5** on the diagram shows you this step.
- **Create a new message.** On the main **menu**, click on the *new* mail under **File** on your toolbar *or* **New button**. A new message window will appear. See **Step 4** on the diagram.
- **Address your message.** In the **To:** box, do the following. First enter the address of the person you want to send the message. Press TAB or click in the empty **Subject:** box and type the subject of your e-mail. Then press TAB or click in the *empty* message window. Type your message in the new window. See **Step 5** and **6** on the diagram.
- **Send your message.** Click the **Send** button on your toolbar. See **Step 7** on the diagram.
- **Delete a message.** Click on the **Delete** button or the icon with an **X** on your toolbar. See **Step 8** on the diagram.



## Example of E-Mail Procedures

**1.** Click on the **Inbox** icon and a list of your messages will appear in the right-side window.

**2.** Click on the closed envelope to open the e-mail and it will appear in the lower window. After the e-mail is read, the envelope remains open.

The screenshot shows an email client window titled "E: Inbox". The menu bar includes File, Edit, View, Favorites, Tools, Delete, and Help. The toolbar has buttons for New, Back, Forward, Reply, Reply to All, and Send/Receive, along with a search icon. The left sidebar shows folders: Inbox, Sent, Drafts, Trash, and Spam. The main pane displays a list of messages in the inbox:

Mail Folder	From	Subject	Received	Size
Inbox	Jane Doe	History Report	Wed 5/16/2008 7:11 AM	14 KB
	James Smith	Re: Homework	Wed 5/16/2008 10:11 AM	11 KB
	Rolando Jones	Experience Learning	Wed 5/18/2008 1:00 AM	27 KB

The selected email from Rolando Jones is displayed below the list. It includes the "From" (RJones@gmail.com), "To" (Tanya Greene), and "Subject" (Experience Learning) fields. The message body reads: "Hi Tanya. The class was great....really feel like I learned a lot. Thanks for a great learning experience. I will definitely recommend the class to my friends. Rolando".

**3.** To reply to a message, click on the **Reply** or **Reply to All** button. This may be located in different places, depending on what e-mail program you are using.

**4.** To create a new message, click on *new mail* under **File** or under **New** on the main **menu** depending on what e-mail program you are using.

The screenshot shows the "New Mail" window in the email client. The menu bar is the same as the previous screenshot. The toolbar includes a "New" button. The left sidebar shows folders: New Mail, Contacts, and Post. The main pane displays a form for composing a new message with fields for "To:", "Cc:", and "Subject:". The "To:" field contains "RJones@gmail.com" and the "Subject:" field contains "Experience Learning".

**5.** Type your message in the *new* window that appears.

**6.** In the **To:** box, enter the address of the person to whom you are sending your message. Next enter your subject in the **Subject:** box. Then press TAB or click in the *empty* message window and type your message in the new window.

**7.** To send your message, click the **Send** button on your toolbar.

**8.** To delete a message after reading it, click on the **Delete** button or the icon with an **X** on your toolbar.



## Practice

*Review the e-mail addresses of the classmates listed in the practice on page 36.*

- **Write** and **send** a short e-mail message to each of these individuals.
- **Reply** to each of the messages you receive during this exercise.
- **Delete** each of your sent messages after you have received a reply.



## Publishing Your Writing

Once you have finished a piece of writing, why not publish it? One of the best ways to do this is on the Internet. In this way, your work becomes available as a resource to others. There are many places to publish your work on the Net. These include the following:

- online magazines
- online journals
- online blogs
- writing contests
- student publishing sites.

It will be up to you find one of these sources. Begin this search with your teacher. Perhaps your school district has a site that publishes student work. Some individual schools have such sites. Find out the rules for submission, if one exists.

Teachers frequently receive information about student writing contests. Several textbook publishers also sponsor student sites. Your teacher can help you find these.

Check your search engine's homepage. Often, these sources include student links where you could post your writing. This would be a good opportunity to have your work widely read.

Also check your Internet provider's homepage. If your provider does not sponsor a student site, send them an e-mail. Ask if they know of any sites that do.



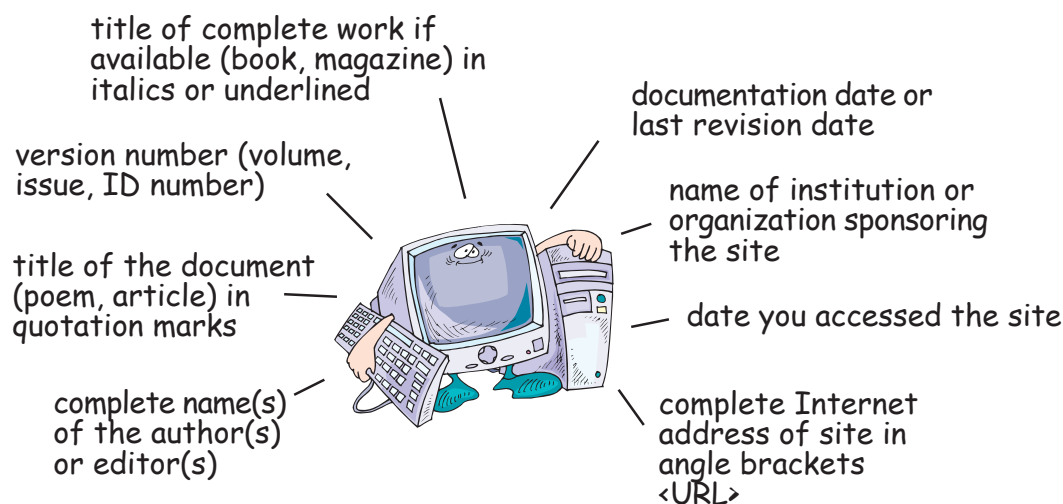
**Beware:** Many of these sites contain “contests” or “awards” that require you to buy a product. Always check out offers and “do’s and don’ts” with your teacher.



## Citing Electronic References

You must *always* give credit for information you researched. Not doing so is a very serious offense. Internet and **electronic references** or sources are no different from other reference materials. You *cite* or refer to each source so you or your reader can also find it again. When doing your research on the World Wide Web, you should try to obtain as many items from the following list as are relevant and available:

- complete name(s) of the author(s) or editor(s)
- title of the document (poem, article) in quotation marks
- title of complete work (book, magazine), if available, in italics or underlined
- version number (volume, issue, ID number)
- documentation date or last revision date
- name of institution or organization sponsoring the site
- date you accessed the site
- complete *Internet address* of site in angle brackets <URL>.



Rarely will you find *all* of the above information. However, you should obtain all that is given for the article. Your Web browser can be set to print this information on pages you print.



Properly citing electronic sources can be difficult. This is because they are constantly changing. It is suggested that you use an updated format from the *Modern Language Association* (MLA) found in the *MLA Handbook for Writers of Research Papers*. **MLA style** is a written set of procedures used for writing papers and citing resources. However, the *MLA Handbook* is only one guide to citing references. Your teacher may suggest another guide.

### Examples of MLA Items in an Online Entry

Although no single entry will have all of the suggested information mentioned on the previous page, all works cited must contain the following basics:

Author's or editor's name (listed with last name, first name, middle initial). Document title. Date of Internet publication. Date of access <Internet address>.

Review the following examples of citing *online* sources. Information may be in a different order with different styles. Different styles may also require the second line of the entry to be indented. Check the style your teacher requires.

#### Article:

Bayan-Gagelonia, Ruby. "The Florida Manatee." *EcoFlorida: Your Guide to Exploring Natural Florida*. Fall 2000. 9 Sept. 2002 <<http://www.ecofloridamag.com/archived/manatees.htm>>.

#### Book:

Aston, Diane E., and Dowd, Eileen M. *Fragile Legacy: Endangered, Threatened & Rare Animals of South Dakota*. South Dakota Department of Game, Fish & Parks, Report No. 91-04. 8 Dec. 1997. 10 Sept. 2002 <<http://www.npwrc.usgs.gov/resource/distr/others/sdrare/sdrare.htm>>.

#### Web site:

Endangered Species Information. U.S. Fish & Wildlife Service. 18 July 2002. 12 Aug. 2002 <<http://endangered.fws.gov/wildlife.html#Species>>.



### **E-Mail Message:**

E-mail messages need author's name (if you can't determine the author's name, use the author's e-mail address), subject line (in quotation marks), message description, e-mail recipient, and date sent.

Evans, Brock. "Joining the Endangered Species Coalition." E-mail to Brandi Ash. 5 Aug. 2002.



## Practice

**Review** the information you gathered in the practice on pages 31-33. For each site you visited, **prepare a correct citation**. Refer to pages 42-43 as needed. Arrange your citations in **alphabetical order** according to the **first word in each entry**. Ask your teacher for help if you run into problems.



## Unit 2: Reading—Understanding What You Read

### Unit Focus

#### Reading Process

- **LA.910.1.6.1**  
use new vocabulary that is introduced and taught directly
- **LA.910.1.6.2**  
listen to, read, and discuss familiar and conceptually challenging text
- **LA.910.1.6.3**  
use context clues to determine meanings of unfamiliar words
- **LA.910.1.6.6**  
distinguish denotative and connotative meanings of words
- **LA.910.1.6.7**  
identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words
- **LA.910.1.7.1**  
use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection
- **LA.910.1.7.2**  
analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning
- **LA.910.1.7.3**  
determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details



- **LA.910.1.7.8**  
use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources

### **Literary Analysis**

- **LA.910.2.2.2**  
use information from the text to answer questions or to state the main idea or provide relevant details

### **Writing Process**

- **LA.910.3.1.1**  
generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials, or other reliable sources) based upon teacher-directed topics and personal interests
- **LA.910.3.1.2**  
making a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion
- **LA.910.3.2.1**  
developing ideas from the pre-writing plan using primary and secondary sources appropriate to the purpose and audience
- **LA.910.3.2.2**  
establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant
- **LA.910.3.3.1**  
evaluating the draft for development of ideas and content, logical organization, voice, point of view, word choice, and sentence variation
- **LA.910.3.3.4**  
applying appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics)

### **Writing Applications**

- **LA.910.4.3.2**  
include persuasive techniques

### **Information and Media Literacy**

- **LA.910.6.1.2**  
analyze the structure and format (e.g., diagrams, graphics, fonts) of functional workplace, consumer, or technical documents
- **LA.910.6.2.2**  
organize, synthesize analyze and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations
- **LA.910.6.3.1**  
distinguish between propaganda and ethical reasoning strategies in print and nonprint media





## Unit 2: Reading—Understanding What You Read

### Overview

By now, you have probably discovered how important reading is for all of your classes. The better you read, the better you will do in all of your classes, not only in English. You also have probably discovered that the better you read or understand something, the more interested you are in an assignment. And the more interested you are in a reading assignment, the better you will do in the class.



*The better you read, the better you will do in all of your classes, not only in English.*

Good readers not only understand what they read, they also have learned to read critically. When you read critically, you apply reason to what you read; you judge what is valid and what is not. Too often we think that published information is true simply because it is in a book, newspaper, or magazine. Critical readers remember the saying: *Don't believe everything you read!* Some things are facts, whereas others are opinions. Some things are opinions disguised as facts. Critical readers evaluate what they read so they can make informed choices about what to accept and what to reject.

Usually when we speak of *reading*, we are referring to words, sentences, and paragraphs. Not everything you *read* contains words, however. In this unit you will also practice reading *visual references* such as signs, tables, and graphs. You have been doing this kind of reading most of your life. Nobody, for example, has to tell you what the sign for a men's or women's bathroom looks like!

Few skills are as important to a student as reading. Fortunately, no matter what level of reader you are now, you can improve your reading skills. This unit is designed to do just that. Specific areas of focus include the following:

- previewing your reading materials
- using context for clues to word meaning
- using word parts for clues to meaning



- finding the main idea of a reading selection
- understanding a writer's use of language
- recognizing fact and opinion
- understanding visual references
- finding information from different sources
- summarizing a reading selection.



## Vocabulary

*Use the vocabulary words and definitions below as a reference for this unit.*

- adjective** .....a word that tells something about a noun or pronoun
- adverb** .....a word that tells something about a verb, adjective, or another adverb
- bias** .....a strong feeling toward or against something
- body paragraphs** .....the sentences between the topic sentence and the ending sentence that develop the main idea of the paragraph
- connotation** .....meaning that comes from the emotions or ideas readers associate with particular words  
*Example: The word *home* means the place where one lives, but its connotation may suggest family, love, and comfort.*
- context clues** .....surrounding words or sentences that identify the meaning of an unfamiliar word
- denotation** .....meaning that comes from the exact definition of a word
- expository writing** .....writing that explains something or informs readers



**figurative language** .....uses words in such a way that the reader sees something special or feels a particular way; uses words to describe and create images

*Examples:*

simile—makes comparisons using *like* and *as*

metaphor—describes one thing as being or *is* another

personification—describes an animal, object, or idea as having *human characteristics*

**literal language** .....uses words for their exact meaning—the meaning found in the dictionary

**main idea** .....the most important idea or point in a paragraph or piece of writing

**metaphor** .....a comparison between two different or unlike things without using *like* or *as* in the comparison

*Example:* Each day *is* a blank sheet of paper.

**noun** .....a word that names a person, place, thing, or idea

**onomatopoeia** .....the use of words that sound like their meanings

*Example:* ooze, slurp, or thud

**paragraph** .....a group of related sentences that present and develop one main idea





<b>personification</b> .....	an expression that gives a human characteristic or action to an animal, object, or idea <i>Example: The sun smiled down on the hikers.</i>
<b>persuasive writing</b> .....	writing that focuses on convincing readers of an opinion or claim, or to take a particular action
<b>prefix</b> .....	a letter or group of letters added to the beginning of a word to change its meaning
<b>preview</b> .....	to look at in advance to get an idea of what is to come
<b>pronoun</b> .....	a word that is used instead of a noun to refer to a person, place, thing, or idea
<b>root or base word</b> .....	the word to which a prefix or suffix is added
<b>simile</b> .....	a comparison between two different or unlike things using <i>like</i> or <i>as</i> in the comparison <i>Example: My mind is as sharp as a tack.</i>
<b>suffix</b> .....	a letter or group of letters added to the end of a word to change its meaning
<b>summary</b> .....	a brief restatement of the main points of a piece of writing



<b>table of contents</b> .....	a listing of the information contained in a book located at the front of a book; shows how the book is organized and gives page numbers of chapters and subtopics within those chapters
<b>thesis statement</b> .....	the main point of the essay; the claim or opinion the rest of the essay will discuss or support
<b>topic</b> .....	the subject of written material; what the material is about
<b>topic sentence</b> .....	the sentence that tells the focus or main point of a paragraph
<b>verb</b> .....	a word that expresses physical action, mental action, or a state of being; tells what the subject of the sentence is, has, does, or feels; also called a <i>simple predicate</i>
<b>visual references</b> .....	information presented in graphic form to summarize and supplement written information, including sources such as diagrams, tables, graphs, pictures, maps, or signs



## Previewing: Preparing to Read

Most of the texts you read are organized in similar ways. They all have, for example, a title. They all have an opening **paragraph** and a closing *paragraph*. The paragraphs in between are called **body paragraphs**. All of these paragraphs have a **topic sentence**. The *topic sentence* states the **main idea** of the paragraph—the point the rest of the paragraph hopes to make. Many texts also have headings and subheadings. These

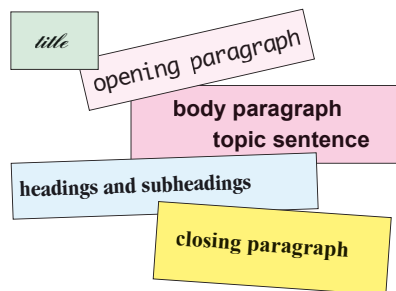


*Good readers usually preview their materials before they begin to read.*

divide the text into sections and describe briefly the contents of each section. Knowing this organization is helpful because it can guide you through a **preview**.

Good readers usually *preview* their materials before they begin to read. Previewing helps you discover the writer's purpose and prepares you to understand what you are going to read. Previewing helps you organize and interpret information right from the start, so you read more efficiently.

Complete the steps on the following page as you preview your reading materials. Answer the corresponding questions as you work.





## Guide to Previewing Reading Materials

### 1. Read the title.

- What is the *general subject* of the material?
- On what *specific part* of the general subject will the material focus?
- Does the title tell you how the *author feels* about the subject?

### 2. Skim through the selection.

- Look for chapter titles, headings, and subheadings.
- How is the material divided? If it is a book, skim the **table of contents** for chapter titles. If it is a chapter or article, skim for headings and subheadings.
- What do these divisions tell us about the content of the article? Think of them as the bones or skeleton of the material. As you read, lay the information and ideas where they belong on the skeleton.

### 3. Look at the illustrations.

- If illustrations appear, what do they tell you about the subject?

### 4. Read the opening paragraph.

- How does the author feel about the subject?
- Is he or she presenting an *explanation* or making an *argument*? Look for a **thesis statement**.

### 5. Read the first sentence of each body paragraph, looking for the topic or focus of each paragraph.

- What is the *topic* or focus of each paragraph? Look for a single word or phrase that tells the topic.

### 6. Read the closing paragraph.

- What conclusions does the author draw about the subject?



## Previewing Expository Writing: What Did You Learn?

**Expository writing** explains something. The purpose of this kind of writing is to inform. Below is an expository article titled “Are Viruses Living Things?” The questions under “Previewing Reading Materials” have then been applied to this article and answered.

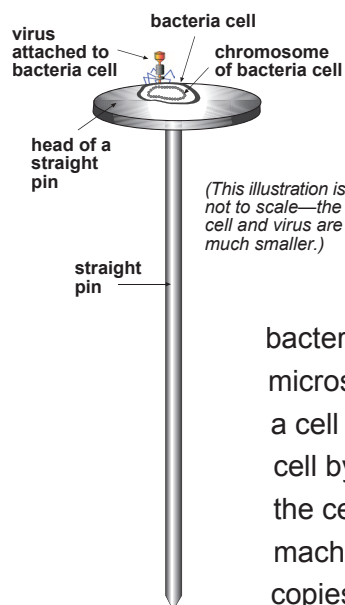
### Are Viruses Living Things?

They are not considered living units, but neither are they considered to be nonliving units. They are too small to see without high-powered microscopes, yet they have the potential to wipe out the human race. They seem to exist only to reproduce but cannot reproduce without killing. They are the quintessential contradiction. They are viruses, and they are some of the more unusual actors in the biological drama.

### Characteristics of Viruses

Viruses are strange little things that don’t fall into any category. In fact, scientists have long argued about whether or not viruses are even alive. They are not made of cells, the basic unit of life. However, they do reproduce. Viruses reproduce by hijacking the equipment of living cells, basically taking over the cell and using its chemicals to make copies of

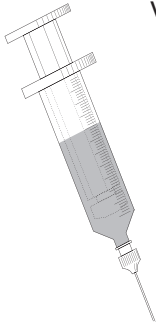
themselves. As they reproduce, they kill the cell they have taken over. Obviously, viruses are consumers.



If viruses aren’t made of cells, what are they made of? Mostly, they’re a bit of reproductive material inside a protein capsule. They are much smaller than bacteria and can only be seen with very specialized microscopes. A virus operates by somehow tricking a cell into allowing it inside. Then it sabotages the cell by substituting its own reproductive material for the cell’s reproductive material. It tricks the cell’s machinery into making virus copies instead of cell copies.



## Viruses and Illnesses



Viruses cause both deadly and less serious illnesses. Viruses are very much in the news these days because of the human immunodeficiency virus (HIV), which attacks immune system cells and causes Acquired Immune Deficiency Syndrome (AIDS). Viruses are responsible for other familiar sicknesses, such as the common cold. Although scientists have developed vaccines to protect us against some viruses, they have not been able to develop vaccines to keep us safe from all of them.

Viruses pose a particular danger to us when they mutate or change to create new and stronger viruses. These new strains of virus are more capable of resisting the body's defenses and outside treatments. Antibiotic medications will not kill them; our own immune systems are on their own in combating these tiny saboteurs.

By examining the structure, life cycle, and actions of viruses, researchers have begun to crack the mystery of their complex nature. Advanced technology has allowed for more accurate identification of these tiny structures and the development of more effective vaccines and drug therapies. The day is still a long way off, however, when viruses will no longer cause illnesses.

1. **Read the title.** What is the *general subject* of the material? On what *specific part* of the general subject will the material focus? Does the title tell you how the *author feels* about the subject?

The title, "Are Viruses Living Things?" tells us that the general subject is "viruses." We can assume that the article focuses on whether viruses are alive or not. Because the author ended the title with a question, we can also assume he or she is uncertain if viruses are alive or not.



2. **Skim through the selection, looking for chapter titles, headings, subheadings, etc.** How is the material divided? If it is a chapter or article, skim for headings and subheadings. What do these divisions tell us about the content of the article? (Think of them as the bones or skeleton of the material. As you read, place the information and ideas where they belong on the skeleton.)

This article has two subheadings: “Characteristics of Viruses” and “Viruses and Illnesses.” We can assume that the article will discuss these two subtopics. In the first we will learn about the specific characteristics of viruses. In the second we will learn how viruses cause illnesses. Reading with these two subheadings in mind will help us organize information in the article. Think of “Characteristics of Viruses” as one subtopic and “Viruses and Illnesses” as the other. Each piece of information or idea that relates to “Characteristics” should be attached to the first subtopic. Each piece of information or idea that relates to “Illnesses” should be attached to the other subtopic.

By studying the title and subheadings, you already have a good idea of what this article will discuss. Knowing what to expect greatly improves your reading comprehension.

3. **Look at the illustrations.** What do they tell you about the subject?

The illustration of a virus attached to a bacteria cell shows in a picture what we can expect the article to discuss. Without reading anything more, you now know that viruses attach themselves to bacteria cells.

4. **Read the opening paragraph.** How does the author feel about the subject? Is he or she presenting an *explanation* or making an *argument*? If you find a thesis statement, underline it.

The opening paragraph makes it clear that this article is not an argument—the writer is simply explaining the mysteries and contradictions of viruses. In this explanatory article, the *thesis statement* is the last sentence of the first paragraph: They are viruses and they are some of the more unusual actors in the



biological drama. We can assume that as the article explains the characteristics of viruses and how viruses cause illness, it will be showing how unusual viruses are in the biological world.

5. **Read the first sentence of each body paragraph, looking for the topic or focus of each paragraph.** What is the *topic* or focus of each paragraph? If you find a single word or phrase that tells the topic, underline it.

In this essay there are four *body paragraphs*—paragraphs 2, 3, 4, and 5. Paragraph 2 begins with the sentence, “Viruses are strange little things that don’t fall into any category.” We can expect the writer to use the rest of this paragraph to explain why viruses are considered neither living nor nonliving. Underlining the phrase don’t fall into any category will help us in future readings of this article. The first sentence of paragraph 3 is a question: “If viruses aren’t made of cells, what are they made of?” As with paragraph 2, we can expect the writer to use the paragraph to answer this question and paragraph topic. Underline the phrase made of to point out what this paragraph discusses.

Paragraph 4 begins with the sentence, “Viruses cause both deadly and less serious illnesses.” We can assume the paragraph contains details about deadly and less serious diseases caused by viruses. Underline the phrase deadly and less serious illnesses. Lastly, paragraph 5 opens with the sentence, “Viruses pose a particular danger to us when they mutate or change to create new and stronger viruses.” This topic sentence tells us that the remainder of the paragraph will describe why mutated viruses are a “particular danger to us.” Underline particular danger to us when they mutate.

6. **Read the closing paragraph.** What conclusions does the author draw about the subject?

The *concluding paragraph* describes the present state of research on viruses. Researchers have made progress but still must do much more work before viruses are understood and less of a threat.





## Practice

Select an **expository article or chapter** from a magazine or textbook to preview. Preview the article or chapter using the **Preview Form** below. Follow the steps and questions for **Previewing Reading Materials** on page 56 to guide you.

**Title of Article or Chapter:** \_\_\_\_\_

1. What is the general subject of the article? \_\_\_\_\_

\_\_\_\_\_

2. What are the chapter titles, headings, or subheadings, if any?

\_\_\_\_\_

\_\_\_\_\_

3. What do the illustrations (if any) tell you about the article?

\_\_\_\_\_

\_\_\_\_\_

4. What is the thesis statement of the article? \_\_\_\_\_

\_\_\_\_\_

5. What is the main idea of each paragraph? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. What conclusions did you reach after reading the article? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## Previewing Persuasive Writing: What Did You Decide?

The article you just studied is called an *expository writing* because it explains something. Another type of article that you will often be asked to read and study is called **persuasive writing**. In a persuasive piece of writing, the writer tries to persuade you to accept and adopt his or her position on an issue. For example, a writer may want to persuade you to vote for or against a particular candidate running for your school's student council. A writer may try to persuade you to give up eating meat and become a vegetarian for the good of humanity. Any issue that reasonable people can disagree on is an issue that can be used in a persuasive essay.

Below is a persuasive article titled "How the Strong Get rEVENge." The questions under "Previewing Reading Materials" have then been applied to this article and answered following the article.

### How the Strong Get rEVENge

Recently, the news has been filled with accounts of people who have hurt or even killed one another during a feud. In nearly all of these cases, one or both parties felt that they had been wronged by the other. They felt the other had been disrespectful to them. At some point in our lives, almost all of us will experience this feeling. It is not a new feeling to the human race. It does seem, however, that our response to being treated rudely has led people to react with violence. The cast of people who can incite our need for revenge seems limitless. It may be our parents or siblings who make us feel small as they take out their daily frustrations on us. Or maybe it's a teacher. Almost certainly some of our peers will be cruel at times. It can be students from another school or even a stranger on a city bus. All of these people and experiences can wear on our self-esteem and make us feel badly about ourselves. Some would argue that the way to get revenge on those who hurt or insult us is to hurt them back. I am here to argue that there is a far sweeter kind of revenge that does not include violence.



## Hurting Back to Feel Good

There is something to be said about hurting those who have hurt us. There is something about being insulted or hurt by someone that leaves us with a white-hot pain in our souls. Almost immediately the pain festers and turns to rage. The rage rushes through us like wildfire, burning up our good sense and our self-control, and leaving in its wake nothing but itself. Sometimes we feel that the only way to put that wildfire out is to strike back at the offender—be it a friend or enemy, family member or stranger. No doubt there is a momentary satisfaction when you strike back in word or deed. You get to say those famous last words to yourself: “No one can treat *me* like that!”

This satisfaction, however, is short-lived. We may then find ourselves in one of two positions: (a) We strike back and find ourselves in trouble, having been caught violating a school policy, or local or state law. Violence in almost every situation is illegal. When we respond with violence, we have helped the offender to keep on hurting us; (b) We get away with our revenge—but not really. We thought the offender was a loser for acting the way he did, and now we’ve imitated his behavior. He’s tricked us into the old *monkey see, monkey do* response. You may be doing the hurting, but the offender is pulling your strings.

## The Worthy Life Alternative

So what is this sweeter kind of revenge? It’s simple and it is the cornerstone of most modern religions: Live a worthy life! To get even with someone who has done you harm, don’t attempt to harm him or yourself. Do not get even with an unsupportive or unloving parent by committing crimes or doing drugs. Do not get even with cruel classmates by fighting or starting rumors. The best kind of revenge against people who have harmed you is to live a life of which you can be proud. Work hard at your interests and be as successful as you can be in life. When you live a worthy life, you raise your self-esteem and end the hurt others have caused you. Best of all, you use revenge to improve yourself and to learn to take control of your own life.



## Where Do You Want to Be in 20 Years?

Do some imagining right now to compare the two kinds of rEVENge available. In the first scenario, your peer group hurts you and you respond by acting out. You fight or lose interest in school and hobbies—somehow you believe that such acting out will show others that you are the boss and no one can show you disrespect. In 20 years, when your dreams are just memories, that nasty peer group is smugly smiling, as they recount how easy it was to steal your dreams. However, there's another scenario; try it on for size. That peer group sees you in 20 years, a successful and respected person, and they can see how you had something strong inside of you. You responded to their rudeness by raising your self-esteem and keeping focused on your future. Now I ask you: How much sweeter could revenge be than that?

1. **Read the title.** What is the *general subject* of the material? On what *specific part* of the general subject will the material focus? Does the title tell you how the *author feels* about the subject?

The title, “How the Strong Get reEVENge,” tells us that the general subject is “revenge.” We can assume that the article focuses on the way people with some kind of strength get revenge. This kind of strength could be strength of character. Notice that the word *revenge* in the title is written to show that the word *EVEN* is contained within it. Although we cannot be certain, the writer may be suggesting a new angle on getting revenge.

2. **Skim through the selection, looking for chapter titles, headings, subheadings, etc.** How is the material divided? If it is a chapter or article, skim for headings and subheadings. What do these divisions tell us about the content of the article? (Think of them as the bones or skeleton of the material. As you read, place the information and ideas where they belong on the skeleton.)

This article has three subheadings: “Hurting Back to Feel Good,” “The Worthy Life Alternative,” and “Where Do You Want to Be in 20 Years?” We can assume that the article will discuss these three subtopics. Under the first subtopic, the writer will discuss what



we get out of hurting those who have offended us. Under the second subtopic, he will discuss an “alternative” to hurting back, an alternative that includes a “worthy life.” And under the last subtopic, he will most likely discuss how the choices we make when we are offended can affect where we find ourselves in the future. We cannot be positive that each of these subtopics will include these specific discussions, but these are well-educated guesses. Reading with these three subheadings in mind will help us organize information in the article. Think of the “Hurting Back to Feel Good” as one subtopic, “The Worthy Life Alternative” as another subtopic, and the “Where Do You Want to Be in 20 Years?” as the third subtopic. Each piece of information or idea that relates to each subtopic should be attached to that subtopic.

By studying the title and subheadings, you already have a good idea of what this article will discuss. Knowing what to expect greatly improves your reading comprehension.

3. **Look at the illustrations.** What do they tell you about the subject?

This essay, unlike the one on viruses, does not include illustrations.

4. **Read the opening paragraph.** How does the author feel about the subject? Is he or she presenting an explanation or making an argument? If you find a thesis statement, underline it.

The opening paragraph suggests that the writer thinks the use of violence in response to others being disrespectful is not acceptable. He understands that being treated rudely hurts and “wears on our self-esteem,” but he ends the opening paragraph with his thesis statement: “I am here to argue that there is a far sweeter kind of revenge that does not include violence.” This opening paragraph also makes it clear that the essay is a persuasive one—the writer is presenting an argument.

Knowing that this essay is organized as an argument can tell us much about what to expect in its content and organization. We can expect that the writer will discuss both sides of the issue. In this case, we can expect that the writer will explain why using violence is not a good response. We can also expect that he



will argue for an alternative to using violence. His argument may include appealing to our emotions, using statistics, and using reason or logic. The more kinds of essays we become familiar with, the more kinds of organizational patterns we will recognize.

5. **Read the first sentence of each body paragraph, looking for the topic or focus of each paragraph.** What is the topic or focus of each paragraph? If you find a single word or phrase that tells the topic, underline it.

In this essay, there are three body paragraphs—paragraphs 2, 3, and 4. The first sentence of these body paragraphs are as follows:

Paragraph 2: There is something to be said about hurting those who have hurt us.

Paragraph 3: This satisfaction, however, is short-lived.

Paragraph 4: So what is this sweeter kind of revenge?

We can expect that paragraph 2 will discuss why hurting those who have hurt us gives us some satisfaction. Paragraph 3 will discuss why this satisfaction “is short-lived.” And paragraph 4 will describe the kind of revenge the writer thinks is superior to violence.

As you can see, by reading the key places in the essay—the title and subheadings, and the topic sentences—we can discover much of what the essay is about and how it is organized.

6. **Read the closing paragraph.** What conclusions does the author draw about the subject?

The concluding paragraph adds another perspective to this discussion. It asks readers to imagine 20 years into the future. This helps bring the writer’s argument to a close and reemphasizes his point about a sweeter revenge not including violence.



## Practice

Select a **persuasive article or chapter from a magazine or textbook** to preview. Preview the article or chapter using the **Preview Form** below. Follow the steps and questions for **Previewing Reading Materials** on page 56 to guide you.

**Title of Article or Chapter:** \_\_\_\_\_

1. What is the general subject of the article? \_\_\_\_\_

\_\_\_\_\_

2. What are the chapter titles, headings, or subheadings, if any?

\_\_\_\_\_

\_\_\_\_\_

3. What do the illustrations (if any) tell you about the article?

\_\_\_\_\_

\_\_\_\_\_

4. What is the thesis statement of the article? \_\_\_\_\_

\_\_\_\_\_

5. What is the main idea of each paragraph? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



6. What conclusions did you reach after reading the article? \_\_\_\_\_

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## Practice

Use the list below to write the correct term for each definition on the line provided.

<b>expository writing</b>	<b>preview</b>
<b>main idea</b>	<b>thesis statement</b>
<b>paragraph</b>	<b>topic</b>
<b>persuasive writing</b>	<b>topic sentence</b>

- \_\_\_\_\_ 1. the subject of written material; what the material is about
- \_\_\_\_\_ 2. a group of related sentences that present and develop one main idea
- \_\_\_\_\_ 3. writing that explains something or informs readers
- \_\_\_\_\_ 4. the most important idea or point in a paragraph or piece of writing
- \_\_\_\_\_ 5. the sentence that tells the focus or main point of a paragraph
- \_\_\_\_\_ 6. writing that focuses on convincing readers of an opinion or claim, or to take a particular action
- \_\_\_\_\_ 7. to look at in advance to get an idea of what is to come
- \_\_\_\_\_ 8. the main point of the essay; the claim or opinion the rest of the essay will discuss or support



## Practice

Use the questions below to **preview** the article “**Metropolis Park: The City Has an Obligation to Make It Happen**” on pages 73-74.

1. Read the title.

What is the general subject of this article? \_\_\_\_\_

\_\_\_\_\_

On what specific part will the author focus? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

How does the author feel about the subject? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. Read the opening paragraph.

How does the author feel about the subject? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Is the author explaining or arguing? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



3. Skim through the selection.

Look for headings and subheadings and write the ones you find.

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What do these headings tell us about the content? \_\_\_\_\_

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4. Read the closing paragraph.

What conclusions does the author draw about the subject? \_\_\_\_\_

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[illegible]



## Metropolis Park: The City Has an Obligation to Make It Happen

### A Promise Reconsidered

The city of Metropolis purchased 100 acres of land in northwest Metropolis five years ago. The original intention was to build a city park in an area where few parks exist. This lack of parks exists despite the fact that the northwest is the fastest growing area in Metropolis and has the highest concentration of families with young children.

However, even though the city spent over one million dollars on the purchase, the park has not been built. Now, city officials are considering selling the property in order to balance their budget. Property values have skyrocketed in the past three years. Officials feel they could more than triple their original



*The original intention was to build a city park in an area where few parks exist.*

investment in the land parcel. The city would also benefit from the property taxes new owners would pay, once the land was sold. In addition, officials would save the millions of dollars the park would cost to build.

Despite these benefits, Metropolis has an obligation to follow through with their original plans to build the park. Doing otherwise would be dishonorable.

### Don't Betray Original Owner's Generosity

To begin with, selling the property for profit would be a betrayal of the original owner. Sandra Lolligrand sold the land below market value to the city with the clear intent that it would be a park. Unfortunately, Ms. Lolligrand did not make the legal documents clear enough to bind the city to this decision.

If she had known city officials intended to buy her land, hold onto it, then sell it for three times as much, surely she would have done that herself. The city should honor the civic-mindedness of Sandra



*Sandra Lolligrand sold the land below market value to the city with the clear intent that it would be a park.*

Lolligrand. Not doing so will go against every principle city officials have based Metropolis' government on since its founding.

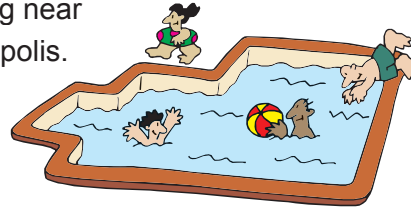


## Honor Promise to Annexed Residents

Finally, within the past five years, the city has been using the promise of the park to get people living near the city limits to agree to be annexed into Metropolis.

Annexation brings with it several benefits.

One of these is a world-class, city-operated parks-and-recreation system. Not delivering on this promise would also cast city officials in a dishonorable light. Again, they would be betraying the city's founding principles.



*The city promised a world-class, city-operated parks-and-recreation system to encourage people to move there.*

When the city of Metropolis became a city more than 50 years ago, officials campaigned on the promise to be the voice of the people and represent them honestly. If the promise they made to newly settled residents of Metropolis is not kept, present-day officials are indeed betraying the democratic principles the city was founded on.



## Practice

Select an **article from a magazine** or **chapter in a textbook** to **preview**. Preview the article or chapter using the **Preview Form** below. Follow the steps and questions for **Previewing Reading Materials** on page 56 to guide you.

**Title of Article or Chapter:** \_\_\_\_\_

1. What is the general subject of the article? \_\_\_\_\_

\_\_\_\_\_

2. What are the chapter titles, headings, or subheadings, if any?

\_\_\_\_\_

\_\_\_\_\_

3. What do the illustrations (if any) tell you about the article?

\_\_\_\_\_

\_\_\_\_\_

4. What is the thesis statement of the article? \_\_\_\_\_

\_\_\_\_\_

5. What is the main idea of each paragraph? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. What conclusions did you reach after reading the article? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## Understanding Words: Using Clues to Find Meanings



While sculptors can use clay or marble, writers use words to build phrases, sentences, and paragraphs.

All artists and craftsmen have tools that allow them to produce their work. A skilled writer is such an artist. While sculptors can use clay or marble, writers use words to *build* phrases, sentences, and paragraphs. Skilled writers are aware of how to use these words effectively. They know how to make readers feel a certain way or to understand different levels of meaning. Such writers use words to make readers like or dislike a character. They help readers understand the true meaning of the text and feel comfortable or uncomfortable in a reading situation.

Skilled readers see and feel everything writers want them to see. They are able to find meaning from the writer's words. The "toolbox" of a writer includes several tools to help with these skills.

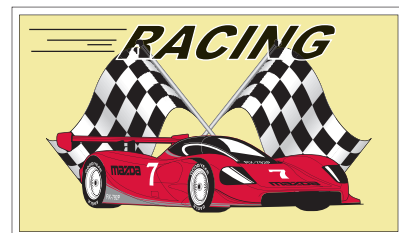
Many words contain meaning clues. Other words are surrounded by them. These clues can help you understand unfamiliar words. Learning to use these clues will add to your reading skills.

### Context Clues: Using the Words You Know to Understand the Words You Don't

Context means "setting" or "environment." Sentences and paragraphs are the setting, or context, of words. We use context to help us understand words. You are probably quite an expert in the process of identifying meanings from **context clues**. You just may not realize it.

We use *context clues* to understand other things as well. When you meet new people, you identify them based on their family, clothes, accent, or home. Looking around their room, you might use their books or belongings to figure out their personality. A person who has car posters on her walls may dream about being a race car driver.

The same process can be used to identify the meanings of unknown words. Look around



A person who has car posters on her walls may dream about being a race car driver.





(before and after) the unknown word and at the other words in the sentence. Look at what the entire paragraph or essay is about. Use all of these context clues to determine the meaning of the unknown word.

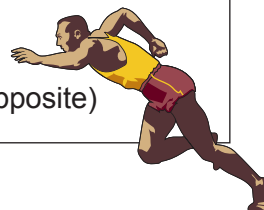
### Context Clue

The runner needed to distract his mind from the race and direct his attention to something else.

**Word:** distract

**Meaning:** not pay attention

**Clue:** and direct his attention (opposite)



There are several types of context clues that writers use to help readers understand unknown words. The chart on the following page lists and defines types of context clues. It also provides an example of each clue.

### Examples of Context Clues

Type of Context Clue	Example (unknown word is <u>underlined</u> ; clues are <b>bolded</b> )
1. <b>Synonyms</b> mean the same thing as the unknown word.	His <u>diffidence</u> , or <b>shyness</b> , kept John from entering the talent show.
2. <b>Definitions</b> explain the unknown word.	<u>Nefarious</u> means being <b>extremely evil or wicked</b> .
3. <b>Antonyms</b> mean the opposite of the unknown word.	Hector <b>used to be wasteful</b> , throwing everything away, but now he is <u>frugal</u> and recycles everything he can.
4. <b>Comparisons/Contrasts</b> show how the unknown word is the same as or different from something familiar.	<p><b>Comparison:</b> Like many <b>carefree</b> creatures, the <u>blithe</u> little girl skipped along.</p> <p><b>Contrast:</b> He tried to <u>ameliorate</u> the situation but ended up <b>making matters worse</b>.</p>
5. Clues contained in a <b>series</b> show how a word is part of a familiar group.	Some politicians only talk with <u>sycophants</u> , <b>apple-polishers</b> , <b>flatterers</b> , and <b>yes-men</b> .



## Practice

Use the words from the **Examples of Context Clues** chart on the previous page. Match each **meaning** with the correct **word**. Write the correct letter on each line.

### Meaning

- \_\_\_\_\_ 1. shyness
- \_\_\_\_\_ 2. thrifty
- \_\_\_\_\_ 3. improved
- \_\_\_\_\_ 4. lighthearted, carefree
- \_\_\_\_\_ 5. self-seeking flatterer
- \_\_\_\_\_ 6. evil

### Word

- A. ameliorated
- B. blithe
- C. diffidence
- D. frugal
- E. nefarious
- F. sycophant



## Practice

Write a **short definition** for the bold word. Use the **context clues** from each sentence to help you.

1. Ella certainly appreciated Philip's praise, but she saw nothing **meritorious** in simply doing her duty.

meritorious: \_\_\_\_\_  
\_\_\_\_\_

2. If you try to **intercede** in the fight between Roy and Caroline, you will only make matters worse and they will be angry with you.

intercede: \_\_\_\_\_  
\_\_\_\_\_

3. I can usually forgive the **callow** showing off of my classmates, but not by someone older than my father.

callow: \_\_\_\_\_  
\_\_\_\_\_

4. Our teacher **abominates** cruelty of any kind and is quick to discipline students who mistreat their classmates.

abominates: \_\_\_\_\_  
\_\_\_\_\_

5. I will miss my favorite television program because it will be going on **hiatus** after only six episodes.

hiatus: \_\_\_\_\_  
\_\_\_\_\_



6. We stayed in the hurricane shelter, waiting for a **cessation** in the howling winds and pelting rain.

cessation: \_\_\_\_\_  
\_\_\_\_\_

7. Damon's **scathing** comments about dumb blondes sent Marilee running from the room in tears.

scathing: \_\_\_\_\_  
\_\_\_\_\_

8. Karin meant well, but her attempts to apologize were tactless, clumsy, and **gauche**.

gauche: \_\_\_\_\_  
\_\_\_\_\_

9. Among those pale, sallow people, Ruben's **florid** complexion stood out like a flashing sign.

florid: \_\_\_\_\_  
\_\_\_\_\_

10. I do like my steak well done. However, Dad **scorched** mine and it tasted like leather.

scorched: \_\_\_\_\_  
\_\_\_\_\_



## Practice

Look through one of your textbooks. Find at least **five unfamiliar words**. Use **context clues** to **discover their meaning**. Use only the context clues. Do not refer to a dictionary. Record your information below.

- Write down the sentence containing the word.
- Circle the unknown word.
- Underline words that give clues to the word's meaning.
- Write a definition of the circled word.

1. \_\_\_\_\_  
\_\_\_\_\_

Definition: \_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

Definition: \_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_

Definition: \_\_\_\_\_

4. \_\_\_\_\_  
\_\_\_\_\_

Definition: \_\_\_\_\_

5. \_\_\_\_\_  
\_\_\_\_\_

Definition: \_\_\_\_\_



## Practice

Create a section for **vocabulary** in your notebook or portfolio that is labeled like the one below. As you read through your assignments each day, **list words** whose meanings you have been able to **determine from context clues**. Write a **definition** of each term using your own words. Check your meaning with a **dictionary**.

Daily Vocabulary	Date: _____
Word: _____	
Contextual Definition: _____ _____	
Dictionary Definition: _____ _____	
Word: _____	
Contextual Definition: _____ _____	
Dictionary Definition: _____ _____	
Word: _____	
Contextual Definition: _____ _____	
Dictionary Definition: _____ _____	
Word: _____	
Contextual Definition: _____ _____	
Dictionary Definition: _____ _____	

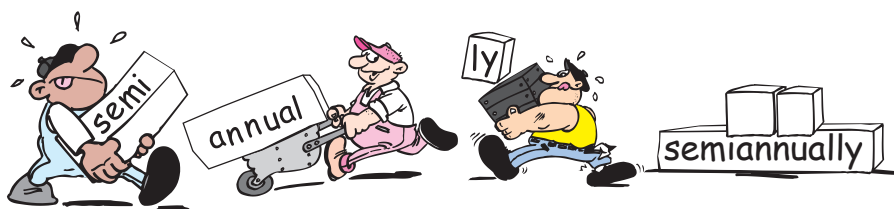


## Word Structure Clues: Get to the Meaning of Prefixes, Suffixes, and Root or Base Words

Any given word may have three parts—**prefixes**, **suffixes**, and **root or base words**. A *prefix* is a letter or group of letters added to the beginning of a word. An example is the “un” in *undone*. Prefixes often change the meaning of the word from positive to negative, or negative to positive.

A *suffix* is a letter or group of letters added to the end of a word to change its meaning. An example is the “ly” in *brightly*. Suffixes often tell you the kind of word it is, such as an **adjective** or **adverb**. An *adjective* tells something about or *modifies* a **noun** or a **pronoun**, whereas an *adverb* modifies a **verb**, adjective, or another adverb. Therefore, a suffix will determine how a word is to be used in a sentence.

A *root word* is sometimes called a *base word*. These are the main parts of the word to which suffixes and prefixes are added. However, unlike a base word, a root word cannot stand alone. A root word must be attached to a prefix, a suffix, or both. For example, *annual* is a base word to which could be added a prefix (*semiannually*) or a suffix (*annually*) or both (*semiannually*). The prefix *semi* means “half of.” The base word *annual* means “a year” and the suffix *ly* tells us it is used as an *adverb*. By knowing the meanings of prefixes, base words, and suffixes, it is easy to unlock the meaning of unknown words.



**semi** (prefix) + **annual** (base word) + **ly** (suffix) = **semiannually**

Many prefixes, suffixes, and root or base words come from Latin and Greek. Each of these “derived” word parts has its own meaning which is similar to the meaning of the word from which it came. For instance, *portfolio* comes from the Latin *portare* - “to carry out” - and *folium* - “a leaf.” How would knowing this help you understand the meaning of *portfolio*?

Knowing the building blocks of our language helps you to better understand unfamiliar vocabulary. Increasing your vocabulary is a worthy goal because you’ll be able to communicate more precisely. The tables of prefixes and suffixes on the next page will help you do this.



## Commonly Used Prefixes

Prefix	Meaning	Example
ab-	from, away	abduct - to kidnap or lead away
anti-	against	anticommunist - opposing the Communist Party
bi-	both, double, twice	biweekly - happening twice each week or every two weeks
co-	together with	coworker - someone who works with another person
con-	together with	conspire - to plot or plan with another person
com-	together with	compose - to bring different parts together
de-	from, down	degrade - to take away from someone or something's value
dis-	apart, away, reverse	dismiss - to send away
em-	in, into	embrace - to take someone into your arms
en-	in, into	endanger - to put something or someone in danger
ex-, e-	out	expel - to drive out eject - to throw out
fore-	before, front part of	forefront - at the very front
il-	not	illegal - not legal
im-	not	immature - not mature
in-	not	incorrect - not correct
ir-	not	irregular - not regular
mis-	badly, wrongly	misbehave - to not behave or act badly
non-	not	nonexistent - not real; not existing
post-	after, following	postwar - after the war
pre-	before	preview - to see before others
pro-	forward, in favor	progress - to move forward
re-	back, again	revive - to bring back to life
sub-	under	submerge - to put under
trans-	across, over	transfer - to carry from one person or place to another
un-	not, release	unfair - not fair unbutton - to release from being buttoned





## Commonly Used Suffixes

Suffix	Meaning	Example
-able, -ible	able to be	manageable - something that can be handled or managed edible - something that can be eaten
-age	act of	storage - act of storing
-al	relating to, like, of	natural - relating to nature secretarial - like a secretary
-ance, -ancy	act, quality, state	admittance - being allowed entrance consistency - state of being the same; being dependable
-ant, -ent	performing agent, one who	servant - a person who serves dependent - one who depends upon another
-ary	relating to	dietary - relating to what you eat
-ate	cause, make	segregate - cause a group to be apart from others
-cian	having a certain skill	musician - one skilled in music
-en	made of, to become or cause to be	silken - made of silk weaken - cause to be weak
-ence, ency	state of, quality	difference - state of being different urgency - needing immediate attention
-ese	a native of	Japanese - someone who was born in Japan
-ful	full of	helpful - full of help
-ion, tion	act or condition of	multiplication - act of multiplying
-ist	one who does or uses	scientist - a person who is an expert in science
-ity	state of, quality	captivity - state of being captured
-ive	causing, making	abusive - causing abuse
-ize	make	publicize - make known to the public
-less	without	fearless - without fear
-ly	like, manner of	fearlessly - done without fear
-ment	result of, action	enjoyment - result of enjoying something
-ness	state of, condition	lifelessness - having no life
-ous	full of, having	spacious - full of space mysterious - having an air of mystery
-ship	state of, quality	ownership - state of owning something
-ward	in the direction of	eastward - toward the east
-y	inclined to, tend to	cheery - inclined to be cheerful



## Practice

Circle the **prefix** of the words in the box below. Use the **prefix meaning as a clue** to find the **definition of each word**. Then match each word to its definition below. Write the correct word on each line in front of its definition.

atypical  
bicycle  
illegal  
imperfect  
interstate

misspelled  
monorail  
prehistoric  
replace  
submarine

transatlantic  
undress  
unknown  
unnecessary

- |       |  |
|-------|--|
| _____ | 1. across the Atlantic Ocean           |
| _____ | 2. that which is not known             |
| _____ | 3. spelled wrong                       |
| _____ | 4. put back in place                   |
| _____ | 5. that which is not perfect           |
| _____ | 6. a two-wheeled, foot-pedaled vehicle |
| _____ | 7. to take off clothing                |
| _____ | 8. not allowed by law                  |
| _____ | 9. vehicle that rides on one rail      |
| _____ | 10. between two or more states         |
| _____ | 11. a ship that can travel under water |
| _____ | 12. not necessary                      |
| _____ | 13. before recorded history            |
| _____ | 14. not normal or common               |



## Practice

Circle the **suffix** of the words in the box below. Use the **suffix meaning** as a **clue** to find the definition of each word. Then match each word to its definition below. Write the correct word on each line in front of its definition.

actor	hairless	sightless
auctioneer	helpless	sight-seeing
breakable	playful	tourist
cloudy	rapidly	towering
development	sickly	wonderful

- |       |   |
|-------|---|
| _____ | 1. very tall  |
| _____ | 2. one who holds auctions                             |
| _____ | 3. one who acts                                       |
| _____ | 4. full of play                                       |
| _____ | 5. without hair                                       |
| _____ | 6. happen at a quick pace                             |
| _____ | 7. houses or other buildings built on vacant land     |
| _____ | 8. not healthy; ill                                   |
| _____ | 9. not able to assist oneself                         |
| _____ | 10. unable to see                                     |
| _____ | 11. easy to break                                     |
| _____ | 12. person traveling for pleasure                     |
| _____ | 13. going around to see objects or places of interest |
| _____ | 14. marvelous   |
| _____ | 15. full of vapor                                     |



## Practice

Choose the best **definition** for the **bolded word** in each sentence. Use the **prefix** and **root word** of each bolded word to **determine its meaning**. Circle the letter of the correct answer.

1. The rent on the apartment must be **prepaid** before you are given the key.
  - a. paid monthly
  - b. paid in advance
  - c. paid by check
  - d. paid independently
2. After inspection, we found that all of our contracts with our suppliers were **inaccurate**.
  - a. complicated
  - b. usually accurate
  - c. very accurate
  - d. not accurate
3. Reggie received an **intramuscular** injury to his arm during the last baseball game.
  - a. within the muscle
  - b. beneath the muscle
  - c. across the muscle
  - d. outside the muscle
4. The postman had a physical checkup **annually**.
  - a. twice a year
  - b. every month
  - c. every year
  - d. every two years
5. The **transatlantic** cable was damaged somewhere between North America and Europe.
  - a. within the continents
  - b. across the Atlantic Ocean
  - c. under the continents
  - d. on the Atlantic Ocean



6. The **pregame** pep rally was held at 2:30 p.m. in the gym.
  - a. against the game
  - b. during the game
  - c. after the game
  - d. before the game
7. The United States **exports** food to many countries.
  - a. makes clear
  - b. sends out
  - c. tries out
  - d. joins together
8. The factory employees were **dismissed** because of poor work.
  - a. sent to work
  - b. sent away
  - c. went for training
  - d. sent within
9. Many students wanted a paper published **bimonthly**.
  - a. every two months
  - b. every two days
  - c. twice a month
  - d. every three months
10. Stan thought his best friend's furniture was **mismatched** and looked weird.
  - a. perfectly matched
  - b. in need of repair
  - c. not matched
  - d. old



## Practice

Each week, choose a special **prefix, suffix, or base word**. Use this list as you read your assignments. Make a **list of words with your chosen word part** (prefix, suffix, or base word). Write a **definition** for each word. Do this by using your knowledge of the meaning of the word part and any **context clues** that are provided. Check your definition with a **dictionary**.

Word Part _____		Week Ending _____	
Words	Context Clues	Definitions	
1. _____	1. _____ _____ _____	1. _____ _____ _____	
2. _____	2. _____ _____ _____	2. _____ _____ _____	
3. _____	3. _____ _____ _____	3. _____ _____ _____	
4. _____	4. _____ _____ _____	4. _____ _____ _____	
5. _____	5. _____ _____ _____	5. _____ _____ _____	



## Precise Language: Using Specific Words to Convey Exact Images and Feelings

Like any fine craftsmen, skilled writers know exactly which tool to use for each job. Words are writers' tools. Therefore, these word craftsmen know how to use these tools effectively. Good writers know what words to use to make their readers feel sad, angry, fearful, or joyful. They also know which words will paint exact images in their readers' imaginations. Look at the following examples.

Victoria noticed the woman sitting at the next table.

The sentence is simply stated and gives only two facts.

- Victoria saw a woman.
- The woman was sitting at the table next to Victoria.



Victoria noticed...

However, we know little about the woman sitting there. Is she young, elderly, well dressed, tired? Also, what does Victoria feel as she looks at the woman? We have absolutely no clues about the significance of this incident.

Now read the same sentence, rewritten with precise *verbs*, *nouns*, *adjectives*, and *adverbs*.

Victoria gazed admiringly at the stylish young woman sitting at the next table.



Victoria gazed...

Obviously, Victoria is impressed with the woman's dress and manners. The words *gazed*, *admiringly*, and *stylish* help you know this. These words give an favorable feeling to the sentence.

Look how the meaning changes when we change the words.

Victoria glared at the loud, obnoxious woman at the next table.

Here, the words create a completely different scene. Obviously, Victoria is *not* impressed with the woman. The words *glared*, *loud*, and *obnoxious* tell us this. Here, the writer's words convey an unfavorable feeling.



Victoria glared...



Many words in our English vocabulary have two meanings. All words have *denotive* meanings. The **denotation** of a word is its literal meaning, or the exact definition you find in a dictionary. Many words also have connotative meaning. **Connotations** are meanings that readers associate with particular words. Using words that are emotion-filled gives the author control of his or her work. Some words create positive or *favorable connotations* and some create negative or *unfavorable connotations*. For example, if you say someone is *relaxing*, it sounds favorable; however, if you say the person is *loafing*, it sounds unfavorable. Using precisely the right words creates the exact images in the readers' thoughts the writer wanted to be there. Such words serve the same purpose as different colors for a painter.

As you read, pay special attention to the nouns, verbs, adjectives, and adverbs writers use. These specially chosen words give you clues to meaning.

### Quick Review

- **Nouns** name a person, place, thing, or idea.
- **Pronouns** are used instead of a noun to name a person, place, thing, or idea.
- **Verbs** express physical action, mental action, or state of being or tell what the subject of the sentence is, has, does, or feels.
- **Adjectives** modify or tell something about a noun or pronoun.
- **Adverbs** modify or tell something about a verb, adjective, or another adverb.

Let's practice using specific words. This will give you some insight into how good writers use the tool of language.





## Practice

Read each generally stated sentence below. Then **rewrite each sentence twice**. Give one sentence a **favorable connotation**. Give the other an **unfavorable connotation**. Use specific, **emotion-charged nouns, verbs, adjectives, and adverbs** as you write.

*Example:*

You sure are curious today.

favorable: You sure are asking many in-depth, thought-provoking, curiously interesting questions today.

unfavorable: You sure are asking too many nosy, none of your business-type questions today

1. Lester heard the music.

favorable: \_\_\_\_\_  
\_\_\_\_\_

unfavorable: \_\_\_\_\_  
\_\_\_\_\_

2. Imogen watched Evan give his speech.

favorable: \_\_\_\_\_  
\_\_\_\_\_

unfavorable: \_\_\_\_\_  
\_\_\_\_\_



3. The new girl stood at the front of the classroom.

favorable: \_\_\_\_\_

\_\_\_\_\_

unfavorable: \_\_\_\_\_

\_\_\_\_\_

4. Evelyn looked at the test in front of her.

favorable: \_\_\_\_\_

\_\_\_\_\_

unfavorable: \_\_\_\_\_

\_\_\_\_\_

5. Brandon spoke to the girl sitting next to him.

favorable: \_\_\_\_\_

\_\_\_\_\_

unfavorable: \_\_\_\_\_

\_\_\_\_\_



Read each of the general sentences below. **Rewrite each sentence using specific, vivid details.** An example is given for you.

*Example:*

general: Terri brought cookies for the class.

specific: Terri brought fudge brownies that melted in our mouths to the class today.

6. Elle wore her new outfit to school today.

---

---

7. Gerald was embarrassed by the incident.

---

---

8. Greta and Nia laughed at Robert's new haircut.

---

---

9. Corbin was angry.

---

---

10. Today was absolutely perfect.

---

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## Defining Words or Phrases: Literal and Figurative Language

Many of the words or phrases we read are intended to say exactly what they say. If we are reading directions on how to fix a flat tire, we

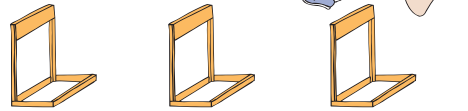


might find the following sentence in the manual: "Turn the lug nuts counterclockwise." If we want to get the wheel off, we would do best to follow the language exactly as it reads. Similarly, if we ask someone for directions and he tells us to drive west, we would do best to drive west as it appears on a compass or map.

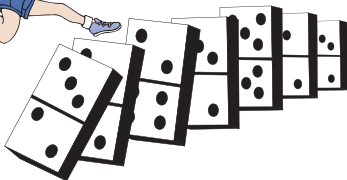
When language is intended to mean exactly what it says, the language is called **literal language**. We use *literal language* all the time, especially when our purpose is to convey information, explanations, or directions. You will find a literal meaning of a word if you look in the dictionary for a definition. Literal language uses words for their exact, direct meaning.

Literal language is used in every kind of reading you will do. However, in some kinds of writing literal language is mixed or combined with **figurative language**. *Figurative language* is used to help readers *see* something special or *feel* a particular way. It is often used to make a comparison between two things. For example, compare the following two descriptions of a series of hurdles on a running track:

- (1) The hurdles were placed one after the other at five-yard intervals.



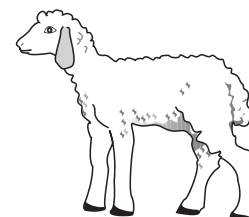
- (2) The hurdles looked like giant dominoes standing one after another, so that if the first one were tipped, every one thereafter would come slamming down.





In the first example, literal language describes the hurdles in a direct way. It uses no comparisons and the language means exactly what it says. In the second example, figurative language is used to *compare* hurdles to dominoes. This comparison tries to turn on the readers' senses so they can see and possibly hear something in a vivid way.

Figurative language makes ideas leap off the page for readers. You will find figurative language in cartoons, poetry, tall tales, and other literature. You will also find figurative language in songs and nursery rhymes—"My love for you is as *deep as the ocean*," "...like a *diamond in the sky*," "Mary had a little lamb, his fleece was *white as snow*."



You also use figurative language daily, maybe even hourly. Someone asks you how you feel, and you answer: "I slept like a *log*." You use figurative language to make your points and experiences more vivid: "Drawing fingernails across the blackboard makes my skin *crawl*!"



## Common Types of Figurative Language: Similes, Metaphors, Personification, and Onomatopoeia

There are many different types of figurative language. Three of the more common types are **similes**, **metaphors**, and **personification**.

### Similes

A *simile* uses the word *like* or *as* to make a comparison between two different or unlike things.

*Simile:* One can never be ashamed of his own people when he knows that they have dreams *as beautiful as white snow on a tall pine*.

*Simile:* She went after her dreams *like a bear after honey*.



In the first example, Tom Whitecloud uses *as* to compare “dreams” to “white snow on a tall pine.” When you read a simile such as this one, let your imagination play. You might, for example, remember having seen the image of soft, white snow high above—how pure the snow looked and how it seemed weightless, almost floating. It seemed to carry your thoughts above the routine of daily life. The second example of a simile makes us feel how persistently the girl pursued her dreams.

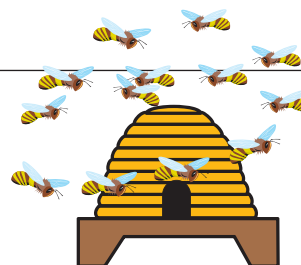


## Metaphors

A *metaphor* says one thing *is* another thing or compares two different or unlike things *without* using the words *like* or *as*.

*Metaphor:* Downtown is a congested beehive.

*Metaphor:* The fog was a heavy, wet blanket preventing us from seeing a view of the beach and water.



Note that in the two examples of metaphors above, comparisons are made without the use of *as* or *like*. In the first example, the writer says downtown is *a* congested beehive, not that it is *like* a congested beehive. In the second example, the writer doesn't say the fog is *like* a heavy, wet blanket but that it is one.

Similes and metaphors are comparisons to make a point. These *figure of speech* are not to be taken as *literal language*. The writer uses the words to describe and create images so that the reader sees something special or feels a particular way. These *figures of speech* are not to be taken as *literal language*.



## Personification

*Personification* gives human qualities to lifeless objects or ideas. Read the examples below.

*Personification:* The white line of the lake ends at a black forest, and above the trees *the blue winds are dancing*.

*Personification:* The traffic *crawled almost to a stop* when every radio station announced peace had been declared and the war had ended.

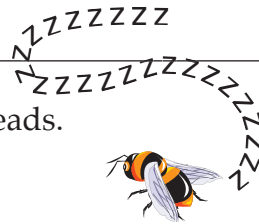
Winds cannot dance and cars cannot crawl. However, the reader understands that the writer is indicating that the winds are gently blowing, making the leaves move in a way that looks like dancing. Similarly, the cars described in the second example are barely moving. Personification allows the reader to see ideas and objects in new ways.

## Onomatopoeia

**Onomatopoeia** appeals to readers' imaginations by using words that sound like their meanings. It is used to create effects and reinforce meaning. Some examples of *onomatopoeia* are *ooze*, *slurp*, *thud*, *splash*, and *sizzle*. Read the following examples.

*Onomatopoeia:* The bees *buzzed* around our heads.

*Onomatopoeia:* He *twanged* his guitar.







## Reading Literal and Figurative Language: Noticing the Difference

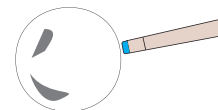
As a reader, you will often run into a mix of literal and figurative language. A writer may be using literal language to describe the way we hear music, for example. He may be writing about how music makes molecules spin in a certain way. When those molecules reach our ears, our ears translate those spinning molecules into the beautiful sounds of music. Now imagine that right in the middle of this literal description, the writer wants to make a point in a particularly vivid way. Read the two paragraphs below to see how the writer switches from literal to figurative language.

The molecule of sound coming from the orchestra bounces into another molecule and gives it spin. That molecule bounces into another and gives it spin. On and on it goes until the last molecule enters your ear. This whole process *is like a wave in the ocean*. One wave passes its energy on and creates another wave. This next wave then passes its energy on and creates a third wave. On and on it goes, each wave passing energy along, until the final one crashes onto the beach. What finally washed across your toes as you stood on the beach was not the water from a wave that started way off on the horizon. It was the energy from that far-off wave.



*The molecule of sound coming from the orchestra bounces into another molecule and gives it spin.*

Another way to understand how one molecule of sound bounces into another, and then another, until the final one enters your ear, is to think of a very long pool table. You are at one end of the pool table and your friend is at the other end. On this pool table are a long line of balls. Your friend rolls the first ball into the second ball. The first ball stops and the second ball keeps rolling, until it hits the third ball. The



*That last ball has been powered by the energy imparted to the very first ball and then passed all the way along to the last ball.*



second ball then stops and the third ball rolls into the fourth ball. On and on it goes, until the very last ball rolls to you. That last ball has been powered by the energy imparted to the very first ball and then passed all the way along to the last ball.

The writer switches from literal language to figurative language when he uses the simile of a *wave in the ocean* to draw a vivid comparison between *sound* waves and *water* waves. He also uses the comparison of a long line of pool balls to sound molecules to help you vividly see how sound works. The point to remember is that when you are reading, be prepared to stop, translate, and appreciate figurative language. Figurative language will help you see old things in new ways and see the familiar in something that is strange. Of course, the first thing you must do is to recognize figurative language when it appears. The following practices will improve your skill.



## Practice

Identify the figure of speech in each sentence.

- Write **S** if it is a **simile**.
- Write **M** if it is a **metaphor**.
- Write **P** if it is **personification**.
- Write **O** if it is **onomatopoeia**.

- \_\_\_\_\_ 1. "The boy's crane stretched its long neck, gave out a **whoop**, and disappeared into the sky."  
—from "Cranes" by Hwang Sunwon
- \_\_\_\_\_ 2. "And suddenly **the rock has an open wound**."  
—from "Pride" by Dahlia Ravikovitch
- \_\_\_\_\_ 3. "I am the way my daughter would want me to be: ...  
my skin **like an uncooked barley pancake**."  
—from "Everyday Use" by Alice Walker
- \_\_\_\_\_ 4. "...the **tinkling** piano our guide."  
—from "Piano" by D. H. Lawrence
- \_\_\_\_\_ 5. "The night is shattered/ and **the blue stars shiver in the distance**."  
—from "Tonight I Can Write" by Pablo Neruda
- \_\_\_\_\_ 6. "In those other summertimes all motors were inboard;  
and when they were at a little distance, **the noise they made was a sedative**, an ingredient of summer sleep."  
—from "Once More to the Lake" by E. B. White
- \_\_\_\_\_ 7. "The door swings **silent as a snake**."  
—from "The Thrill of the Grass" by W. P. Kinsella
- \_\_\_\_\_ 8. "She sank slowly, **a flower in the mud**."  
—from "And of Clay Are We Created" by Isabel Allende



## Practice

Prepare a section of your notebook or portfolio as a **vocabulary matrix**. Set up your matrix like the chart shown below. As you encounter words with **figurative and/or technical meanings** in your various reading assignments, enter them in your **Vocabulary Matrix**. Then **provide the definitions that are appropriate**.

- a **literal** definition that you have obtained from context, word structure, or a dictionary
- a **figurative meaning**
- a **specialized meaning**—technical or specific to a subject or field

Vocabulary Matrix			
Vocabulary Word	Literal Meaning	Figurative Meaning	Specialized Meaning
frosting	sweet topping on a cake	the last or best as in "The frosting on the cake was when I won the contest."	in a beauty parlor, frosting is a process for putting blonde streaks in your hair



## Practice

Find one of your **recent writing assignments**. Look over the words you have used. Find ways to **improve your word choices**. Use the following chart.

Three Nouns Used	Improved Noun Choices
_____	_____
_____	_____
_____	_____

Three Verbs Used	Improved Verb Choices
_____	_____
_____	_____
_____	_____

Three Modifiers Used (Adjectives or Adverbs)	Improved Modifier Choices
_____	_____
_____	_____
_____	_____

**Places I could use figurative language:**

**Simile** \_\_\_\_\_

**Metaphor** \_\_\_\_\_

**Onomatopoeia** \_\_\_\_\_

**Personification** \_\_\_\_\_



## Evaluating What You Read: Separating the Valid from the Invalid

Much of what you read has been written by people who hope to convince you that one particular opinion, idea, or commercial product is better than another. Many of these writers are quite skillful with words. For this reason, you must learn to evaluate reading materials in order to determine whether the content is reliable or unreliable.

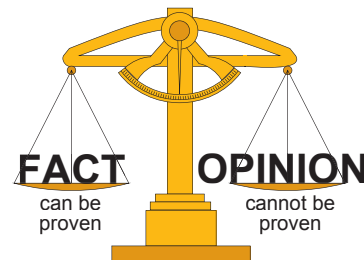
In order to evaluate a piece of writing, you must decide whether what is being said is true or not. You must rely upon the knowledge and experiences you bring to each reading assignment to help you make this determination. Often, you can easily tell if a writer has misrepresented or misinterpreted information. If, for example, you see someone misquote a well-known saying, you know any statement based on that misquotation is not valid.

However, usually writers are more careful in reporting information. They are also usually very skillful in stating their opinions. Telling the difference between fact and opinion can be difficult.

### Fact or Opinion: Scientific Evidence or Personal Belief

Everything that you read, both creative and informational material, contains facts and opinions. A *fact* is a statement that can be proven true or false. "The state of Texas raises more cattle than any other state in the nation" is a statement of fact—"The state of Texas is the most beautiful state in the nation" is not a statement of fact—it cannot be proven.

An *opinion* is a statement of what someone believes to be true but cannot prove. Very often, opinions describe someone's emotions or reactions to an event or idea. Opinions often are based on someone's personal experience rather than scientific evidence or a provable fact. Often, opinions are signalled by certain words such as *I feel*, *I think*, or *in my opinion*. Judgement words such as *best*, *most beautiful*, and *most talented* also signal opinions. However, authors sometimes state opinions as if they are facts, just as we do in real-life conversations. For example, how many times have you heard statements such as the following? "Melissa is snobby." "That test was unfair." "Strawberries are the best!"





More than likely, Melissa's parents and best friends do not think she is snobby; students who studied hard for the test found it fair; and certainly there are people who do not enjoy eating strawberries.

The following chart will help you evaluate your reading. When you evaluate an article or piece of reading to determine whether it is valid, you are, in a way, putting it on trial. You are asking whether it should be believed. You act as the jury who will declare whether this article or essay uses facts and evidence to support its claims and opinions. Be careful: A skillful writer can make us believe something by playing on our emotions or appealing to our **biases** or preconceived beliefs and attitudes toward or against something.

Therefore, as you read, ask yourself the following questions in order to evaluate the validity or soundness of the material.

### Evaluating Something You Are Reading

- 1. What is the author's purpose in writing?**
  - Is the author trying to convince you to change your mind about something?
  - Is the author angry about an injustice and hoping to have this injustice corrected?
  - Is the author attempting to sell or promote a product or idea?
- 2. Is it clear which statements are facts and which statements are opinions?**
  - How do these statements compare to what you already know?
- 3. What facts does the author use to support or justify his or her opinions?**
  - Do the facts or evidence the author uses justify his or her opinion?
- 4. What techniques does the author use to convince you of his or her point of view?**
  - Does the author appeal to your vanity?
  - Does the author assume that the reader has certain biases and prejudices?
  - Does the author emphasize or leave out important facts in an effort to influence your thinking?
- 5. How effective are the techniques the author uses?**
  - Do you feel inclined to agree with his or her argument?
  - Do you feel insulted or angry in any way because the author assumed you possessed certain biases or opinions?
  - Has the author touched on certain likes, dislikes, or fears that you have about a certain subject?



## Practice

Read each selection carefully and answer the question that follows. Circle the letter of the correct answer.

1. Abraham Lincoln had to struggle for a living and for learning when he was a young boy. He studied hard and had great ambition. He became the 16th president of the United States. Abraham Lincoln made many wise decisions.

Which of the following sentences is a *fact*?

- a. Abraham Lincoln had to struggle for a living and for an education when he was a young boy.
  - b. He studied hard and had great ambition.
  - c. He was the 16<sup>th</sup> president of the United States.
  - d. Abraham Lincoln made many wise decisions.
2. People think Latoya is the best clarinetist in the school orchestra. Latoya spends five hours a day practicing her clarinet and has a great deal of musical talent. She has won more awards than any other member of the school orchestra.

Which of the following sentences is an *opinion*?

- a. Latoya spends five hours a day practicing.
  - b. Latoya plays the clarinet.
  - c. Latoya is the best clarinetist in the school orchestra.
  - d. Latoya has won more awards than any other member of the orchestra.
3. The BluHybrid car manufacturer states it gets 40 miles to a gallon of gas. It uses unleaded gas. Owners think it rides more smoothly than other cars and that it is safer. It has a new, sleeker shape and comes in bright, vivid colors.

Which of the following sentences is an *opinion*?

- a. The car comes in bright colors.
- b. It rides more smoothly than other hybrid cars.
- c. It uses unleaded gas.
- d. The BluHybrid gets 40 miles per gallon of gas.





4. In today's busy world, you can't afford to wait any longer to take off those extra pounds. Come to our Weight Control Center. The weekly cost is only \$105. We include low-cost and natural foods. Daily exercise classes are available. You can talk with a private counselor and plan a lifelong program. You'll become a new person. You'll be glad you did!

Which of the following sentences is a *fact*?

- a. The program costs \$105 per week.
  - b. You'll be glad you went to the Weight Control Center.
  - c. You'll become a new person.
  - d. You can't afford to wait any longer to lose weight.
5. Llamas are a new kind of pet. Already there are some 7,000 llamas in the U.S., 6,000 of them breeding stock, says the International Llama Association. That isn't a lot compared to the million or more in Bolivia, Chile, and Peru, but the number in the U.S. has doubled in the past five years. Some believe llamas are fun and friendly. The International Llama Association says that 1,000 people own llamas as pets.

Which of the following sentences is an *opinion*?

- a. Six thousand of the 7,000 llamas in the U.S. are breeding stock.
- b. There are a million or more llamas in Bolivia, Chile, and Peru.
- c. There are 1,000 llama owners in the U.S.
- d. Llamas are fun and friendly.



## Practice

Identify each sentence below as a **fact** or **opinion**.

- Write **F** if it is a statement of **fact**.
- Write **O** if it is a statement of **opinion**.

- \_\_\_\_\_ 1. Water freezes at 0 degrees Celsius.
- \_\_\_\_\_ 2. This supermarket should provide an express checkout line.
- \_\_\_\_\_ 3. The Democratic Party has the better candidate.
- \_\_\_\_\_ 4. Elvis Presley was born in Tupelo, Mississippi.
- \_\_\_\_\_ 5. Luis is the best baseball player on the team.
- \_\_\_\_\_ 6. Thomas Jefferson was the third president of the United States.
- \_\_\_\_\_ 7. Summer is the best time of the year.
- \_\_\_\_\_ 8. Florida has the most beautiful beaches in the world.
- \_\_\_\_\_ 9. As of 2007, John Kennedy was the youngest man ever elected president of the United States.
- \_\_\_\_\_ 10. Green Day is the most exciting rock band in America.



## Practice

Find two **editorials** or **letters to the editor** in your local newspaper or on the Internet that present two opposing views on the same subject. Read each editorial or letter and answer the questions and follow the directions below.

1. What is the author's purpose in writing the article?

Item A: \_\_\_\_\_  
\_\_\_\_\_

Item B: \_\_\_\_\_  
\_\_\_\_\_

2. List one statement in each article or letter that is a fact or is true.

Item A: \_\_\_\_\_  
\_\_\_\_\_

Item B: \_\_\_\_\_  
\_\_\_\_\_

3. (a) List one statement in each article that is an opinion. (b) Does the author use facts or evidence to justify this opinion? If so, what are they?

Item A: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



Item B: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. What techniques (appeal to prejudice, appeal to vanity, or appeal to fear?) does the author use to convince the reader?

Item A: \_\_\_\_\_

\_\_\_\_\_

Item B: \_\_\_\_\_

\_\_\_\_\_

5. Why do you think the techniques are effective?

Item A: \_\_\_\_\_

\_\_\_\_\_

Item B: \_\_\_\_\_

\_\_\_\_\_

6. Use the answers to the questions above to write a paragraph that explains which article is more effective and why.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## Understanding Visual References: Reading Signs, Maps, Graphs, and Tables

Visual means “something that can be seen.” **Visual references** are things we can see that tell us information. They are symbols we use to conveniently convey information. The *visual references* that we encounter in everyday experiences take a variety of forms. They also offer different kinds of information.

Most of your textbooks contain graphic organizers or visual displays. These displays show how facts relate to one another. Most of these can be categorized as graphs, tables, or diagrams.

### Understanding Graphs

A graph is information in picture form. The information a graph shows is called *data*. Graphs are used for purposes of comparison. They allow us to see clearly how one quantity compares with another quantity. Graphs are usually divided into three kinds: *line graphs*, *pie graphs* and *bar graphs*.

#### The Line Graph

Most people are familiar with the *line graph*, often used to show how things *change over time*. Below is an example.



*Line Graph*



This is a graph of the United States Unemployment Rate. It covers the time between 1998 and 2005. The line graph begins with an L-shaped grid.

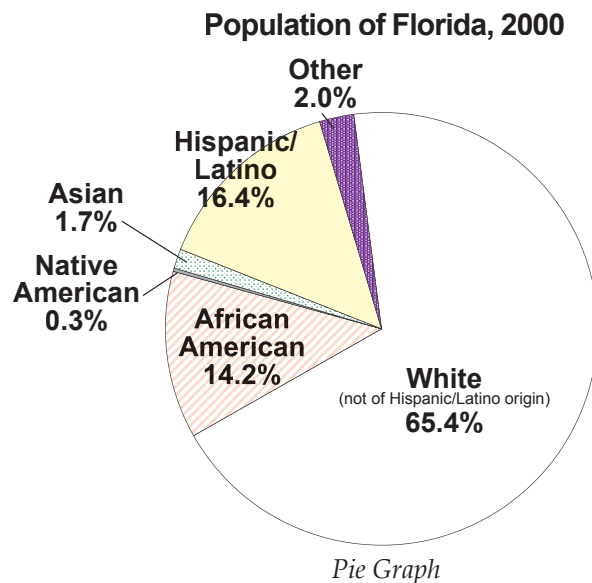
The line graph example shows percentages from 3.5 to 6.5%. The *vertical line* (↑) represents the *subject of the data*. The subject of this line graph is the percent of Americans unemployed.

The *horizontal line* (↔) shows *time*. This graph is divided into one-year segments.

When was unemployment at its highest? At its lowest?

### The Pie Graph

A *pie graph* is used to *compare parts of a whole*. The shape of a pie graph is a *circle*. The circle represents the *whole pie*. This whole pie can be an entire country. It can be the total amount of products sold. The whole pie below stands for Florida's total population in 2000.



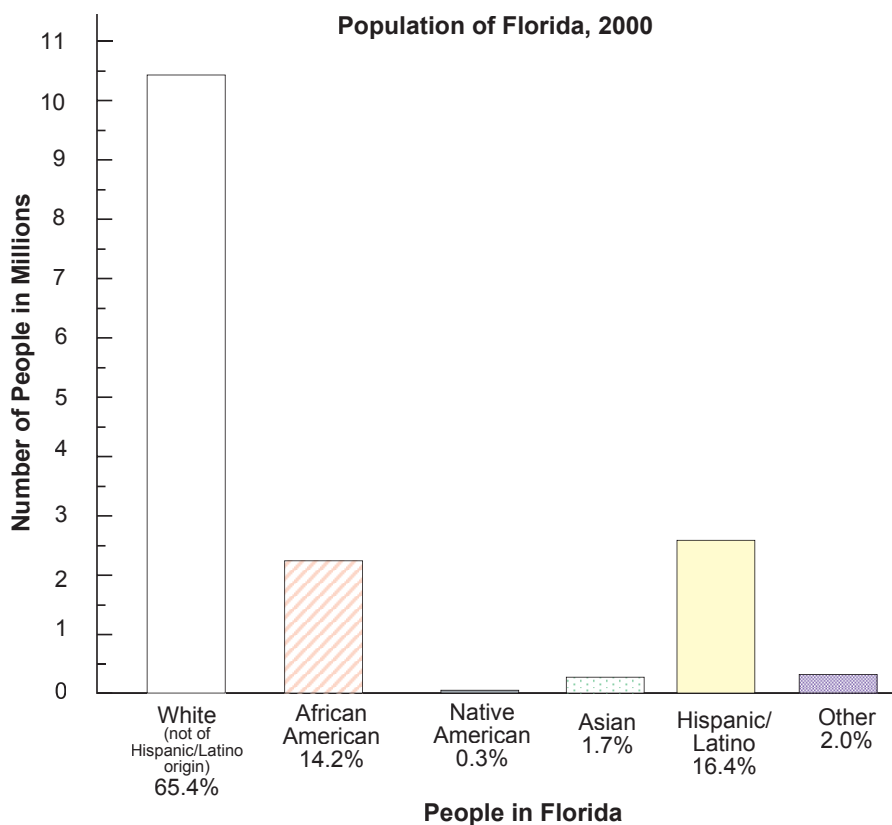
A pie graph shows proportions. In the pie graph above, you can see that 16.4% of Florida's population is Hispanic/Latino. This percentage is represented by a *slice* of the whole pie. The whole pie represents 100% of Florida's population and then each slice is labeled.

Which group has the fewest residents in Florida?



## The Bar Graph

The *bar graph* uses lengths of bars. These bars show *how several items compare to each other at the same time*.



*Bar Graph*

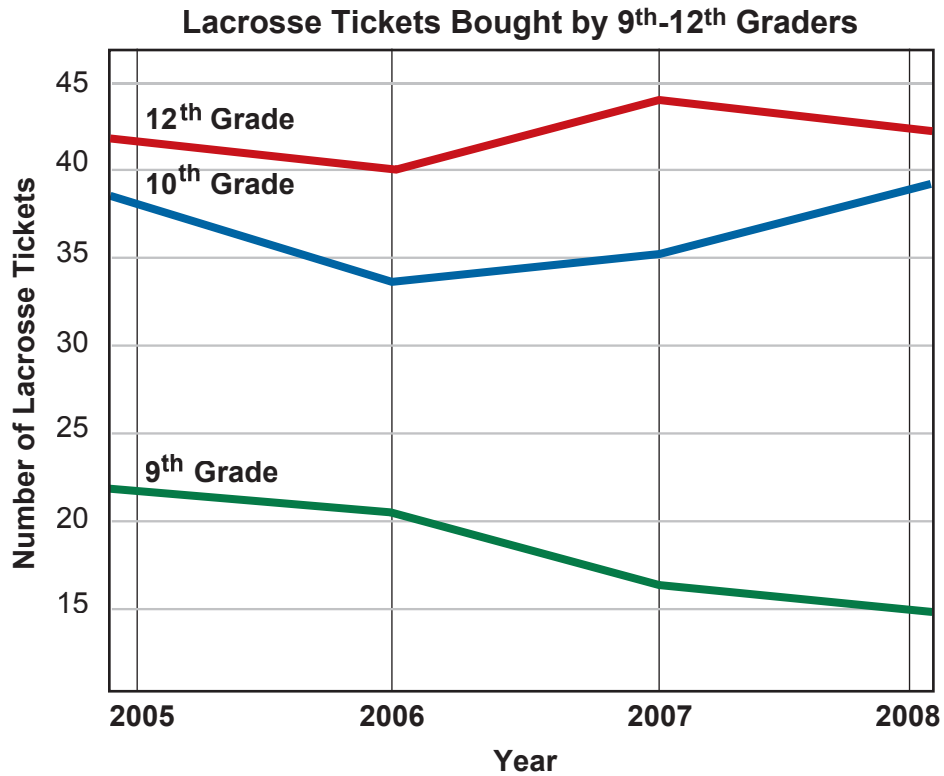
The above example shows the same information as the pie graph. The vertical lines show numbers or percentages. This example also shows the number of people. Each number represents that number times one million people.

The bars show how the different ethnic groups compare to each other based on percentage.



## Practice

Use the **line graph** below to answer the following.



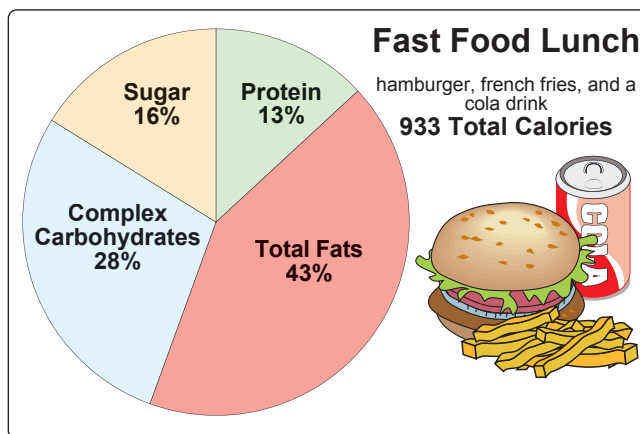
1. Which grade consistently bought the most tickets? \_\_\_\_\_
2. How many tickets did 10<sup>th</sup> graders buy in 2007? \_\_\_\_\_
3. When did 12<sup>th</sup> graders buy the fewest tickets? \_\_\_\_\_
4. What seems to be the trend in buying tickets by 9<sup>th</sup> graders? \_\_\_\_\_  
\_\_\_\_\_
5. Which grade bought 17 tickets in 2007? \_\_\_\_\_





## Practice

Use the **pie graph** below to answer the following.

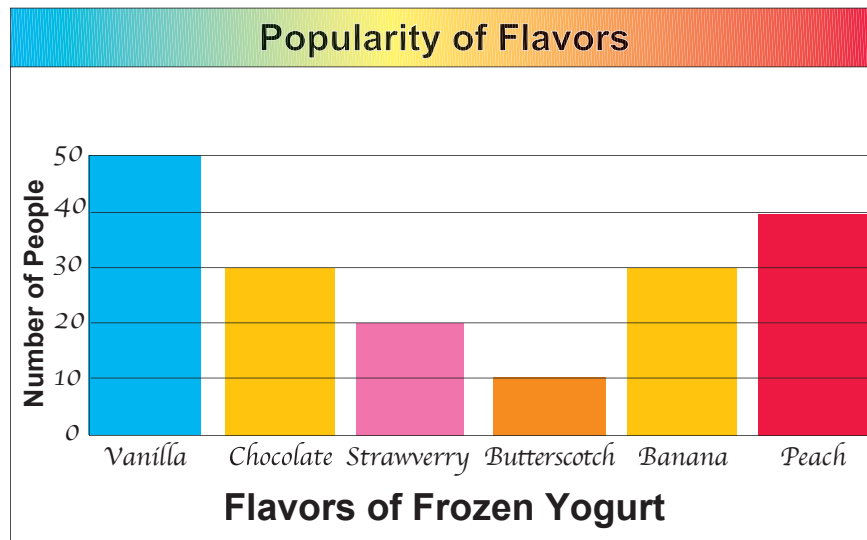


1. Which nutrient makes up the greatest portion of this lunch? \_\_\_\_\_  
\_\_\_\_\_
2. Which one makes up the least? \_\_\_\_\_
3. What percent of the total meal is comprised of protein? \_\_\_\_\_
4. Which is the second most abundant nutrient? \_\_\_\_\_
5. Which nutrient is almost as abundant as protein and complex carbohydrates combined? \_\_\_\_\_
6. What general observation can you make about the typical fast food lunch from reading this pie graph? \_\_\_\_\_



## Practice

Use the **graph** below to answer the following.



1. Which flavor is most popular? \_\_\_\_\_
2. Which flavor is least popular? \_\_\_\_\_
3. Which two flavors received the same number of votes? \_\_\_\_\_
4. How many more people like vanilla frozen yogurt than chocolate?  
\_\_\_\_\_
5. Which flavor is only half as popular as peach frozen yogurt? \_\_\_\_\_
6. How many people like banana frozen yogurt? \_\_\_\_\_



## Understanding Tables

A *table* is similar to a graph. Both are information in picture form. Tables present words and numbers in an organized way. This allows you to see how these words and numbers relate to each other.

- A table contains *rows*. Rows are presented *horizontally*.
- A table also contains *columns*. Columns are presented *vertically*.

Some common types of tables include *comparison tables*, *distance tables*, and *conversion tables*. You can also custom make a table to fit your needs.

### The Comparison Table

The table to the right is a *comparison table*. This table shows you the bloom colors of different plants. (A • means that a plant has flowers of that color.)

Plant	Bloom Colors			
	White	Yellow-Orange	Pink-Red	Blue-Purple
Crape Myrtle	●		●	●
Althea	●		●	●
Camellia	●		●	●
Rose	●	●	●	●

### The Distance Table

	Ocala	West Palm Beach	Pensacola
Tampa	94	210	479
Tallahassee	191	476	194
Jacksonville	104	304	366
Orlando	83	183	468
Miami	344	78	729

A *distance table* shows mileage from one point to another. Finding this distance is simple. Find your starting point in one row or column. Then find your destination in the other direction. Find where the row and column meet. This is the distance between locations.



## The Conversion Table

The *conversion table* is very useful. It helps you change information from one form to another. The table to the right converts standard United States measurements to metric measurements.

Metric Conversion Chart		
When You Know	Multiply by	to Find
1 ounce	28	1 gram
1 pound	0.45	1 kilogram
1 teaspoon	5	1 milliliter
1 cup	0.24	1 liter
1 quart	0.95	1 liter

## Custom-Made Tables

Tables can show any kind of information. Using a table helps organize information you have found. The table below shows the healthy ranges of body fat for human beings. The table shows the different ranges for males and females.

Acceptable Ranges for Percent Body Fat*		
Age	Male	Female
13	10-25%	17-32%
14	10-25%	17-32%
15	10-25%	17-32%
16	10-25%	17-32%
17	10-25%	17-32%
17+	10-25%	17-32%

\* calculated from triceps and skinfold measurements

You can custom make a table for any information you gather.



## Practice

Use the **table** below to answer the following.

United States Recommended Daily Allowances (2005)		
Vitamin/Mineral	Males age 14 - 18	Females age 14 - 18
<b>B 12</b>	<b>2.4 micrograms</b>	<b>2.4 micrograms</b>
<b>Vitamin D</b>	<b>5 micrograms</b>	<b>5 micrograms</b>
<b>Calcium</b>	<b>1300 milligrams</b>	<b>1300 milligrams</b>
<b>Iron</b>	<b>11 milligrams</b>	<b>15 milligrams</b>
<b>Magnesium</b>	<b>410 milligrams</b>	<b>360 milligrams</b>
<b>Zinc</b>	<b>11 milligrams</b>	<b>9 milligrams</b>
<b>Vitamin A</b>	<b>900 micrograms</b>	<b>700 micrograms</b>

Source: National Institutes of Health

1. How much iron is recommended for males? \_\_\_\_\_
2. Does a male or female require more Vitamin A? \_\_\_\_\_
3. Which does a male require more of—zinc or iron? \_\_\_\_\_
4. How much Vitamin D does a female require? \_\_\_\_\_
5. How many more milligrams of iron does a female require than a male?  
\_\_\_\_\_

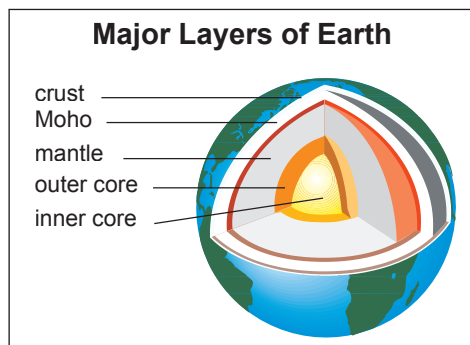


## Understanding Diagrams

A *diagram* is a special type of drawing. A diagram can show you several things. It can show you how something is put together. It can show you how the parts relate to each other. It can also show you how something works. The two most common diagrams are the picture diagram and the line diagram.

### The Picture Diagram

A *picture diagram* is just what it sounds like. A picture diagram is a picture or drawing. The picture can show the subject in different ways. Some parts could be left out. Other parts could be enlarged. This allows the writer to emphasize and discuss certain parts. To the right is a diagram of the Earth. The outer section has been cut away. This lets you see the different layers. You can see how they compare to each other in thickness. You can also see where they are located.

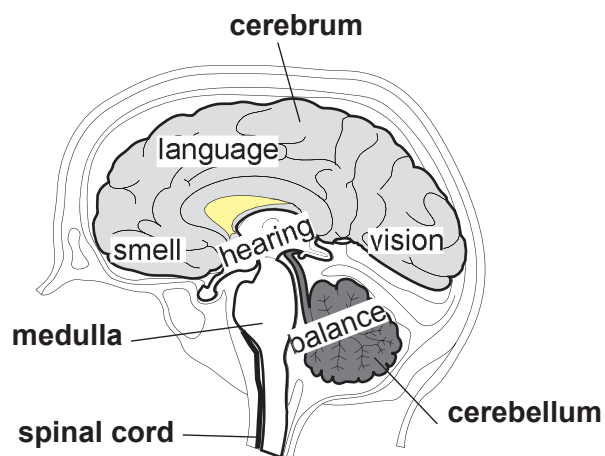


Three major layers of Earth—the crust, mantle, and core. The Moho is the boundary between the Earth's crust and mantle.



## Practice

Use the **picture diagram** below to answer the following.



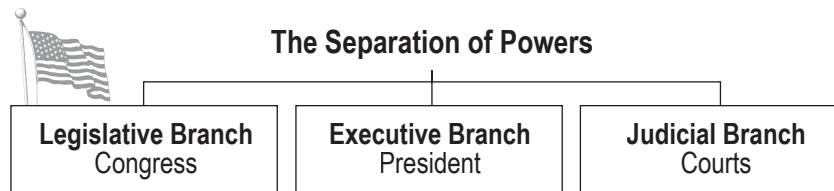
1. What is the largest area of the brain? \_\_\_\_\_
2. Which functions/senses does this area regulate? \_\_\_\_\_  
\_\_\_\_\_
3. Which part of the brain controls balance? \_\_\_\_\_
4. Where is the medulla located? \_\_\_\_\_



## The Line Diagram

A *line diagram* shows the relationship between ideas. It uses lines, symbols, and words to do this. The line diagram below shows how our government's power is divided.

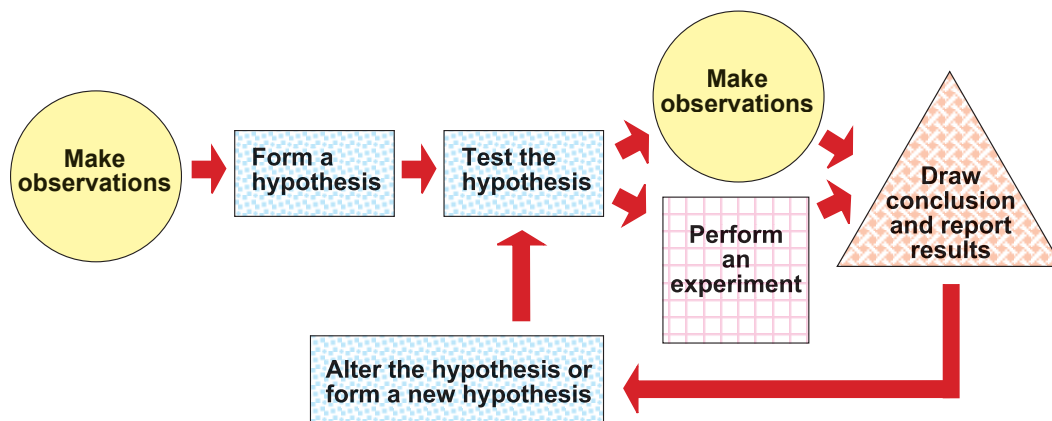
Here, the different boxes are on the same level. They are also equal in size. This means each division is equal in importance.



Sometimes, a line diagram will show a process. Usually, the diagram will show steps from top to bottom. You will know where to begin and where to end by looking at the diagram.

Look at the diagram of the steps in the scientific method. This diagram is also called a *flowchart*. Flowcharts show a sequence of events, actions, roles, or decisions.

## Process Skills Used in Scientific Methods

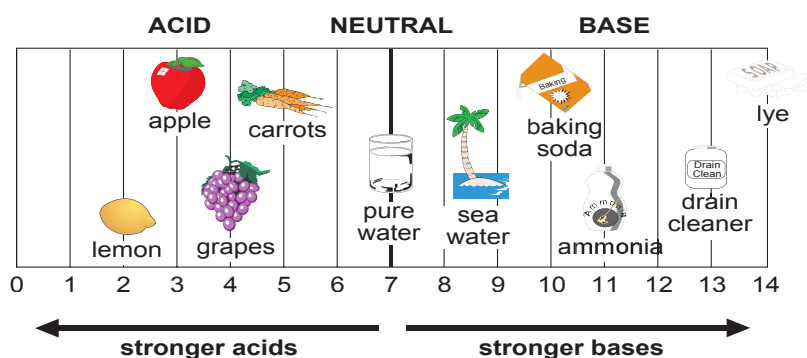




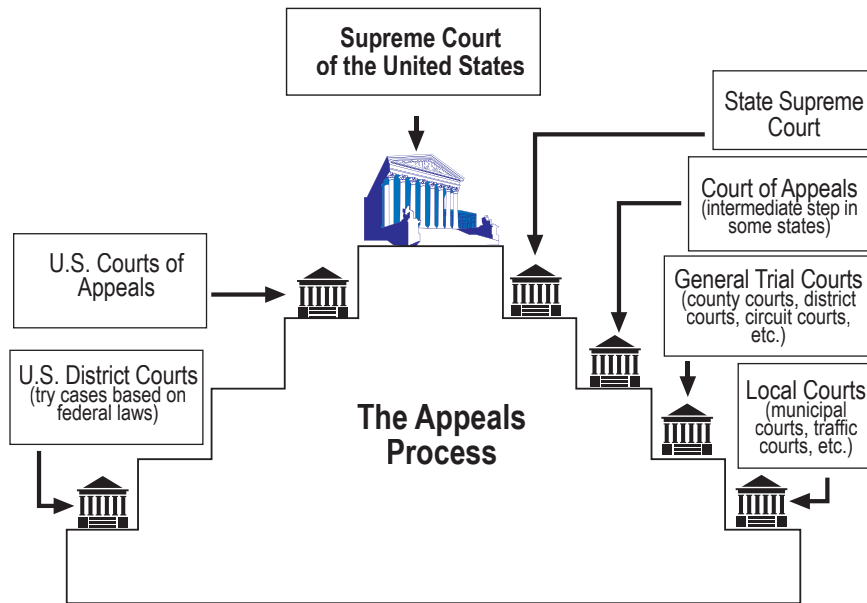


## Practice

The chart below shows the **measure of acidity of common acids and bases**. Use the **line diagram** below to answer the following.



1. What number represents a neutral substance on the scale? \_\_\_\_\_
2. What substance would be neutral? \_\_\_\_\_
3. What is the ph of carrots? \_\_\_\_\_
4. Is baking soda an acid or base? \_\_\_\_\_
5. Which substance pictured represents the strongest acid? \_\_\_\_\_  
\_\_\_\_\_



6. With what two agencies can the appeals process begin? \_\_\_\_\_  
\_\_\_\_\_
7. Which type of laws does each agency deal with? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. The U.S. Court of Appeals is at the same level as what other agency?  
\_\_\_\_\_
9. After an appeal has been made in a local court, what is the next step? \_\_\_\_\_  
\_\_\_\_\_
10. What is the final appeal a case can move to? \_\_\_\_\_  
\_\_\_\_\_

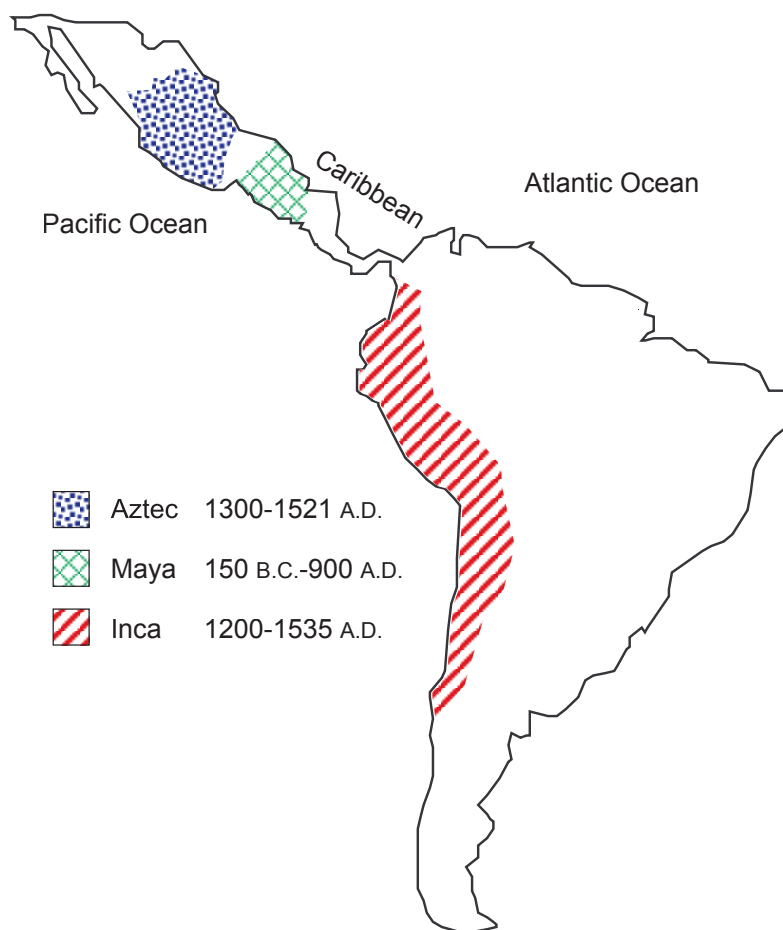


## Understanding Maps

A *map* is a drawing or picture of a geographical area of the earth of a part of the earth. There are many kinds of maps that are used today—maps of early settlements (historical), maps of national boundaries (political), and maps showing information about a region of the world. We can find out about a country's rainfall, road system, and agricultural production from maps. Because a map cannot show every street, river, railroad, or product, symbols must be used to represent these things. These symbols are explained in a legend, also called a key. An atlas is a collection of maps, generally related to each other.

Below is a historical map of Central and South America. The legend explains where and when the three major civilizations lived in these regions.

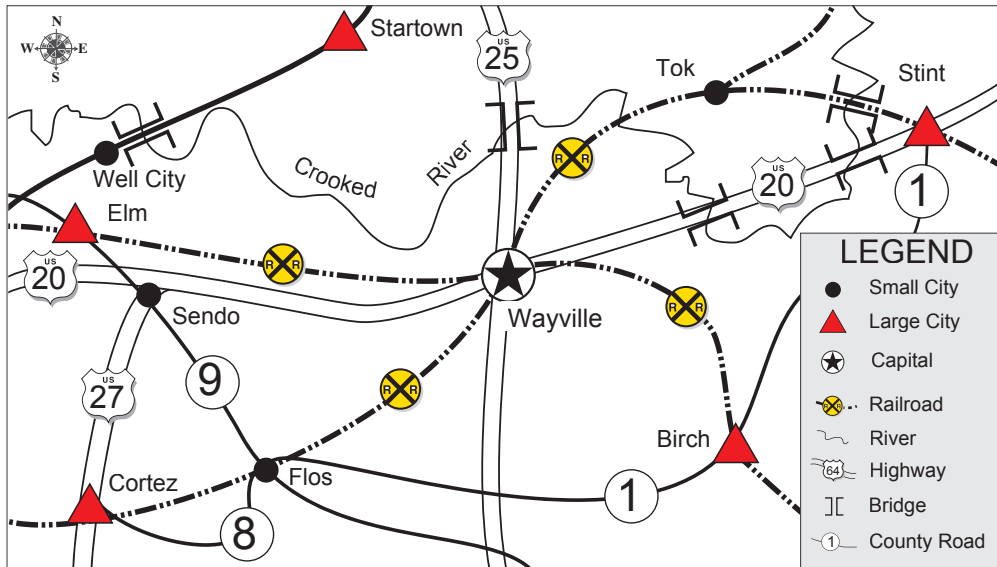
### Native People Empires: The Maya, Aztec, and Inca





## Practice

Use the **map** and **legend** to answer the following.



1. What roads and highways go to Sento? \_\_\_\_\_
2. What is the capital city? \_\_\_\_\_
3. What city has three county roads going into it? \_\_\_\_\_
4. Which highway has a river crossing it in two places? \_\_\_\_\_
5. What cities on Highway 20 are served by a railroad? \_\_\_\_\_  
\_\_\_\_\_
6. To travel the most direct route from Elm to Wayville you would go  
by \_\_\_\_\_ (type of transport).
7. To travel the most direct route from Wayville to Flos you would go  
\_\_\_\_\_ (direction)—and travel by \_\_\_\_\_ (type of  
transport).

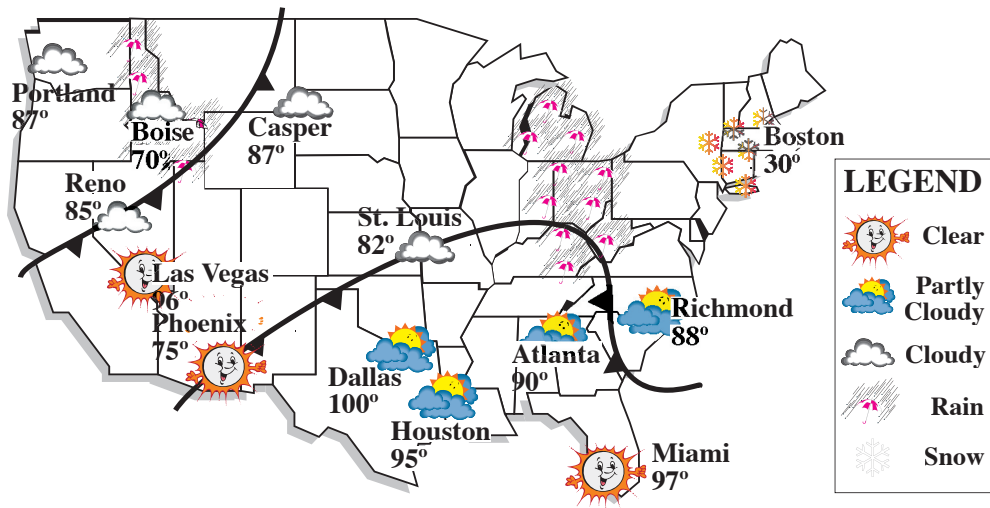


8. What three cities would probably be least damaged if the Crooked River flooded? \_\_\_\_\_  
\_\_\_\_\_
9. Startown is \_\_\_\_\_ (direction) of Tok.
10. If you take the most direct route from Stint to Flos, you would go through the city of \_\_\_\_\_ .
11. Highways \_\_\_\_\_ and \_\_\_\_\_ are north-south highways.
12. There are \_\_\_\_\_ bridges between Stint and Wayville on Highway 20.



## Practice

Use the **map** and **legend** to answer the following. Circle the letter of the correct answer.



1. What is the temperature in Richmond?
  - a. 92 degrees
  - b. 95 degrees
  - c. 88 degrees
  - d. 102 degrees
2. What three cities are cloudy?
  - a. Las Vegas, Phoenix, and Casper
  - b. Portland, Richmond, and Casper
  - c. Boise, Boston, and Richmond
  - d. Reno, St. Louis, and Portland
3. In what area is it snowing?
  - a. Miami
  - b. Dallas
  - c. Boston
  - d. Portland



4. In what three cities is it clear?
  - a. Miami, Casper and Houston
  - b. Dallas, Atlanta, and Houston
  - c. Las Vegas, Phoenix, and Miami
  - d. Portland, Reno, and Richmond
5. How many cities are partly cloudy?
  - a. 7
  - b. 5
  - c. 4
  - d. 2

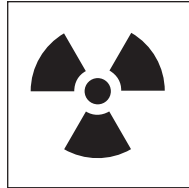


## Understanding Signs

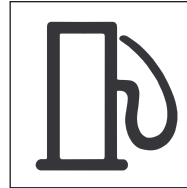
Certain information can be a matter of life or death. For this reason, a set of universal signs and symbols have been devised. These symbols require no certain language or reading ability. They are easily recognized by their shape and design. Look at the following.



wheelchair  
accessible



radioactive



gas pump



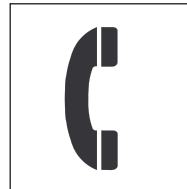
no diving



restrooms



fire extinguisher



telephone



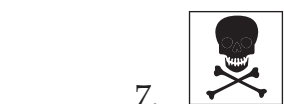
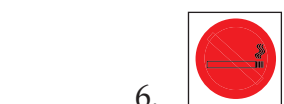
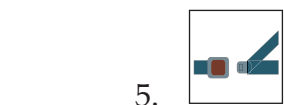
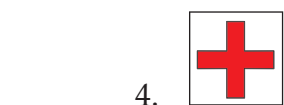
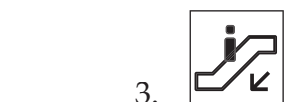
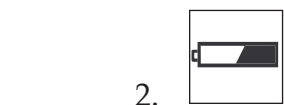
water fountain





## Practice

Match each **sign** with the correct **message**. Write the letter on the line provided.



A. buckle your seatbelt

B. down escalator

C. first aid

D. low battery

E. no smoking

F. poison

G. street crossing



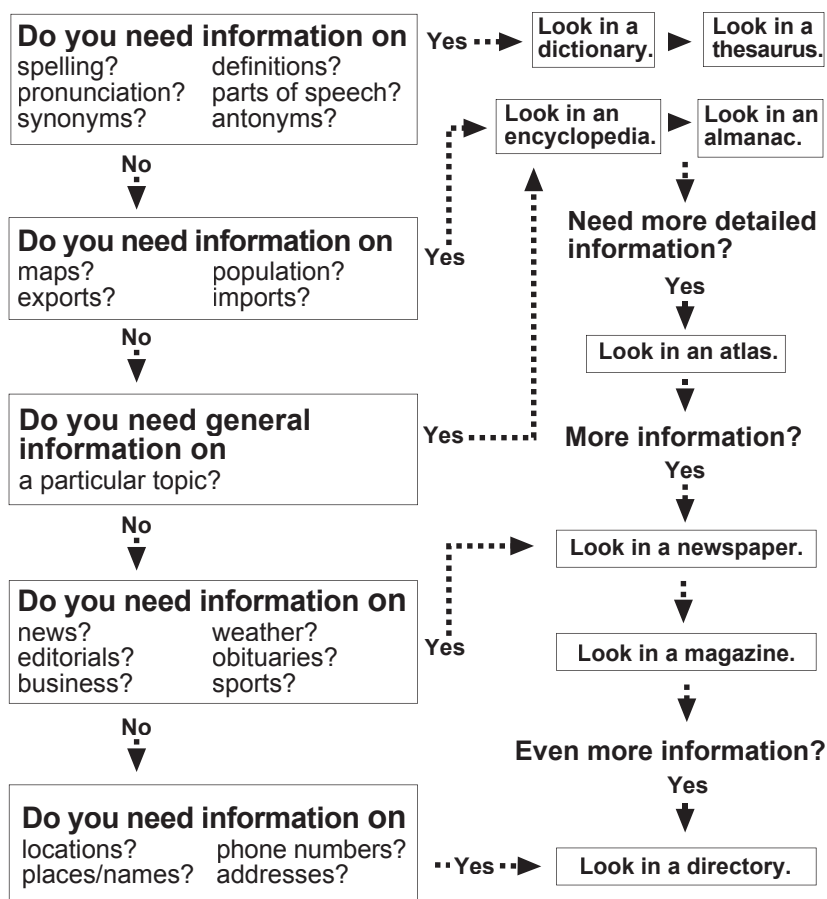


## Finding Information: Identifying the Right Source

As you advance in your studies, you may often need to find specific information not included in your textbook. To find this additional information, you will need to refer to another source. That source then becomes what we call a reference or reference source. A reference source is a person or thing that you use as a source of information or help.

The amount of information and number of reference sources available to us grow every day. For every new idea, product, or process, there is a massive amount of information created. Also, new and expanded references telling us where to find these sources are provided and revised almost on a daily basis. One of the most important skills you can acquire is to learn how to find, understand, and use these sources. The chart below includes a variety of resources and kinds of information found in each. Many of these resources may be found in your home, online, and in your school or local library.

### Information Resources





## Using the Parts of a Book

Now you have located the right source of information. Your next step is to learn to locate specific information within that particular source. Most books contain the following parts.

### Title Page

The *title page* is usually the first page. Here, you will find the following:

- the book's title
- the author's name
- the publisher's name
- the place of publication.

### Copyright Page

The *copyright page* follows the title page. Often, it is printed on the back of the title page. This tells you when the book was published. If you need up-to-date research, this is important. Look for books with recent copyright dates.

### Preface, Foreword, or Introduction

One or more of these often come next. In a *preface*, *foreword*, or *introduction* you can find the following:

- information about why the book was written
- acknowledgements: thank-you's to people who have been helpful.

### Table of Contents

The *table of contents* tells you the following:

- titles/names of chapters or book sections
- page numbers where these begin.

Florida Wildlife	
Table of Contents	
Chapter 1	
Endangered Species by J. Schuller .....	5
Mantee .....	6
Panther .....	8
Brown Pelican .....	10
Chapter 2	
Wildlife on Florida Rivers by T. Chisholm .....	11
Mullet .....	13
Limpkins .....	17
Osprey .....	20



## Body

The *body* is the main text of the book.

## Appendix

An *appendix* sometimes follows the body. Here you will find extra material that helps you understand the text. You might find the following:

- maps, tables, or charts
- copies of letters or official documents
- other special material.

## Glossary

A *glossary* sometimes is included. This is a type of dictionary. It lists and defines words used in the text.

## Bibliography

A *bibliography* often is included. This is a list of materials about the same subject.

## Index

The *index* appears at the end of the book. This is a listing of important topics found in the book. The index is given in alphabetical order. The index also lists the page number(s) where the topic appears.

Index	
<b>A</b>	<b>E</b>
animals.....6	endangered species ...6, 8,
mantee .....6, 12, 45, 88	.....12, 13, 45, 88
panther .....8	environmental issues ...22
amphibians .....58, 66	exotic animals .....45, 88
<b>B</b>	<b>F</b>
birds .....6	fish .....11
brown pelican.....10	mullet .....13
limpkins .....17	
osprey .....20	<b>G</b>
birdwatching.....6	geography .....97
butterflies .....53	geology .....99
<b>C</b>	<b>H</b>
camping .....41	hunting .....46
clothing.....43	
equipment ...45, 87, 93	
compost .....99	
<b>D</b>	<b>I</b>



## Practice

*Circle the letter of the correct answer.*

1. An alphabetical listing of subject matter covered in the book and the specific page number(s) on which the subject can be found in the book is called a(n) \_\_\_\_\_.
  - a. table of contents
  - b. index
  - c. glossary
  - d. appendix
2. A listing of the meanings of key words used in a book is a(n) \_\_\_\_\_.
  - a. glossary
  - b. appendix
  - c. table of contents
  - d. directory
3. A listing of additional information in the form of tables, graphs, and maps that is usually located at the end of a book is a(n) \_\_\_\_\_.
  - a. index
  - b. appendix
  - c. directory
  - d. glossary
4. A listing of specific chapters showing the general organization of a book is called a(n) \_\_\_\_\_.
  - a. index
  - b. table of contents
  - c. directory
  - d. thesaurus
5. A publication printed every day or week telling the news; running advertisements; and often having stories, poems, jokes, and useful information is called a(n) \_\_\_\_\_.
  - a. atlas
  - b. newspaper
  - c. almanac
  - d. directory



## Practice

Use the **table of contents** below to answer the following.

### Adventures in Diving

#### Table of Contents

<b>CHAPTER 1</b> .....	5-10
Diving Near Reefs .....	5
Sponges, by Horace Marks .....	6
Fish of the Reefs, by J. J. Wolf .....	10
<b>CHAPTER 2</b> .....	11-39
Diving as a Job .....	11
Diving Contracts, by Leo Smith .....	16
Hazardous Jobs, by Sue Brown .....	20
<b>CHAPTER 3</b> .....	40-86
Diving Equipment .....	40
Diving Supplies .....	53
Making Our Own, by Joe Stone .....	69
<b>CHAPTER 4</b> .....	87-133
Adventure on Wrecks .....	87
Caribbean Treasures, by Jim Fisher .....	101
Laws on Maritime Salvage Codes .....	121

1. If you wanted to find out the cost of diving equipment, which chapter would you skim? \_\_\_\_\_
2. If you want to make a living diving, which chapter should you read?  
\_\_\_\_\_
3. Who wrote the article “Hazardous Jobs”? \_\_\_\_\_
4. If you want to learn more about possible sunken treasure, on what two pages might you find articles of interest? \_\_\_\_\_
5. If you were interested in maritime salvage, would you skim the article on page 6 or the one on page 121? \_\_\_\_\_



## Practice

Use the **index** below to answer the following.

<b>Index</b>	<b>page</b>
Action Line .....	1C
Area News .....	1B
Bridge .....	25D
Business .....	4B
Classified .....	7D
Comics .....	24D
Death .....	3B
Editorials .....	18A
Florida News .....	14A
Living today .....	1C
Movies .....	5C
Sports News .....	1D
Television .....	16A
Weather .....	2A

1. In which section of the paper do you find the basketball scores?  
\_\_\_\_\_
2. In which section and on what page would you look for information about the weather? \_\_\_\_\_
3. If you wanted to go to a movie but did not know what was being shown, where would you look? \_\_\_\_\_



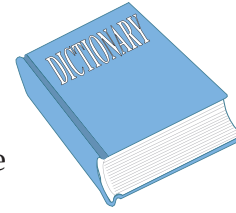


4. You are seeking a job and you want to find out which jobs are being advertised. Under which heading would you look?  
\_\_\_\_\_
5. In which section of the paper will you find the comics? \_\_\_\_\_
6. Which section and page number would you use to find out what is on TV? \_\_\_\_\_



## Checking a Dictionary

A dictionary is the best source for finding word meanings. One word of caution: words often have more than one meaning. Read them all. Dictionary entries are arranged in alphabetical order. The following will be helpful as you use a dictionary.



**Guide Words.** *Guide words* are at the top of each page. They list the first and last words found on a page.

**Entry Words.** *Entry words* are the words being defined. They are listed in bold print. Entry words appear in alphabetical order.

**Syllable Divisions.** *Syllable divisions* show where each word can be properly divided into syllables.

**Parts of Speech Labels.** Labeling the different *parts of speech* of a word shows you all the ways a word can be used. For example, you will find out if the word can be used as a verb or noun. Often words can be used more than one way.

**Pronunciations.** *Pronunciations* respell words phonetically. This means they spell them the way they sound.

**Spelling and Capital Letters.** Often a word can be spelled more than one way. The dictionary shows this. If an entry is capitalized, you should *capitalize* it by using an uppercase letter.

**Illustrations.** *Illustrations* are sometimes provided. An illustration could be a picture or diagram used to make the definition clearer.

**Accent Marks.** *Accent marks* show which syllable should be stressed when you say a word.

**Synonyms.** *Synonyms* are words with similar meanings.

**Antonyms.** *Antonyms* are words with opposite meanings.

**Etymology.** *Etymology* is the history of the word. A word's history may trace the origin of the word and tell which languages it came from. This information is placed in brackets.

**Pronunciation Key.** The *pronunciation key* explains the symbols used to help you pronounce the words.



## Example Dictionary Page

Dictionary Page	
Guide words	griddle - grieve
Entry word	<b>grid•dle</b> (grĭd'ĭ) <i>n.</i> A heavy, flat metal plate with a handle used for cooking. [ME <i>gridel</i> , <i>gridiron</i> < ONFr. <i>gredil</i> < Lat. <i>craticula</i> , dim. of <i>cratis</i> , hurdle, lattice.] — <b>grid'dle</b> <i>v.</i>
Syllable divisions	<b>grid•i•ron</b> (grĭd'ĭ'ŕn) <i>n.</i> <b>1.</b> Football. <b>a.</b> The field of play <b>b.</b> The game itself. <b>2.</b> A metal structure high above the stage of a theater, from which ropes or cables are strung to scenery and lights. <b>3.a.</b> A flat framework of parallel metal bars for broiling food. <b>b.</b> An object resembling a griddle. [ME <i>gridirne</i> , alteration of <i>gridere</i> , alteration of <i>gridel</i> . See GRIDDLE.]
Definition with two closely related meanings	<b>grid•lock</b> (grĭd'lok') <i>n.</i> <b>1.</b> A traffic jam in which no vehicular movement is possible. <b>2.</b> A complete lack of movement or progress. — <b>grid'lock'</b> <i>v.</i> — <b>grid'locked'</b> <i>adj.</i>
Pronunciation	<b>grief</b> (grĕf) <i>n.</i> <b>1.</b> Deep sorrow; great sadness. <b>2.</b> A source of deep mental anguish, cause or source of sorrow. <b>3.</b> Archaic. A grievance. [ME < OFr. < <i>grever</i> , to harm. See GRIEVE.]
Spelling and capital letters	<b>Grier</b> (grĭr), <b>Robert Cooper</b> . 1794-1870. Amer. jurist; associate justice of the U.S. Supreme Court (1846-70).
Accent mark	<b>griev•ance</b> (grĕ'væns), <i>n.</i> <b>1.a.</b> A circumstance seen as just cause for protest. <b>b.</b> A complaint or protestation based on a grievance. <b>2.</b> Indignation or resentments stemming from feeling wronged. [ME <i>grevance</i> < OFr. <i>grevance</i> < <i>grever</i> , to harm. See GRIEVE.]
Parts of speech (principle parts of the verb)	<b>grieve</b> (grĕv), <i>v.</i> <b>grieved</b> , <b>griev•ing</b> , <b>grieves</b> . — <i>vt.</i> <b>1.</b> To cause grief or sorrow to. <b>2.</b> To feel or express grief.
Etymology	[ME <i>greven</i> , to harm < Lat. <i>gravare</i> , to burden < <i>gravis</i> , heavy.]
Synonyms	<i>Syns:</i> grieve, lament, mourn.
Antonyms	<i>Ant:</i> rejoice



griddle



### Pronunciation key

ă	fat	ō	foot
ā	day	ū	fun
â	care	û	urge
ä	barn	th	thin
ĕ	bet	th	this
ĭ	bit	hw	which
ō	note	zh	usual
ô	more		

' primary  
' secondary



## Practice

### Part I

Use your **literature textbook** to answer the following.

1. In what city was your textbook published? \_\_\_\_\_

(**Hint:** Often several cities are listed. Usually the city your book came from is in bold print. If not, choose the city nearest to you. If you need help with this, ask your teacher.)

2. In what year was your textbook published? \_\_\_\_\_

(**Hint:** If several years are given, choose the most recent.)

3. How many sections or divisions are in your textbook? \_\_\_\_\_

4. Write down the first two terms in the glossary and their definitions.

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### Part II

Use a **dictionary** to answer the following.

5. What does the word *sepulchral* mean? \_\_\_\_\_

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6. From what language is the word *fiasco* derived? \_\_\_\_\_

7. What are three synonyms for *dream*, when used as a noun? \_\_\_\_\_

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8. How many meters are there in a *kilometer*? \_\_\_\_\_  
\_\_\_\_\_

9. How many different parts of speech can the word *occult* represent? \_\_\_\_\_

What are they and how is each defined? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

10. What does the word *oppugn* mean? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Responding to What you Read

Understanding the material you read is a huge part of the reading process. However, so is showing that you understand it. You do this by responding to the material. You can do this in several ways: by answering questions, by drawing an illustration showing how it makes you feel, and by writing a **summary** of the material. In this section, you will respond to what you are reading by summarizing information and evaluating the material.

### Summarizing Information

A *summary* is a short piece of writing that relates the main points of a longer selection. Writing summaries will help you find and understand these main points. Reviewing the summary later will help you prepare for tests.

You will use two important skills to write a summary. First, you must understand what you read. Then, you must organize the most important information facts. The following steps will help you prepare your summary.

#### 1. Gather and organize information.

- Read the passage twice. Look carefully at all of the following:
  - a. titles and subheadings
  - b. words in italics or bold print
  - c. the first sentence of each paragraph.
- Learn unfamiliar words. Write them down. Look them up. Read over the definitions carefully. Make sure you understand them. Check with your teacher if you do not.
- Read the passage again.
- Determine the main idea. What idea do all the details support or discuss? Write down the main idea in your own words.
- Determine essential information. What details can you remove and still understand the passage? What details must remain? Those that remain are essential. You can usually omit examples, stories, and words in parentheses.
- Write down details about essential information. Write these details in phrases or fragments. Do not write in complete sentences. Set off each fact with a number, letter, or bullet. Again, use your own words as much as possible.



- Note the method used to present information. Is it in chronological order? Does it compare and contrast? You will need to keep your notes in this same organization.

## **2. Write your first draft.**

- Use only the notes you have taken. Do not look back at the selection. Turn the phrases of your notes into complete sentences. Again, use your own words.
- It is important to organize your summary correctly. Use the same method used in the selection. Changing the organization can change the meaning.

## **3. Revise your first draft.**

- Read your draft carefully. It is a very good idea to read it aloud. Ask yourself the following questions:
  - a. Have I stated the main idea? Is it clear and easy to understand?
  - b. Have I included all essential information?
  - c. Have I omitted nonessential information?
  - d. Is it clear how the details support the main idea?
  - e. Did I use the correct order of details?
  - f. Did I use my own words?
- Compare your summary to the selection. A good summary should be about one-quarter the length of the selection. Is it too short? You have probably left out essential details. Is it too long? You have probably included nonessential details.
- Add details if you need to. Omit details if you need to.

## **4. Finalize your draft.**

- Check your summary for spelling. Make sure you have used correct punctuation and capitalization. Then write or type a neat final copy.
- Before you submit your summary, read it again. Read it aloud. You can often *hear* errors you would miss in a silent reading.



## Practice

Read the selection below. Use the **Summary Planning Sheet** that follows to **plan and write a summary** of the selection. Follow the steps outlined on the previous pages on summarizing information. Use your own paper to write a draft summary and final copy.

### Fitness Evaluation of Americans: A Failing Grade

Our ancestors did not have to think much about fitness. Physical activity was built into their lifestyles. They worked in their gardens, plowed fields, and took care of livestock. They hand-washed their clothes and dishes, gathered firewood, and made their own clothes. They also walked to get from one place to another. They even spent their leisure or free time in some kind of physical activity.

Today, our lifestyles do not always include daily physical exertion and exercise. Rather than walk, we drive cars or ride buses. Rather than farm



*...we sit at desks and work at our computers.*

or do manual labor, we sit at desks and work at our computers. Rather than hand-wash clothes, we use automatic washing machines. Rather than exercise or physically exert ourselves, we watch television or movies or play video games. Most people live a **sedentary** lifestyle—we spend our time sitting rather than being active.

Today, only one in five Americans is physically fit. Four out of five Americans score poorly on fitness tests for muscular strength, flexibility, and cardiovascular endurance. Statistics show that 60 percent of today's health care costs is due to unhealthy lifestyles. That means that it is less expensive to maintain a healthy body than it is to pay for a sick one. Obesity is on the rise and is at an all-time high in teenagers. Research has shown that a lifetime of healthy living may increase your life expectancy by about 2.5 years.

A person's physical ability to function independently in life, without assistance, is called functional health. Functioning independently in life without assistance is one of the purposes of physical fitness. Daily living skills such as walking, driving a car, or even feeding yourself can become problems if fitness levels drop below a normal functional health level. However, a person may have functional health but still have other health concerns, such as symptoms of cardiovascular disease.





A sedentary, or inactive, lifestyle and an unhealthy diet are considered major risk factors for heart disease. Cardiovascular disease is the cause of over half of all deaths in the United States.

Therefore, exercise and a healthy lifestyle should begin in your early years and become lifetime habits. Being physically active will greatly reduce your risk of heart disease, increasing your chances of a better and longer life.

### Summary Planning Sheet

Title of Selection: \_\_\_\_\_

Main Idea: \_\_\_\_\_

Unfamiliar Words or Phrases: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Supporting Details or Most Important Facts: \_\_\_\_\_

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*Do the following.*

1. *On your own paper, use your information from the **Summary Planning Sheet** on previous page to **write a draft summary**.*
2. **Revise and finalize your draft** by following steps 3-4 from page 147 reprinted below as a **checklist**.
3. *Then **write a final copy**.*

### **Checklist to Revise and Finalize Your Draft**

#### **Revise your first draft.**

- ☐ Read your draft carefully. It is a very good idea to read it aloud. Ask yourself the following questions:
  - ☐ Have I stated the main idea? Is it clear and easy to understand?
  - ☐ Have I included all essential information?
  - ☐ Have I omitted nonessential information?
  - ☐ Is it clear how the details support the main idea?
  - ☐ Did I use the correct order of details?
  - ☐ Did I use my own words?
- ☐ Compare your summary to the selection. A good summary should be about one-quarter the length of the selection. Is it too short? You have probably left out essential details. Is it too long? You have probably included nonessential details.
- ☐ Add details if you need to. Omit details if you need to.

#### **Finalize your draft.**

- ☐ Check your summary for spelling. Make sure you have used correct punctuation and capitalization. Then write or type a neat final copy.
- ☐ Before you submit your summary, read it again. Read it aloud. You can often *hear* errors you would miss in a silent reading.

## Unit 3: Writing—Building upon Your Writing Skills

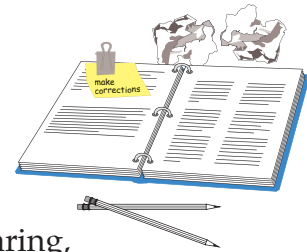
### Unit Focus

#### Reading Process

- **LA.910.1.6.1**  
use new vocabulary that is introduced and taught directly
- **LA.910.1.6.2**  
listen to, read, and discuss familiar and conceptually challenging text
- **LA.910.1.7.2**  
analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning
- **LA.910.1.7.3**  
determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details
- **LA.910.1.7.8**  
use strategies to repair comprehension of grade-appropriate text, when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources

#### Literary Analysis

- **LA.910.2.2.2**  
use information from the text to answer questions or to state the main idea or provide relevant details
- **LA.910.2.2.3**  
organize the information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining)



## Writing Process

- **LA.910.3.1.1**  
generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials, or other reliable sources) based upon teacher-directed topics and personal interests
- **LA.910.3.1.2**  
making a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion
- **LA.910.3.1.3**  
using organizational strategies and tools (e.g., technology, spreadsheet, outline, chart, table, graph, Venn diagram, web, story map, plot pyramid) to develop a personal organizational style
- **LA.910.3.2.1**  
developing ideas from the pre-writing plan using primary and secondary sources appropriate to the purpose and audience
- **LA.910.3.2.2**  
establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant
- **LA.910.3.3.1**  
evaluating the draft for development of ideas and content, logical organization, voice, point of view, word choice, and sentence variation
- **LA.910.3.3.2**  
creating clarity and logic by maintaining central theme, idea, or unifying point and developing meaningful relationships among ideas
- **LA.910.3.3.3**  
creating precision and interest by elaborating ideas through supporting details (e.g., facts, statistics, expert opinions, anecdotes), a variety of sentence structures, creative language devices, and modifying word choices using resources and reference materials (e.g., dictionary, thesaurus) to select more effective and precise language

- **LA.910.3.3.4**  
applying appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics)

### **Writing Applications**

- **LA.910.4.2.3**  
write informational/expository essays that speculate on the causes and effects of a situation, establish the connection between the postulated causes or effects, offer evidence supporting the validity of the proposed causes or effects, and include introductory, body, and concluding paragraphs

### **Information and Media Literacy**

- **LA.910.6.2.2**  
organize, synthesize analyze and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations
- **LA.910.6.3.3**  
demonstrate the ability to select print and nonprint media appropriate for the purpose, occasion, and audience to develop into a formal presentation





## Unit 3: Writing—Building upon Your Writing Skills

### Overview

At this point in your writing life, you should be comfortable writing paragraphs. You have had frequent practice at determining audience, planning, drafting, and revising several kinds of paragraphs. You are now ready to connect a series of paragraphs into an essay. As you work, you will find that the effective paragraph and the effective essay have much in common. For example, a paragraph has a topic sentence that tells readers its focus. Similarly, an essay has a thesis statement that tells readers the focus of the entire essay.

All of the sentences in a paragraph should relate to the topic sentence. In much the same way, all of the paragraphs in an essay should relate to the thesis statement. The sentences in a paragraph should be put in an order that helps clarify a writer's point. As you might expect, the paragraphs in an essay should be ordered to help readers follow and grasp the writer's discussion and information. The list goes on, but you get the idea. A paragraph is a mini version of an essay.



*In order to build an effective essay, you will need to strengthen and expand the writing skills you already have.*

In order to build an effective essay, you will need to strengthen and expand the writing skills you already have. The instruction and practices in this unit will help you do this. As you work through these exercises, you will plan and write the first draft of an essay. When you reach the final page of this unit, you will have a product in hand.

However, this product will not be finished. It will be a first draft. Keep this in mind as you write. You want to write your best, but you don't want to think of your work as being *set in stone*. In Unit 4, you will produce a more finished project.







## Vocabulary

*Use the vocabulary words and definitions below as a reference for this unit.*

<b>audience</b> .....	the readers to whom a piece of writing is directed or the listeners to whom a talk is directed
<b>body paragraphs</b> .....	the sentences between the topic sentence and the ending sentence that develop the main idea of the paragraph
<b>closing sentence or clincher</b> .....	the final sentence of a paragraph
<b>clustering</b> .....	a prewriting method to generate and organize ideas
<b>descriptive writing</b> .....	writing that paints a colorful picture by using vivid details to present a person, place, thing, or an idea
<b>details</b> .....	the added information about a topic
<b>essay</b> .....	a short piece of writing on a single subject that expresses a specific point of view
<b>expository writing</b> .....	writing that explains something or informs readers
<b>facts</b> .....	objective statements that can be proven by experience, observation, or study



<b>fiction</b> .....	writing based on imagination; may involve real people or events as well as invented ones
<b>first draft</b> .....	a preliminary attempt at writing a composition
<b>five-paragraph essay</b> .....	an essay form that uses an introductory paragraph, three body paragraphs, and a concluding paragraph to organize and present information and ideas
<b>graphic organizer</b> .....	a form of visual presentation of how content can be presented
<b>literature</b> .....	writing in which expression and form are important features, such as poetry, fiction, biography, essays, etc.; writing that has lasting value
<b>main idea</b> .....	the most important idea or point in a paragraph or piece of writing
<b>narrative writing</b> .....	writing that tells a story or recounts an event
<b>noun</b> .....	a word that names a person, place, thing, or idea
<b>paragraph</b> .....	a group of related sentences that present and develop one main idea
<b>persuasive writing</b> .....	writing that focuses on convincing readers of an opinion or claim, or to take a particular action



<b>poetry</b>	.....a type of literature written in verse and expressing strong feelings
<b>prompt</b>	.....a general topic on which to write that is provided to a writer
<b>pronoun</b>	.....a word that is used instead of a noun to refer to a person, place, thing, or idea
<b>punctuation</b>	.....symbols or marks that help readers understand the meaning of a sentence <i>Example:</i> Juanita asked, “John, can’t you even make toast without needing directions?”
<b>purpose</b>	.....the specific reason a person has for writing
<b>reasons</b>	.....logical arguments used to support an opinion or claim
<b>sentence</b>	.....a group of words that expresses a complete thought and contains a subject and a verb
<b>subject</b>	.....whom or what a sentence is about
<b>subtopic</b>	.....a part of the topic and thesis broken down into parts
<b>summary</b>	.....a brief restatement of the main points of a piece of writing



<b>supporting details</b> .....	the words used to support the main idea or topic sentence <i>Examples:</i> Supporting details can describe a person, persuade an audience, or explain a process.
<b>thesis statement</b> .....	the main point of the essay; the claim or opinion the rest of the essay will discuss or support
<b>topic</b> .....	the subject of written material; what the material is about
<b>topic outline</b> .....	a listing in words and phrases of the major ideas and supporting ideas of a piece of writing
<b>topic sentence</b> .....	the sentence that tells the focus or main point of a paragraph
<b>transitions</b> .....	words or phrases that link ideas, sentences, and paragraphs together
<b>useful topic</b> .....	a topic that has been limited and that points to something specific about the general topic
<b>verb</b> .....	a word that expresses physical action, mental action, or a state of being; tells what the subject of the sentence is, has, does, or feels; also called a <i>simple predicate</i>



## Comparing a Paragraph and an Essay

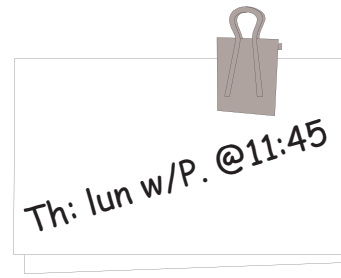
The following example shows you how a **paragraph** and an **essay** about the same information are both similar and different.

Paragraph	topic sentence expressing main idea	Essay	thesis statement expressing main idea or position writer is taking on the topic
<p>My favorite pastime, going to the movies, satisfies me in several ways. <u>To begin with, the movie theater itself allows me to escape my everyday world. As the lights go down and the sound comes up, my aches, pains, and cares disappear. Another reason I love the movies is that I am completely transported to another universe. I feel I'm actually in the movie, not just watching it. Finally, watching a good movie is good entertainment. I can see faraway places and sights my everyday life doesn't offer.</u></p> <p>After a good movie, I am a happier, calmer human being, ready to reenter the everyday world.</p>		<p>In the heat of summer, when the tar in the asphalt melts, most people find someplace indoors to cool off. I'm no exception. However, I look for comfort inside a frigid, darkened movie theater. I do it as often as I can, despite having to pay high prices and wait in long lines. Like many people, I find that going to the movies satisfies me in ways no other entertainment can.</p> <p><u>To begin with, the movie theater itself allows me to escape the everyday world.</u> As the lights go down, I settle down into my seat and feel my outside life disappear. The sound comes up, and my thoughts turn strictly to what's on the screen. I don't worry about that nagging ache in my knee. The chores waiting for me at home move completely out of my head. For a blissful couple of hours, I'm on vacation.</p> <p><u>Another reason I love the movies is that as I watch, I'm transported into another universe.</u> Usually, I forget I'm watching the movie instead of being in it. I become the struggling young heroine and feel her sadness and joys. My imagination puts me into another century, another country, or another culture. I am wearing beautiful ball gowns, speaking with ease before the Supreme Court, or rescuing drowning sailors at sea. My own personality and spirit grow with each good movie I see.</p> <p><u>Finally, watching a good movie is good entertainment.</u> The panorama on the screen—the view and colors—is a feast for the eye. Often, beautiful music makes my heart soar. I see sights and hear sounds I could never see in my small, predictable community. Comedies allow me to laugh out loud, sometimes to the point of tears, something I'm often embarrassed to do in real life.</p> <p>Everyone needs escape, and going to the movies is mine. As a matter of fact, I think they're a way of keeping me on track. After seeing a good movie, I am a happier, calmer human being, who is ready to reenter my everyday world.</p>	
body paragraph containing supporting details	closing sentence or clincher is the final sentence of the paragraph		
	topic sentences introducing paragraphs explaining how each supports main idea of the thesis statement		
	concluding paragraph		



## Two Kinds of Writing: Writing for Yourself and Writing for Others

Imagine a day just like this one. Your day begins early and starts to speed along the instant you open your eyes. By lunch time, your mind has already started to fill to near capacity with algebra equations, important facts in history, and data from your biology lab. Between classes your friend Patrick asks you to have lunch next Thursday at 11:45 a.m. You don't want to miss this occasion, so you jot it down in your schedule book or on a piece of scrap paper. Perhaps this note to yourself looks like the note here.



With some time and luck, someone could translate these letters and numbers into sense. However, this note has been written by you and to you. It was not intended to be read by any other audience or reader.

Writing to and for yourself is an important kind of writing. You may write brief notes filled with abbreviations to yourself. You may also write journal entries in which you ponder things that trouble you. You may write about your relationships with others—your parents, your siblings, your best friend, your boyfriend or girlfriend. You may write about your future and what you imagine it will include. You may describe your feelings and thoughts about the new mall that is replacing the huge field where you played all day as a kid.

When you write to yourself, you may want to make sure that you can understand the letters, numbers, and other marks you put down. However, you may not care if others understand what you have written because no one else is involved in this writing situation. You are free to write as you please.

This is not the case when writing for others. You write for others in many different writing situations. You may want to write a letter to the editor of your local newspaper on that new mall that is going to fill your childhood playground. You may need to write a cover letter and fill out an application for a job. You may need to write a research *essay* for your English or history class. You may want to write a novel or poem, or you may need to compile **summaries** or reports on your job.



When you write for others, you make unspoken agreements with your readers. You promise to tell readers early in your writing what your **subject** and **purpose** is, unless your writing is a work of **fiction** or **poetry**. You promise to write clearly and concisely. You promise to write to keep the readers interested.

## Agreements Made with Your Readers: What Your Readers Expect

Your reader has the right to expect your writing to follow certain guidelines. You would be shocked if you got on a city bus only to find that the driver did not follow the right route and did not drive to the right destination. In a similar way, your reader is getting aboard your writing and expects you to tell him where you are going and to take him to that destination in an orderly way. In short, your reader expects you to give him writing that has value.

Listed below are a few of the major agreements between writer and reader, along with explanations and examples.

- You have agreed to tell your reader the *topic* of your writing.

Begin in your title to explain the topic and focus of your writing. A title should tell more than just your general *subject*. The title “Survival” does not tell very much. The title “Survival in the Wilderness” is better. However, if your essay explains how to make a warm bed out of the earth, leaves, and newspapers, then you should narrow your title even further: “Surviving a Cold Night in the Wilderness.”

Your introductory *paragraph* should continue to clarify and narrow your topic. Explain to your readers the situation: You are lost in the woods on a cold night with only the clothes on your back and a newspaper you were reading. After reading your title and introductory paragraph, any reader should be able to say, “I know what this essay will discuss and explain.” A reader could then decide whether this essay would be of value or interest to her.



- You have agreed to stay focused on the your topic and not to drift away from it.

The remainder of your essay should discuss and explain the topic you have announced and narrowed in your title and introductory paragraph. A sudden switch to Friday's high school football game will only confuse your reader. Your reader will have a hard time getting the information she wants if she has to sift out **sentences** and paragraphs that are not related to surviving a cold night in the wilderness.

However, if your essay is on the experience of getting lost one night in the woods, your content may be different. Perhaps you spent that cold night in the woods wondering if you would live to see Friday's football game. This kind of **detail** would be a good one if your topic was "The Cold Fear I Felt While Lost in the Woods."

- You have agreed to write as clearly as you can, using words and *sentences* your reader can understand.

Always remember your audience—the readers for whom you are writing. Hardly any piece of writing is intended for readers of all ages and all backgrounds. Younger readers or readers with less formal education need simpler sentences and words. Readers in high school and above are able to read complex sentences and more difficult words. For example, consider the following sentences.

*My intention had simply been to stroll in the woods until I found a sunny spot to recline and scan the newspaper until dusk. Little did I know that a sprained ankle would imprison me in the cold dark woods until the dawn.*

This sentence was written for a reader like yourself who can make sense of longer sentences. If you were writing for an elementary school student, a better piece of writing would look like the following.

*I only wanted to walk in the woods and find a sunny spot to sit. I wanted to read my newspaper until the sun went down. Little did I know that I would sprain my ankle. Unable to walk, I would have to spend the cold night in the woods.*





- You have agreed to support your claims and explain your points.

Think back to a discussion you had about a controversial issue. One of the speakers kept saying that we should not recycle containers and paper. You kept asking why—why shouldn't we? Your friend went on repeating himself: "Because we shouldn't!" You were left unconvinced. Even worse, you felt as if your friend were wasting your time. He was making a claim (we shouldn't recycle), but he could not offer **reasons**. Claims that are not supported with *reason* and evidence are useless. When you write for others, you are agreeing not to waste their time. You are agreeing to offer them something of value, such as a well-supported claim.

Similarly, an essay intended to explain something needs to do so. For example, imagine turning to an article with the title "How to Fix a Flat Tire in Two Minutes." You follow the article as you attempt to fix your flat tire. However, you quickly learn that the article ends after explaining how to remove a flat tire. There is no explanation included on how to change your tire. This writer has not met his part of the agreement.

- You have agreed to follow grammar and **punctuation** rules.

Some of the rules of grammar and *punctuation* may seem to have no reason. However, without grammar, we would not be able to make sense of writing. Consider the following sentence which describes Mary going to a store on her way home.

*Mary stop at store on their way home.*

This sentence does offer some meaning. We know that Mary stopped at a store. However, even this bit of information is difficult to fully understand because in formal English the **verb** *stop* is in the wrong tense: it should be in the past tense—*stopped*. So the reader has to slow down here and fix the mistake in his or her mind. In addition, the **pronoun**



*their* does not agree with the **noun**, *Mary*. So the reader would be confused: Was Mary alone or was at least one other person with her? The sentence should read,

*Mary stopped at a store on her way home.*

Writing without using correct grammatical choices is like playing basketball without rules. Imagine watching a basketball game in which players did whatever they liked. You would not be able to follow the game very well.

**The following are a few of the major agreements a writer makes with his or her reader.**

- You have agreed to tell your reader the topic of your writing.
- You have agreed to stay focused on your topic and *not* to drift away from it.
- You have agreed to write as clearly as you can, using words and sentences your reader can understand.
- You have agreed to support your claims and explain your points.
- You have agreed to follow grammar and punctuation rules.



## Practice

A **good title** doesn't have to tell everything you plan to write about. However, it should **offer your reader a clue about what is to come**.

Look over the following groups of titles. Use the list below to write the **best response** for **each title in each group** on the line provided.

good	better	best
------	--------	------

1. \_\_\_\_\_ a. Summer Vacation  
\_\_\_\_\_ b. My Summer with the Whales  
\_\_\_\_\_ c. Summer in New England
  
2. \_\_\_\_\_ a. Our Rebellious Grannies  
\_\_\_\_\_ b. Grandmothers  
\_\_\_\_\_ c. Learning about Our Grandmothers
  
3. \_\_\_\_\_ a. Theodore Roosevelt: A Caring Man  
\_\_\_\_\_ b. Theodore Roosevelt: The Great  
Conservationist  
\_\_\_\_\_ c. Theodore Roosevelt



4. \_\_\_\_\_ a. Aunt Tillie's House  
\_\_\_\_\_ b. Aunt Tillie's Messy House  
\_\_\_\_\_ c. Aunt Tillie's Disgusting Doggie Den
5. \_\_\_\_\_ a. The Dangers of Teen-Aged Drinking  
\_\_\_\_\_ b. Teenagers and Alcohol  
\_\_\_\_\_ c. Think before You Drink



## Practice

Read each of the following pieces of writing and **decide three things**.

1. **To whom** is the writer writing? (For example, is it to a good friend or a general reader?)
2. **What** is the writer writing? (For example, is it a note or an article?)
3. **Why** is the writer writing? (For example, is it to pass on information or to persuade?)

Some of these pieces of writing are **not complete** and include only the first paragraph of a letter, essay, etc. **You may need to guess at the answers** in those examples which are **not complete**.

### Example 1:

Dear Jonathan,

I had a great time at your party this past weekend. Thank you for your hospitality. I do want to explain something that happened at your party. The event has troubled me, and I hope my explanation will smooth things over between us. I was not aware, when I first arrived, that you had an interest in Tabitha.

1. Who is the intended reader? \_\_\_\_\_
2. What is the writer writing? \_\_\_\_\_
3. Why is the writer writing? \_\_\_\_\_  
\_\_\_\_\_



### Example 2:

REMEMBER: exm tues—bio cl. Bring 2 pencils and wtch.

4. Who is the intended reader? \_\_\_\_\_
5. What is the writer writing? \_\_\_\_\_
6. Why is the writer writing? \_\_\_\_\_  
\_\_\_\_\_

### Example 3:

Dear Manager,

On April 12, 2006, I bought a BMX Backtrail 220 Bike from your bicycle shop. The clerk was very knowledgeable and helpful, and I left feeling confident that I had made a good choice and that your store would insure my satisfaction. After I had ridden my new bike about 20 miles, the gears began to stick. At one point, I could not shift out of a high gear and had to walk my bike up steep hills. I brought my bike back to your store for servicing, which I assumed would be covered under the written warranty. However, your clerk claimed that I had misused the bike. He said your store would have to charge me to make the repairs. I find this very unfair and hope that you will make good on our agreement.

7. Who is the intended reader? \_\_\_\_\_
8. What is the writer writing? \_\_\_\_\_
9. Why is the writer writing? \_\_\_\_\_  
\_\_\_\_\_



#### Example 4:

hey K! cn u go fri @ 6? if not cn u make it sat @ 5? only  
tmes i cn go, nd i dnt wnt 2 go alone! help, R

10. Who is the intended reader? \_\_\_\_\_
11. What is the writer writing? \_\_\_\_\_
12. Why is the writer writing? \_\_\_\_\_  
\_\_\_\_\_

#### Example 5:

##### Stop the Violence in Our Schools

Right now the amount of violence in some of our schools seems overwhelming. Short of turning schools into prisons, how can we stop the violence? The answer to this question is the same answer to most hard social issues—one person at a time, beginning with you and me. Even if you are about to graduate from school and escape school violence, you will most likely one day be packing your own children off to school. Do you want them to learn or to fight?

13. Who is the intended reader? \_\_\_\_\_
14. What is the writer writing? \_\_\_\_\_
15. Why is the writer writing? \_\_\_\_\_  
\_\_\_\_\_



### Example 6:

09/22/07

*Here I go again, talking to myself, trying to make sense of my life. Some days I go to school and feel like people care about me. Other days it feels like I'm all alone, even if I call out in the crowded hallways, no one will hear me. I sometimes imagine myself screaming while everyone walks by, as if there is no sound coming out of my mouth! But what do I expect? Others probably feel the same way. They probably are sometimes distant to me not because they don't like me but because they, too, are feeling alone. I should try to remember that! Well, I'll be back tomorrow, with something else I need to work out in writing.*

16. Who is the intended reader? \_\_\_\_\_
17. What is the writer writing? \_\_\_\_\_
18. Why is the writer writing? \_\_\_\_\_

\_\_\_\_\_





### Example 7:

Dear Sir or Madam:

I am applying for the summer internship with the Voluntary Services for Florida Public Television. I am currently a senior in high school and plan to attend a Florida university in the fall.

As the enclosed resume shows, I have contributed much of my free time to helping worthy causes. I have an interest in continuing to work in volunteer services when I graduate from college.

19. Who is the intended reader? \_\_\_\_\_
20. What is the writer writing? \_\_\_\_\_
21. Why is the writer writing? \_\_\_\_\_  
\_\_\_\_\_

### Example 8:

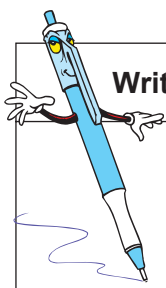
**PLEASE DO NOT TURN OFF COMPUTER!**

22. Who is the intended reader? \_\_\_\_\_
23. What is the writer writing? \_\_\_\_\_
24. Why is the writer writing? \_\_\_\_\_  
\_\_\_\_\_



## Purposeful Writing: Reasons for Writing

There are many different reasons for writing. Being aware of your purpose for writing can help you plan well, make good decisions as you collect information and ideas, and get your message across when you write. For example, if your purpose for writing is to explain the game of basketball, you would focus on the rules and strategies of the sport. In contrast, if your purpose is to describe the game of basketball, you would tell readers what the players do as they play the sport.



### Writers generally point to five different purposes in writing:

- to explain
- to describe
- to tell a story
- to persuade
- to compare

## To Explain: Using Words to Give Information or Instruction

Some writing is done to give instruction or information to the reader. The writer may tell the reader how something works, why something is the way it is, or what something is. Any writing that tells *how*, *why*, or *what* is writing that explains. For example, you might be explaining *how* an engine, gasoline, and transmission combine to move a car down an interstate at 70 m.p.h. You might explain *why* the grass is green and the sky is often blue. You might want to explain *what* your opinion is on an issue, or whether your high school should offer courses in film making or architecture of the Ancients.

Writing that explains is also called **expository writing**. Think of all the things you know well now and will know well in the future. You will want to be able to pass your valuable knowledge along. Unfortunately, knowing something well does not necessarily mean you will be able to write about it. In this unit you will learn the skills necessary to explain something, and then you will write an expository essay. Good writers of *expository writing* understand what their readers know and what they need to know. Awareness of **audience** is one of the key ingredients in this kind of writing.



Many writers find it helpful when writing an expository essay to choose a topic they are already familiar with or already have an interest in. You need not be an expert on the topic, but your natural interest will help fuel your research, thinking, and writing.



## Practice

Read over the **expository essay** below. Then answer the questions that follow.

### Why Do Americans Drink Coffee?

Coffee drinking in America has become very fashionable. On nearly every corner in every city a visitor can find a coffee shop. Not just a coffee shop—but a coffee emporium that has turned coffee making into art. This chic coffee shop phenomenon is fairly new in our history. Drinking coffee, however, is not. No doubt your parents, grandparents, and great-grandparents enjoyed coffee, even if they did have to make it at home. So why have Americans always drunk so much coffee? They have done so for a number of reasons.



To begin with, coffee drinking is a habit for most people. Coffee contains the fairly addictive drug, caffeine. To a heavy coffee drinker, the day just doesn't start until that first cup sends the energizing drug through their veins. Going without it can result in headaches and a complete lack of energy. To some, the ritual is as addicting as the drug. They simply have their coffee at the same times every day, without even thinking.

Coffee drinkers also find that taking that well-deserved coffee break is a way to recharge their mental batteries between meals. Often, that coffee will help people get through boring activities. For some people, the 15 or so minutes spent away from their routines refresh them as much as the coffee itself.



Finally, many people drink coffee simply for the excuse it offers them to socialize in a safe environment. When they agree to “sit and sip with friends,” they are probably more interested in the conversation than the coffee.



Since designer coffee shops are becoming more popular, the drink is not as inexpensive any more. However, it is still a bargain. It still helps jump-start its devotees and it still offers the opportunity for hours of low-cost entertainment.



*Answer the following.*

1. Since this is an expository essay, it explains something. What is being explained? \_\_\_\_\_  
\_\_\_\_\_
2. What sentence lets you know this? \_\_\_\_\_  
\_\_\_\_\_
3. What is the topic sentence of each body paragraph?
  1. \_\_\_\_\_  
\_\_\_\_\_
  2. \_\_\_\_\_  
\_\_\_\_\_
  3. \_\_\_\_\_  
\_\_\_\_\_
4. For whom do you think this essay is written? \_\_\_\_\_  
\_\_\_\_\_

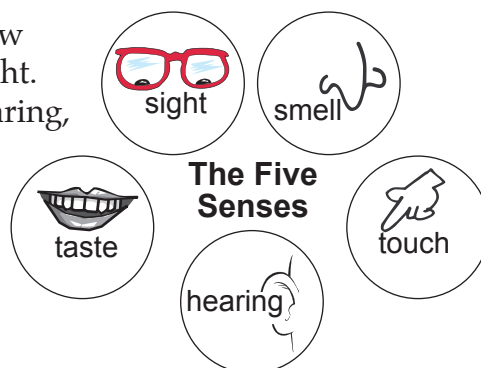


## To Describe: Using Words to Paint Pictures

In **descriptive writing**, the writer paints a picture in words. The purpose often varies. The writer may intend to thoroughly describe another person. This type of writing is called *characterization*. Another purpose for *descriptive writing* is to describe a place so completely, the reader is able to see everything about it. Still another reason for writing descriptively is to relate an event. This type of writing is called *narration*.

All of these types of description have several things in common. First, descriptive writing requires writers to be good observers. They must learn to be somewhat of a *walking camera*: to see and remember even small *details*. With practice, writers not only become good at description, but they learn to enjoy it.

Secondly, good descriptive writers know that description involves more than sight. All five senses—sight, smell, touch, hearing, and taste—are involved with memory. Recreating that memory means recreating sounds, textures, smells, and sometimes tastes. These *sensory details*, if presented well, usually have your readers nodding their heads. They think, “How true, how true!” and really envision the scene you are attempting to portray.



*All five senses—sight, smell, touch, hearing, and taste—are involved in descriptive writing.*

Finally, a writer skilled at description knows the difference between description and opinion. Often, we think that words such as *pretty*, *exciting*, *tall*, or *short* are descriptive. In fact, these words offer *opinion*. The writer’s idea of a pretty girl might vary drastically from his readers’. If the writer is a young woman who is less than five feet tall, she might think a young man standing 5 feet 6 inches is tall. However, if her reader is over 6 feet tall himself, he would disagree with her.

Each of the descriptive essays offer details to help you *see* the writer’s vision. Pay attention to the details that help you do this.



## Practice

Read over the **character descriptive** below. Then answer the questions that follow.

### My Grandma Lou

The kindest and most loving person I've ever known was my great-grandmother. Louisa Mae Lawrence was only in my life for seven short years. However, she left a lasting impression on me. She was a lady in every sense of the word. In addition, she taught me about the finer things in life: self-respect, compassion, and love. All my best qualities, I think, I inherited from her.

Grandma was a tiny lady, standing barely five feet tall. I can still remember how small her hands were. We had no automatic dishwashers then, so we washed everything by hand in water boiled on her wood stove. Grandma's little hands could fit inside her Mason jars so she could clean them. I haven't been able to do that since I was 10 years old. Grandma wore bifocal glasses that made her eyes seem larger than they were. They would have made her look scary, except there was always a twinkle there. Grandma's chocolate-brown eyes, which I inherited, were always happy, and so was she.



*Grandma's little hands could fit inside her Mason jars so she could clean them.*

Grandma was a farmer's wife in the 1950s. She worked hard in order to keep her house spotless and her table well stocked. However, this didn't mean that Grandma was careless about her appearance. She still dressed as she had in her youth—long dresses with long sleeves to avoid the sun, a sunbonnet to cover her face, and a clean apron at all times. I



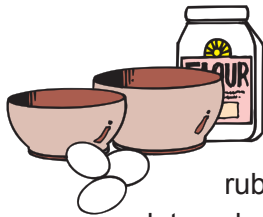
*She still dressed as she had in her youth—long dresses with long sleeves to avoid the sun, a sunbonnet to cover her face, and a clean apron at all times.*

can remember the hours Grandma spent ironing her starched bonnets to perfection. She always smelled sweet, like Cashmere Bouquet talcum powder<sup>1</sup>, even though the south Alabama summers were sweltering.

<sup>1</sup>Cashmere Bouquet talcum powder—pleasant smelling body powder used after a bath or shower to absorb perspiration and prevent chafing



I learned the importance of a job well done from Grandma. Her modest home was always tidy and smelled like dried lavender. Her family wore only clean, well-mended clothes. However, her most important task was feeding her family, using whatever my Grandfather provided from the farm and a few staples from the *rolling store*<sup>2</sup>. People today have no idea of the work this involved—picking peas from the garden, killing and *dressing a chicken*<sup>3</sup>, and making home-made biscuits or cornbread at every meal.



...making home-made biscuits or cornbread at every meal.

Cooking was Grandma's greatest achievement. A woman before her time, she kept an herb garden. While other tables featured gray, tasteless pot roast, Grandma presented us with rosemary-rubbed pork loin, golden brown and roasted to perfection. She let me help her make teacakes, thick, buttery sugar cookies kept in a cleaned-out pickle jar for any child who came to visit. Grandma put her heart on her table, and her sweet face never stopped smiling as she watched us relish every bite we downed.

The most important thing I learned from Grandma was to love life. I certainly didn't realize this at the age of seven. But I certainly do now. Grandma's world was small. She never ventured further than the county seat of Covington County. The high point of her week was attending church. However, every day was a gift to Grandma. On the nights I spent with her, I remember sitting on the front porch to watch the sun go down or come up. Grandma would point out all the colors the sun spread across the sky as the day either began or ended. She told me that God put us to sleep and woke us up with a smile. Under Grandma's instruction, I learned the smell of Seven Sisters roses<sup>4</sup>, the taste of pine nuts, and the difference between the calls of the owl and the mourning dove. Time was slower then, but Grandma filled her day with the joys of her world.

<sup>2</sup>*rolling store*—a truck coming through rural areas selling such items as flour, cornmeal, baking powder, and salt meat and sometimes trading for farm goods such as eggs, chickens, pecans, and shelled corn and vegetables

<sup>3</sup>*dressing a chicken*—the process of taking a chicken's internal organs out to prepare it for cooking

<sup>4</sup>*Seven Sisters rose*—a pink blend, old-fashioned rose, which blooms in clusters of seven roses on a branch about the size of a silver dollar





I only have one picture of my Grandma Lou. It's an old sepia-toned postcard that some traveling photographer took of her and my grandfather. It is a good likeness of her, but it in no way captures her heart or her spirit. Luckily for me, the seven years I spent in her company did this in a way no photograph ever could. Each time I see a lovely sunrise or taste the sweetness of a mint leaf from my herb garden, I feel Grandma's little hands patting my face and hear her asking me, "Isn't that just lovely?"

*Answer the following.*

1. Since this is a characterization, it describes someone. Who is being described? \_\_\_\_\_
2. What is the overall impression this writer wants you to have of the subject? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. Each body paragraph has a different purpose. What kind of information does the writer present in each?

Body paragraph 1 \_\_\_\_\_

Body paragraph 2 \_\_\_\_\_

Body paragraph 3 \_\_\_\_\_

Body paragraph 4 \_\_\_\_\_



4. For whom do you think this essay is written? \_\_\_\_\_

\_\_\_\_\_

5. Good description appeals to all of our senses. Find at least two details in the essay that appeals to the following.

sight \_\_\_\_\_

\_\_\_\_\_

smell \_\_\_\_\_

\_\_\_\_\_

taste \_\_\_\_\_

\_\_\_\_\_

touch \_\_\_\_\_

\_\_\_\_\_

hearing \_\_\_\_\_

\_\_\_\_\_

6. After reading this essay, write a short paragraph describing your impression of Grandma Lou. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## To Persuade: Using Words to Convince Readers

**Persuasive writing** is done to convince the reader to accept the writer's point of view. This point of view can include a number of things: supporting a political candidate, taking a particular stand on a social issue, buying a specific product. Editorials in newspapers are examples of *persuasive writing*, and so are advertisements in magazines and newspapers.

The writer's position, no matter how well it is supported, is still the writer's *opinion*. Most people hold strong opinions on a wide variety of subjects. Beliefs and principles may give us definite ideas about certain subjects. For this reason, people usually have little trouble choosing a topic for a persuasive essay. However, having strong feelings on an issue does not necessarily mean you will be able to write well about it. Often, just the opposite is true. Your strong feelings make you forget that others may have opposite, yet equally strong, ideas.

A well-written persuasive essay contains **facts** and reasons to help support the writer's views. Using *facts* and reasons will encourage the reader to consider your opinion carefully and seriously. Persuasive writers will also gain more serious consideration if they consider and address any possible objections or opposing arguments.



*Beliefs and principles may give us definite ideas about certain subjects.*



## Practice

Read over the **persuasive paragraphs** below. Then answer the questions that follow.

### Uniforms: The Name Says It All

Within the past 20 years or so, a debate has continued over the wearing of uniforms within public schools. For the most part, the issue brought a division between students and adults. This has been especially true at the high school level. However, a number of public schools enforcing a uniform rule have received legal challenges from parents. This indicates that age is not a dividing factor. A growing number of adults are agreeing with students that school uniforms should not be mandatory in the public sector.

One argument in favor of uniforms has traditionally been cost. Uniform supporters point out that students will need fewer clothes, thus costing parents less money. However, these supporters have not taken into account what students wear out of school. This is especially true of teenagers, who certainly do NOT wear uniforms to social events. These teens, and their parents, would be faced with maintaining two wardrobes, not just one. A number of families with financial difficulty have pointed out that uniforms are often more expensive than clothing that can be purchased at discount stores. While some school districts provide assistance to such families, not all of them do. The argument for economy holds in some cases; in many others, however, it does not.

Another reason uniform proponents give is the building of school spirit or *esprit de corps*<sup>1</sup>. They point to the practice of wearing school shirts and club insignias as evidence of this. It is true that students take pride in organizations they affiliate themselves with. However, this pride comes from *choosing* these affiliations. School spirit cannot be mandated, nor can a sense of unity among students. These things come from within; again, from individual choice.

A final argument in favor of wearing uniforms points to a reduction in criminal and unsatisfactory behavior. Since gang-related colors and other provocative clothing items are prohibited, this seems like a sound reason. In addition, a number of schools reported a drop in violence and disciplinary referrals within the first year after a uniform policy was

<sup>1</sup>*esprit de corps*—French word meaning “group spirit”



instigated. However, these statistics were short-lived. Such behaviors again escalated in most schools, despite the uniform policy. Opponents of uniforms point out that a student's clothing can often point to emotional and behavioral issues that need addressing through counseling. A uniform can mask this need until the student's behavior reveals it.

Benefits do come from the wearing of school uniforms. However, they are not great enough to take away the expression of human individuality. All people want a certain amount of choice. Teenagers are no different. They spend nearly eight hours each day in an environment mandated by a fairly long list of rules. There really is no pressing reason to add control of clothing to this list.

*Answer the following.*

1. What issue does the writer address? \_\_\_\_\_  
\_\_\_\_\_
2. What stance does this essay take on the issue? \_\_\_\_\_  
\_\_\_\_\_
3. To whom do you think this essay is addressed? \_\_\_\_\_  
\_\_\_\_\_
4. What reasons does the writer give for the stance taken? \_\_\_\_\_  
\_\_\_\_\_



5. How is each reason supported?

Reason 1 \_\_\_\_\_

\_\_\_\_\_

Reason 2 \_\_\_\_\_

\_\_\_\_\_

Reason 3 \_\_\_\_\_

\_\_\_\_\_

6. Does the writer acknowledge the opposing opinions? \_\_\_\_\_

\_\_\_\_\_

How does the essay do this?

First body paragraph \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Second body paragraph \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Third body paragraph \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Conclusion \_\_\_\_\_

\_\_\_\_\_



## To Compare: Using Words to Describe Similarities and Differences

We make many comparisons in our everyday experience. We compare two outfits to wear to school; two thrillers playing at the movies; two restaurants for dinner. Comparison writing often works toward an evaluation. It intends to show which of the compared items is better and offers more value.

Finding similarities and differences between things gives us a better understanding of them. Two items may seem identical at first. However, upon close inspection, we often find more and more differences between



*After looking more closely, you may find there are more likenesses than differences in people.*

them. For example, you may think that all people from a part of the country are the same. You might feel the same about people who practice a certain religion. Usually, though, if you observe them closely, you will become aware of their differences. Similarly, you may think people who live on the opposite ends of the Earth have different values. You often find, after looking more closely, that there are more likenesses than you thought possible.



## Practice

Read the following **comparison essay**. Then complete the activities that follow.

### Plain and Fancy

From the time I entered school, I have always loved to read. As a matter of fact, I'm pretty sure I could already read by the time my first day of kindergarten came around. I have never been able to imagine a world without books. When I entered what was then called *junior high* school, I learned that what I really loved to read was **literature**. By the time I graduated from high school, I wanted to actually teach *literature*. Two amazing people helped me make this decision: Mr. Bryant and Ms. Chiarelli. Both were English teachers and deeply loved the written word. However, that's pretty much where the similarities ended.

I met Mr. Bryant in my eighth grade year. When I walked into his classroom, I was a bit intimidated. He looked more like the man who did my dad's taxes than an English teacher. He was short, bald, and very, very tidy.



*Mr. Bryant was short, bald, and very, very tidy.*

His classroom was pretty much county standard issue: desks in straight rows, green chalk boards, and one bulletin board with pictures of world authors pinned neatly in line. He looked strict and demanding and absolutely no fun at all. When he announced that we would actually be reading Shakespeare, most of the class groaned. For them, this announcement simply confirmed our first impression of Mr. Bryant. However, my spirits perked up at the thought of reading something beyond the collection of short stories and poems presented to us by the county. We bought our own copies of *Twelfth Night*, and began a delightful journey into another world. Each day, Mr. Bryant would literally perform the play for us. We found that he had a beautiful, *resonant*<sup>1</sup> voice that could assume different tones and pitches as he changed characters. We also discovered a twinkle in his eyes that let us know how much he loved the words before him and us. Mr. Bryant made Shakespeare live for a scraggly group of 13-year olds. He did the same with other great authors that year. He made sure all of us were at least attempting to read well beyond the level assigned by our standardized tests. He was demanding, just as we had feared. However, at the end of the year, he pointed out how our class had far exceeded anyone's expectations. He made us proud of ourselves.

<sup>1</sup>*resonant*—strong and deep in tone





Ms. Chiarelli was my senior year English teacher. Most of us in our small town were unprepared for the likes of Ms. Chiarelli. My first thought upon meeting her was, “Who have they hired to teach us!” She had a tangle of black hair that curled down over her shoulders and was wearing a flowing skirt containing every color in the rainbow. She wore gold hoop earrings as big as bracelets, and green eye shadow that sparkled. Her room reflected her vibrant presence. Color was everywhere. Reproductions of abstract paintings lined the walls, live plants hung in the windows, and a life-sized cardboard William Shakespeare stood in the corner. The desks were arranged in a *conversational* circle. We didn’t know what to expect from Ms. Chiarelli. However, she soon let us know what *she* expected of us: an open mind and creativity, creativity, creativity! We began the year with the study of *Beowulf* and Chaucer’s *Canterbury Tales*. Ms. Chiarelli directed us to read, research, and teach a part of each work to the class, more or less putting us in charge. However, she did let us know she expected great things of us. If we didn’t deliver, our grades were zapped, and she quickly pointed out how our efforts were lacking. If we met her expectations, she would throw her arms around us and proclaim to the heavens that she had discovered a roomful of geniuses. By the end of the year, Ms. Chiarelli had each of us burning the midnight oil. We would have done anything to win her praise.



*Ms. Chiarelli had a tangle of black hair.*

I have fond memories of these two individuals because they pointed me in the direction my life needed to take. Each time I read a line of Shakespeare, I remember Mr. Bryant’s beautiful voice and twinkling eyes. When a student amazes me with insight and creativity, I find myself gesturing toward the heavens in a very Ms. Chiarelli-like way. Although as different as night and day, both were teachers in every sense of the word. Because of them, I’ve discovered that doing a job I love is like living poetry every day.



*Answer the following.*

1. Using the information in the essay on the previous pages, fill in the specific details about each teacher.

appearance:

Mr. Bryant \_\_\_\_\_

\_\_\_\_\_

Ms. Chiarelli \_\_\_\_\_

\_\_\_\_\_

classroom:

Mr. Bryant \_\_\_\_\_

\_\_\_\_\_

Ms. Chiarelli \_\_\_\_\_

\_\_\_\_\_

method of teaching:

Mr. Bryant \_\_\_\_\_

\_\_\_\_\_

Ms. Chiarelli \_\_\_\_\_

\_\_\_\_\_



2. In what ways were the two teachers alike? \_\_\_\_\_

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3. What single overall impression of Mr. Bryant are we given in the first body paragraph? \_\_\_\_\_

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4. What single overall impression of Ms. Chiarelli are we given in the second body paragraph? \_\_\_\_\_

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## To Tell a Story: Using Words to Show Events

A lot of writing is done to share a real or imagined experience. This type of story-telling essay is called **narrative writing**. Movies, novels, and short stories all require this kind of writing. A story may be told to get across a certain point or moral. Other stories may be told just for entertainment. Many *narrative writing* attempts to accomplish both.

A *narrative* or *story* usually tells about a number of events happening over a period of time. Most narratives have a beginning, a middle, and an end. You most likely have told many narratives or stories in your life. You surely have seen many on television and have read them in books. Your personal experiences can be used to make writing narratives enjoyable and meaningful to you.



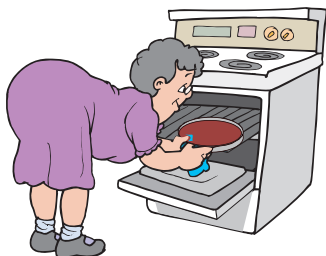
## Practice

Read the following **narrative essay**. Then complete the activities that follow.

### The Saga of Tracy's Birthday Cake

The people I work with are like my family. And, like a family, we always celebrate each other's birthdays. Each of us will agree to either buy or bake a cake for one of our members and the entire staff will enjoy the celebration. Last month, our newest employee, Tracy, was celebrating her first birthday with us. I've always enjoyed baking and have a pretty good reputation as the "cake lady" with people who have sampled my desserts. I thought it would be a nice welcome to Tracy to present her with one of my specialties, a perfect chocolate cake. Little did I know this would be an ordeal unlike one I'd ever experienced and a big lesson in humility.

Usually, I can put together a homemade cake in my sleep. So, on Sunday afternoon before Tracy's birthday, thinking this chore would be a snap, I assembled all my ingredients and began to bake. As I was measuring out the flour, I remembered that my five-year old granddaughter had "helped" me fill my canisters a few weeks before. She had dumped a five-pound bag of flour on top of my sugar bin. Rather than throw everything out, I had been carefully measuring flour off the top, fully intending to discard the bin's contents once I had gotten too close to the sugar. I noticed a few grains of sugar in my flour as I sifted it, but I thought it would be fine, and I continued to bake.



*I opened the door to the oven and tested my delicious smelling layers.*

Once the cake was in the oven, I cleaned up and assembled the ingredients for the frosting. I had completed all my measuring when the timer for the cake buzzed. I opened the door to the oven and tested my delicious smelling layers. I was surprised to find they were not nearly done. I reset the timer for 10 more minutes. When this timer went off, I rechecked the cake. It was STILL not done and it had been cooking for nearly an hour. I repeated this process twice again. Finally, the layers felt springy, so I sat them out to cool.

Disaster began when I unmolded the layers from the pans. Two of them broke apart and one didn't want to come out of the pan. I managed to get them back together, hoping that once on the plate with the frosting, they would be fine. This wouldn't be the first time I had "glued" a broken cake together. I finished the frosting—perfect chocolate again—and was ready to stack and frost the layers.



I managed to get the layers together on the plate with some light-handed lifting and frosting “glue.” However, when I tried to spread frosting on the top, the entire cake fell apart. It was in crumbles! There was absolutely no way I could mend that. Apparently, more sugar was in my flour than I thought. This threw my recipe off, making the cake take longer to bake and much too tender to hold together. I scraped the mess into the garbage can.



*However, when I tried to spread frosting on the top, the entire cake fell apart.*

It was then about seven in the evening. I called for pizza delivery and started again. This time I used a new bag of flour, making absolutely sure NO sugar was in it. The cake baked on time and looked and smelled lovely. I placed the layers on cooling racks on my counter top and joined my family for pizza.

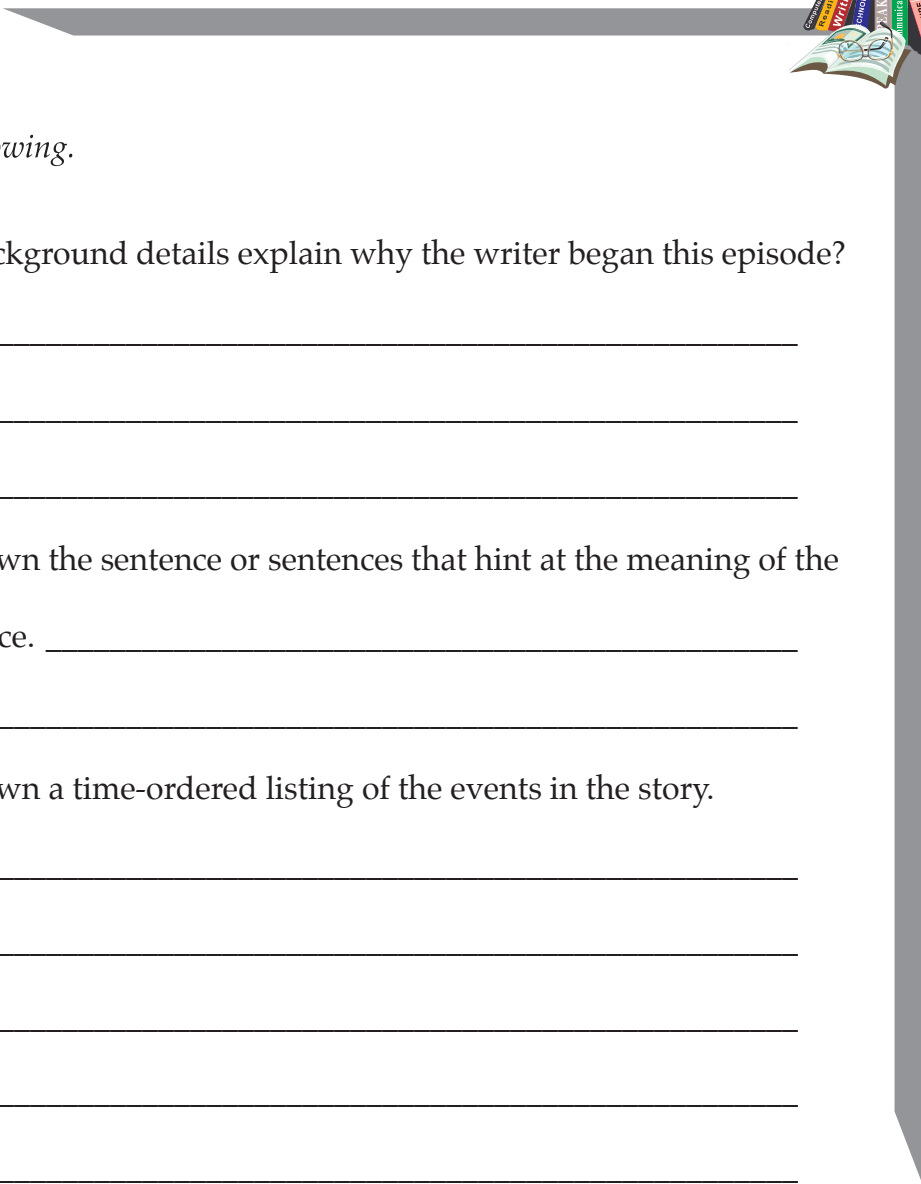
I needed to make more frosting, since the first batch was in the garbage can with the crumbled cake. I opened the cabinet door to find my ingredients, and a three pound jar of peanut butter fell right in the middle of one of my two layers, making a hole the size of my fist that would be impossible to mend. By this time, it was past nine in the evening. I was out of ingredients, out of patience, and out of confidence. I decided it was time for bed.



*It was lovely,  
but it was  
small and  
it wasn't  
homemade...  
However,  
Tracy DID  
have a cake.*

The next morning, my darling daughter delivered a chocolate cake that she purchased at our supermarket's bakery. It was lovely, but it was small and it wasn't homemade. I held my breath until she brought it up the stairs, thinking my bad luck might cause her to trip and the cake go flying. However, Tracy DID have a cake.

Everyone enjoyed the purchased delicacy, including me. However, I was, to say the least, a bit embarrassed. When I shared this story with my friends, they found it hysterical. Several said this was the usual chain of events when they attempted home-made baking. I think they were trying to make me feel better, and they did. The entire event taught me a bit of a lesson that I hope I remember. No matter how easy something appears or how confident I feel in my ability to accomplish this task, I'm only human. I do miscalculate and I do mess up. The two discarded cake disasters in my garbage can are proof of this.



*Answer the following.*

1. What background details explain why the writer began this episode?

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2. Write down the sentence or sentences that hint at the meaning of the experience. \_\_\_\_\_

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3. Write down a time-ordered listing of the events in the story.

- 5.

- 6.

- 8.

- 9.

- 10.

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4. Write down at least three specific details that appeal to one of the five senses. \_\_\_\_\_

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5. Write down any sentences that tell you why the experience was important. \_\_\_\_\_

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## Practice

Use the list below to write the correct term for each definition on the line provided.

audience  
body paragraphs  
descriptive writing  
expository writing

narrative writing  
persuasive writing  
topic sentence

- \_\_\_\_\_ 1. writing that paints a colorful picture by using vivid details to present a person, place, thing, or an idea
- \_\_\_\_\_ 2. the sentence that tells the focus or main point of a paragraph
- \_\_\_\_\_ 3. the readers to whom a piece of writing is directed or the listeners to whom a talk is directed
- \_\_\_\_\_ 4. writing that tells a story or recounts an event
- \_\_\_\_\_ 5. the sentences between the topic sentence and the ending sentence that develop the main idea of the paragraph
- \_\_\_\_\_ 6. writing that focuses on convincing readers of an opinion or claim, or to take a particular action
- \_\_\_\_\_ 7. writing that explains something or informs readers



## Combining Purposes: Using More Than One Form

It is true that most of the writing you do for readers should have a single purpose. Knowing your purpose will help you make the right choices about your content, organization, and language. Quite often, however, you will use more than one kind of writing and purpose in any essay or document you create. For example, imagine that you are trying to *persuade* readers that your childhood playground should not be turned into a shopping mall. Because your purpose here is to persuade, you will present arguments in favor of your position and answer any objections to your position. You may also want to move your readers' emotions by showing them the joy of young children as they romp in the playground on a beautiful spring day. To do this you would *describe* the children as they use the playground.



...you may want to explain what will happen to the birds...

In addition, you may want to *explain* what will happen to the birds in the woods surrounding the playground if it is flattened so the mall can be built. In this section of your essay, you would *explain* the damage that would occur to the environment.

As you can see, often you will have one guiding purpose in your writing. In the example above, the guiding purpose is to *persuade*. However, to accomplish that purpose you may use other kinds of writing and purposes within your essay or document. In the example above, *descriptive* writing and *expository* writing are used to help *persuade* readers.



## Practice

Use the list below to write the **reason for writing** that would best accomplish each purpose described. **Reasons will be used more than once.**

to describe  
to compare

to explain  
to tell a story

to persuade

- |       |  |
|-------|--|
| _____ | 1. You are an expert on the flight pattern of the Monarch butterfly. You would like to share this information with other interested readers.   |
| _____ | 2. You have noticed a similarity between the flight pattern of the Monarch butterfly and Interstate 67 connecting Cleveland, Ohio, and Albuquerque, New Mexico. You want to share this entertaining observation with others.   |
| _____ | 3. You feel strongly that the park nearby should not be sold to developers and made into a shopping mall. You want readers to accept your position on this issue.  |
| _____ | 4. While driving to California last summer, your car broke down and you ended up spending three days in a small town. Many strange things happened and you finally decided to leave your car there and take the first bus out. You want to tell readers about this sequence of events. |
| _____ | 5. You recently noticed that when the wind blows to the west, your city has a very unusual smell, something like a freshly squeezed orange combined with the smoke from a dying fire. You want to capture this smell in writing for others to ponder and enjoy.                        |



- \_\_\_\_\_ 6. Your school is about to drop its industrial arts program to make way for computer classes. You write a letter to the editor of your local newspaper encouraging people in your community and school to write the school board and complain about this change.
- \_\_\_\_\_ 7. On your way home from school, an incredible sequence of events takes place. It all begins when you push a father and his baby out of the way of a falling streetlight. Then you carefully redirect traffic so no one crashes into the fallen pole. When the police arrive, they praise you as the local television news films the interview. Amazingly, as you reach the next corner, you help a bicyclist avoid a terrible accident by lifting him off the bike as he pedals by. And there were four more corners you had to cross before getting home! This is an experience you must put into writing.
- \_\_\_\_\_ 8. While on a cruise through Alaska, you come upon the most incredible scene, which you want to use words to paint for others to enjoy. The scene is of cold blue waters, with majestic snow-covered mountains in the background, and seals and sea lions playing on icebergs.
- \_\_\_\_\_ 9. You have always taken your studying very seriously. Over the years you have experimented with different ways to study. You have discovered or invented a way that you think will help any student make better use of study time. You share your study methods with other students by writing an article for your high school newspaper.



- \_\_\_\_\_ 10. You have noticed in your travels that people who live in very warm climates generally have a different personality than those people who live in cold climates. To share your conclusions, you write an essay showing the differences between these places and people.



## Practice

For each of the reasons for writing listed below, write **three possible topics** on the numbered lines. Create topics that are related to your school in some way. Two example topics for each reason for writing are provided.

### To Explain: Using Words to Give Information or Instruction

*Example:* An explanation of how to make it from one class to another class at the other end of the building before the tardy bell rings.

*Example:* An explanation of how to find the square root of a number.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### To Describe: Using Words to Paint Pictures

*Example:* A description of the gym after a dance or pep rally.

*Example:* A description of the inside of the school when no one is there and it is nearly silent.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_



### **To Persuade: Using Words to Convince Readers**

*Example:* To persuade readers to vote for a city mayor who will build a recreation center next to the school.

*Example:* To persuade school officials to start a recycling center on campus.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### **To Compare: Using Words to Describe Similarities and Differences**

*Example:* A comparison of your high school's curriculum with another state's high school's curriculum.

*Example:* A comparison of the courses you can choose from with those offered 35 years ago.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

### **To Tell a Story: Using Words to Show Events**

*Example:* A story about the day a dog ran through the school creating havoc.

*Example:* A story about the school losing its electricity just as the school play began.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_



## The Essay: Building a Communication TOWER

One of the origins of the word *essay* is a Latin word that means *to examine*. When you write an essay, you are examining a topic. In other words, you are using all of your resources to find out all you can about your chosen subject. Sometimes, this means doing a bit of research. This could mean a trip to the media center, library, or an Internet search. Other times, you will sit and search your mind for what you already know about the topic.

In some writing situations, you are assigned a topic. Your teacher may say, “Write an essay about the effects of the Crusades.” A specific writing prompt may ask you to argue why physical education should or should not be required in high school.

Other times, you are left to select your own topic. Usually, you are asked to write a particular type of essay. However, you will be given the choice of selecting a particular topic that you find interesting. For example, your teacher might give the following assignment: “Explain how to do something to someone who knows nothing or very little about it. It may be anything from how to make a peanut butter sandwich to adjusting the valves on your car.” In this case you have only been given a reason for your writing: to explain. The topics from which you choose are only limited by your knowledge and imagination.

Earlier in this unit, you were given examples of different types of writing. Once you know your reason for writing, you should look back over these examples. The chart on the following page is a quick review of these reasons.

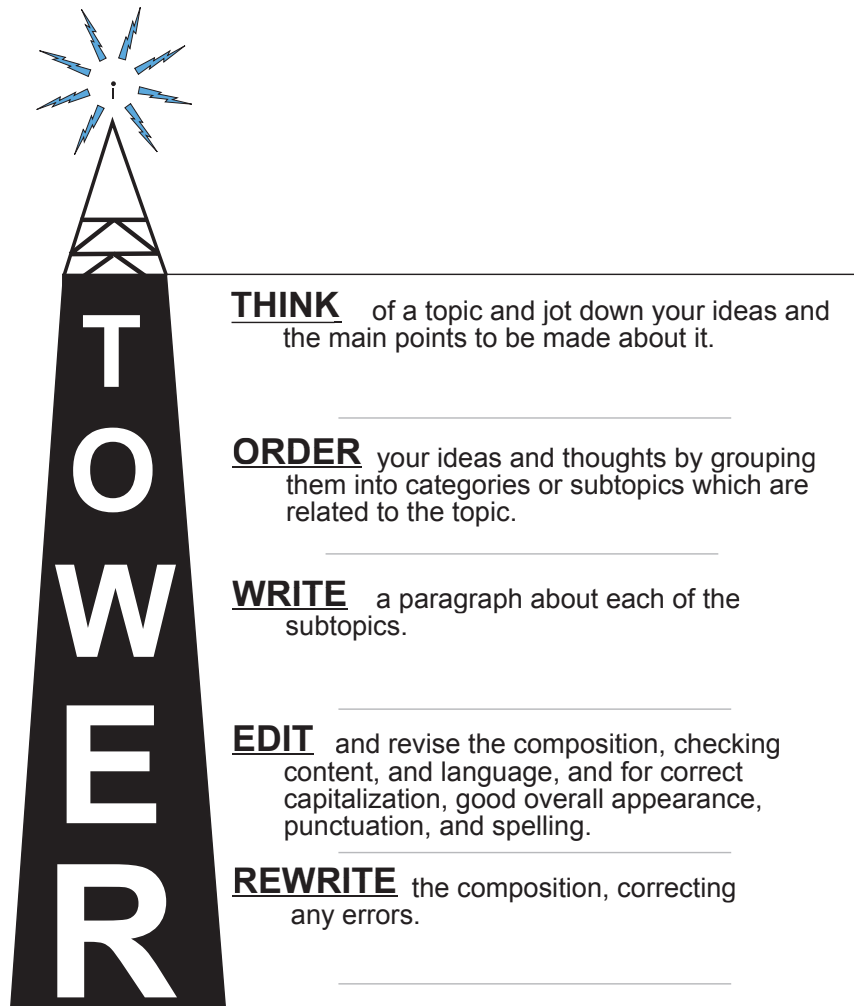




Review of Reasons for Writing	
To Explain	<p>If your reason for writing is <i>to explain</i>, your readers should understand the information or instructions you present.</p> <p>If your purpose is <i>to explain</i> the gasoline engine, do your readers <i>understand</i> how an engine safely explodes gas to turn crankshafts and move a vehicle? Do they <i>understand</i> how an engine turns energy into motion?</p>
To Describe	<p>If your reason for writing is <i>to describe</i>, your readers should see, feel, hear, or taste exactly what you want them to see, feel, hear, or taste.</p> <p>If your purpose is <i>to describe</i> walking through your school hallways the minute after the bell rings to dismiss class, do your readers <i>feel</i> the surge of hundreds of students pushing in one direction or the other? Do they <i>hear</i> the beehive-like buzz of hundreds of conversations? Can they <i>imagine</i> the scene from above looking like an anthill that has just been stepped on?</p>
To Persuade	<p>If your reason for writing is <i>to persuade</i>, your readers should be convinced that your position on an issue has value.</p> <p>If your purpose is <i>to persuade</i> readers to support a recycling program at your school, do your readers find your argument <i>convincing</i>? Are they <i>moved</i> by your reasoning and evidence? Have you <i>presented your side</i> of the issue and <i>shown the flaws in the other side</i> of the issue?</p>
To Compare	<p>If your reason for writing is <i>to compare</i>, your readers should get a clear and fair evaluation of the two things you are comparing.</p> <p>If your purpose is to show how people in cold climates live <i>differently</i> than those in warm climates, are your readers <i>convinced</i> of your point? Have you used the same criteria <i>to compare</i> the people in these two climates? Have you, for example, <i>analyzed</i> the diets, hobbies, or professions of both groups of people being compared?</p>
To Tell a Story	<p>If your reason for writing is <i>to tell a story</i>, your readers should feel entertained and find your point striking.</p> <p>If your story is about an <i>adventure</i> in a new city, do readers want to know <i>what is going to happen</i> to the main character? Do readers feel that one event builds on another? Do they find the conflict important and the climax suspenseful?</p>



No matter what your reason for writing, you will need a plan to organize your thoughts before beginning. You need a strategy that helps you get from the beginning of your essay to its completion. One very good strategy is called TOWER.



\*The Theme Writing Strategy (TOWER) summarized in this document is based on the work of Dr. Jean B. Schumaker of the University of Kansas Center for Research on Learning (KU-CRL). This strategy is a part of the Strategic Instruction Model (SIM). To optimize student performance, teachers should first receive formal training in the use of the strategy from a certified SIM trainer.



In this unit, you will focus on the *T* (Think), *O* (Order), and *W* (Write) in **TOWER**. The *E* (Edit) and *R* (Rewrite) will be addressed in the next unit. Note how the Think and Order steps look in the **graphic organizer** below.

<b>TOWER</b>			
<b>THINK • ORDER IDEAS • WRITE • EDIT • REWRITE</b>			
<b>T(hink)</b>			
Topic			
<div></div>			
Thoughts & Ideas			
<hr/> <hr/> <hr/> <hr/> <hr/>			
<b>O(rder)</b>			
Subtopic 1	Subtopic 2	Subtopic 3	
<div></div>	<div></div>	<div></div>	
<hr/>	<hr/>	<hr/>	
<hr/>	<hr/>	<hr/>	
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The *structure* of an essay is the way it has been put together, or its design. Most effective essays have three parts:

1. the introduction
2. the body
3. the conclusion.

This basic structure will apply to an essay of any length. However, in this unit, we will focus on the **five-paragraph essay**.

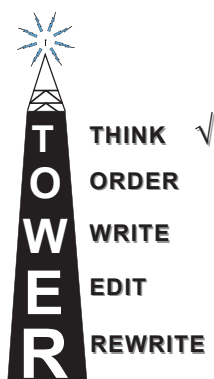
1. The *introduction* is the *first paragraph* in an essay. It introduces the subject and states the thesis. The *thesis statement* tells readers the main point of the essay. The most effective introductions usually place the *thesis statement* at the end of the introduction.
2. In a *five-paragraph essay*, the *body* consists of the *second, third, and fourth* paragraphs. These support, explain, or illustrate the thesis statement. Each body paragraph focuses on a **subtopic**. Sometimes each body paragraph can offer a reason why your thesis is true. Other times, each of these paragraphs will give an example that illustrates your thesis. The contents of the body paragraph will depend on your reason for writing. However, all body paragraphs need to contain very specific reasons and details; not just repeated statements of opinion.
3. The *conclusion* is the *last paragraph* in the essay. It may summarize the essay and bring the writing to a close.

From this point through the rest of this unit, you will be building your own **TOWER**. First, you will think of a topic and narrow it into a **useful topic** by limiting points to something specific about the *general topic*. Then you will generate ideas about your *useful topic*. These ideas will become the content of your essay. With your useful topic and ideas in hand, you will be ready to write the **first draft** of your essay.



## The T in Your TOWER: Think of a Topic and Create Ideas

The first step in the writing process is to decide what you are going to write about. This step is called *selecting the writing topic*. In many cases, you will be given a **prompt**. A *prompt* provides a general topic for your writing—rather like a “wide-angle shot” with a camera. For example, a teacher might give you the general topic, “write about careers.” This wide-angle shot includes hundreds, even thousands, of careers. You must narrow this topic into a *useful topic*. This process may take more than one step. For example, you may have an interest in a career in teaching students with handicaps or impairments. However, the topic “teaching students who have impairments” is still too general; there are many different kinds of impairments. A teacher of students who have visual impairments would need different training and skills than a teacher of students with auditory impairments. In the end, you might decide on the useful topic, “teaching students who have visual impairments.”



In some instances, your teacher may ask you to choose a topic. For example, your teacher may ask you to write an expository essay, an essay in which you explain something. The subject you choose to explain is up to you.



## Practice

Imagine you are to write a one-page expository essay. In each of the following groups, circle the **best topic** or the **useful topic** for your short **expository essay**.

- Example:
- a. climbing a mountain
  - b. climbing Mt. Everest
  - Ⓒ packing for a mountain climb
- 
- 1.
    - a. staying healthy
    - b. exercising and eating to become fit
    - c. eating a nutritious diet
  - 2.
    - a. wars the United States has fought in
    - b. the United States in World War II
    - c. wars throughout history
  - 3.
    - a. rescue dogs in the Swiss Alps
    - b. how my dog rescued me from my burning house
    - c. rescue dogs
  - 4.
    - a. The history of air flight
    - b. the first flight across the English Channel
    - c. air travel in the 20th century
  - 5.
    - a. building a car
    - b. rebuilding a carburetor
    - c. repairing a car
  - 6.
    - a. playing better basketball
    - b. playing better defense in basketball
    - c. improving your free-throw shooting



## Practice

For each general topic listed below, develop **two useful topics**.

*Example:* Building a house

- a. getting a building permit
- b. pouring the foundation for a house

1. riding a bicycle

- a. \_\_\_\_\_
- b. \_\_\_\_\_

2. working at a job

- a. \_\_\_\_\_
- b. \_\_\_\_\_

3. health

- a. \_\_\_\_\_
- b. \_\_\_\_\_

4. careers

- a. \_\_\_\_\_
- b. \_\_\_\_\_



## Practice

*Sometimes the useful topics you develop are narrow enough for a short essay. However, sometimes what appears to be a useful topic may still be too broad. In the examples below, practice sharpening a topic into a **more focused topic**.*

*Take **one topic from each pair of useful topics** you've created on the **previous page**, and write it on the appropriate line below. Below each useful topic, write a **new useful topic** that is **even narrower**.*

*Example: building a house*

Useful topic from previous page: pouring the foundation for a house

Narrower useful topic: mixing cement for the foundation of a house

1. riding a bicycle

useful topic from previous page: \_\_\_\_\_

narrower useful topic: \_\_\_\_\_

2. working at a job

useful topic from previous page: \_\_\_\_\_

narrower useful topic: \_\_\_\_\_

3. health

useful topic from previous page: \_\_\_\_\_

narrower useful topic: \_\_\_\_\_

4. careers

useful topic from previous page: \_\_\_\_\_

narrower useful topic: \_\_\_\_\_





## Practice

*On each line below, write a **general topic** that you know well. Your general topics may include anything from a sport (for example, field hockey or volleyball) to a hobby (for example, woodcutting or movie watching) to a job (for example, sales clerk or landscape worker) to an idea (for example, democracy or freedom). Surprise yourself with all the topics on which you are an expert.*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_



## Practice

Take **three of the topics from the previous page** *that interest you the most* and *that you think would interest your classmates and teacher*. List them below after “General topic.” Next to each general topic, write **three useful topics** on which you could write an essay.

1. General topic: \_\_\_\_\_  
useful topic 1: \_\_\_\_\_  
useful topic 2: \_\_\_\_\_  
useful topic 3: \_\_\_\_\_
2. General topic: \_\_\_\_\_  
useful topic 1: \_\_\_\_\_  
useful topic 2: \_\_\_\_\_  
useful topic 3: \_\_\_\_\_
3. General topic: \_\_\_\_\_  
useful topic 1: \_\_\_\_\_  
useful topic 2: \_\_\_\_\_  
useful topic 3: \_\_\_\_\_



## Practice

Select **three useful topics** from the **previous page** that **interest you** the most and that you think would **interest your classmates and teacher**.

Useful topic 1: \_\_\_\_\_

Useful topic 2: \_\_\_\_\_

Useful topic 3: \_\_\_\_\_

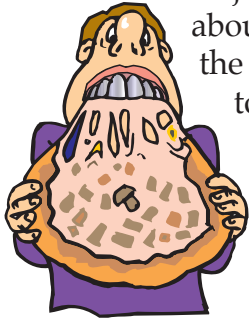
From the **three useful topics** above, choose **one useful topic** that you think would **interest your readers and yourself** the most. Unless your teacher tells you otherwise, think of your readers as your classmates and your teacher.

Useful topic for later use: \_\_\_\_\_



## Gathering Information

James recently completed an essay. His assignment was to explain a topic with which he was very familiar to someone unfamiliar with this subject. Since James is a pizza addict, he decided to write about pizza. James knew all the details he needed to write the essay. He had firsthand personal experience as to where to find the best pizza and what different types of pizza are available. He even knew in what portions pizza is available. James did not need to research his topic; he simply needed to collect his thoughts about it. Like James, you will often be asked to write about personal experiences and knowledge. You (again, like James) will know exactly what to say.



Since James is a pizza addict, he decided to write about pizza.

For other assignments, you will know very little.

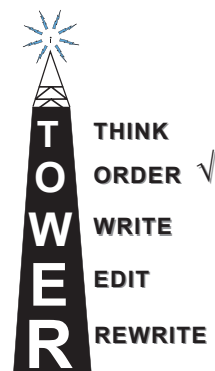
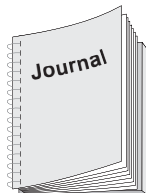
You will need to gather details in order to write. This involves collecting information and planning how you will use these details. The following three steps—*collecting your thoughts*, *researching*, and *evaluating details*—will help you generate the information you need for your essay.

## The O in Your TOWER: Order and Organization

### Collecting Your Thoughts

Think about your topic: What do you actually know? Often, you will be surprised. You sometimes know much more than you thought. Other times, you know very little. Use the following prewriting strategies to help organize your ideas.

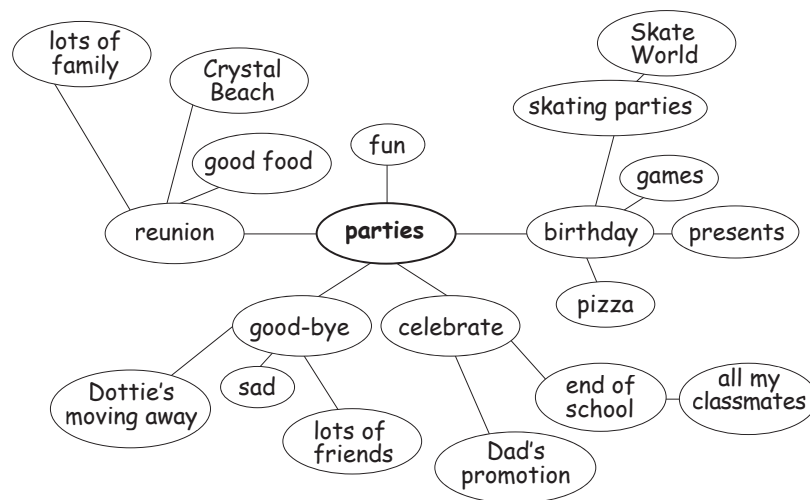
- **Keeping a Journal:** Each week write in a personal journal. Write about what you do each day. Write about how you feel. Reread these entries. Underline ideas you would like to write more about. Add any new ideas that come to mind as you read these entries.





- **Clustering or Webbing:** Think of your topic. Choose a focus word. This should be a general word that relates to your assignment. Write down the focus word. Then think of other related words and phrases. Cluster these related words and phrases as in the Cluster or Web Model below.

As you can see below, clustering or webbing is an excellent way to organize information. Clustering helps you to picture how words and phrases connect to a topic.



*Cluster or Web Model*

Cluster words for about five minutes. Scan your cluster. Are any terms similar? If so, can you group them under one word? As you look over your cluster, can you think of other words to add? If so, add them. You will probably find several possible topics.

- **Listing:** Think of your topic. Write down details you already know. Write down any questions you have. Add as many details as you can.



- **Freewriting:** Begin writing with your topic in mind. Write nonstop for five to 10 minutes. Look back over your writing. Underline any ideas you would like to develop.

- **Analyzing:** Ask the following types of questions about your topic:

1. What parts does it have?
2. How does it look, sound, or feel?
3. What is it like? What is it not like?
4. What can I do with it?
5. What is good about it? What is bad?



- **Asking the 5W-How Questions:** Who? What? Where? When? Why? How? Answering these questions will give you basic information. This will also help you go from a broad subject to a specific topic.



## Practice

A **useful topic** from a previous practice is “exercising and eating to become fit.” Most of you have ideas about how you can do this. Often, you have heard suggestions for doing this from your parents and teachers.

Think for a few moments about all the **ways you can to improve yourself in this area**. Then list **10 specific things you can do below**.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_







Review your **freewriting**. Choose one incident that you thought about more than the others to analyze below. Answer each question. Write down your answers to each of the 5W-How questions.

Who? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

When? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Where? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



Why?

---

---

---

How?

---

---

---



## Practice

Most of us are familiar with the term **soul mate**. This refers to a person who in some way, seems to be your other half. Sometimes, we use this term to refer to a very good friend. Other times, we mean someone in whom we have a romantic interest. Either way, a soul mate is **someone to whom we feel very close**.

Think for a few minutes about **your definition of a soul mate**. What qualities, physical and otherwise, will this person have? What activities will you enjoy doing with him or her? How should this person relate to you?

The circle in the middle of the page, has the words—**my perfect soul mate**—written in it. Cluster the words and ideas around the circle with details about this individual as you envision him or her to be. Be as specific as you can. Be creative and honest. **Freewrite** about this **perfect soul mate** on a separate page for **five minutes**. Record all of the **details and feelings** you can imagine.

my perfect soul mate



## Practice

Choose one of the **six prewriting strategies** from pages 216-218 to help organize your ideas about your topic. Then using your **chosen topic** from a previous practice, explore further the **details for your topic**. **Be sure to choose a different prewriting strategy than you used previously.**



## Practice

Look at the information you have generated in the previous practice. How much did you know about your **topic**? Probably quite a bit. You now need to **evaluate the details** your prewriting activity generated. Some of the details are not really relevant to your topic. However, many of them are. You need to **record this knowledge**. Below is an example of an **Inventory Chart**. It will help you organize your information. Note that the first column is labeled **What I Know**.

Look over the information you just collected. Decide **which details are important**. Write them down under the **What I Know** column. It is not necessary to write in complete sentences. **Number each detail as you list it**.

Inventory Chart	
What I Know	What I Want to Know

Look back over the details you wrote down. Think about your **topic**. **What information do you still need?** What questions do you have? Write these down in the **What I Want to Know** column. This column will help you focus your research.



## Researching

At one time, researching meant reading. It still includes reading. However, researching now means much more. It now also includes watching videos, digital versatile discs (DVDs), and television programs. It



*Researching now means much more than reading.*

also includes listening to tapes or compact discs (CDs) about your topic. Surfing the Internet will also provide a wealth of information. (See Unit 1.)

Researching also includes making notes. Once you have good notes, you can organize the information. Good notes lead to good organization. This, in turn, leads to a well-written paper.

Good notes should be readable. They should also include all important information about your topic. Finally, they should be as brief as possible. Use the following tips when taking notes.

- Reread material before making notes. Read a selection the first time to get an idea of its contents. Read it a second time for more specific information.
- Keep your topic in mind. Select only information that relates to that topic. Do not write down everything there is to write.
- Write complete sentences only if you want to use a quotation. If you are going to quote the sentence, you must give credit to the source. Remember to write down:
  1. the author's name
  2. title of the book
  3. publishing company
  4. city of publication
  5. date of publication
  6. page number(s) where quote is found.



If you are quoting an Internet or electronic reference you must also give credit to the source. See Unit 1 pages 41-43 for the information you should obtain to give credit to the source.

## Evaluating Details

Now your research is finished. You have taken notes on your topic. You have also organized these notes. You probably have more information than you need. Now you need to choose details. You need to write your paper.



*You need to write your paper.*

Look back over your initial **Inventory Chart** on page 225. Did you find the answers to your questions? Did you find the details you needed? If so, write these details on your new **Research Inventory Chart** on the following page. Put them in the “What I Learned” column. Make sure to write down where you found each fact.

Take another look at your **Research Inventory Chart** on the following page. Do you have *enough* information to write your paper? If you do, you are ready to begin. If not, you will need to do *more* research.

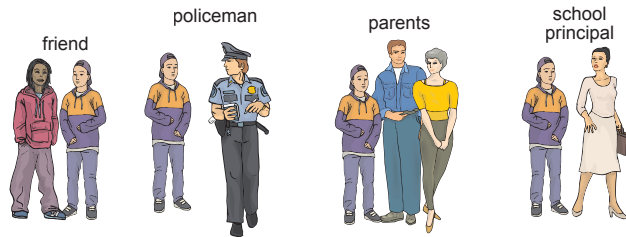






## Writing to an Audience: Reaching Out to Your Readers

After you have developed a focus for writing and generated your ideas, you must next consider a very important person before beginning to write. That person is the reader, or your audience. Think for a minute about the various people you see and speak to each day. Do you deal with every person in the exact same way? Most likely, how and what you say will



*Would you use the same language, same tone of voice, or the same type of humor when speaking to your friend as you would if you were speaking to a policeman? —or your parents? —or the school principal?*

change with the situation and the “receiver” of your messages. For example, would you use the same language, same tone of voice, or the same type of humor when speaking to your friend as you would if you were speaking to a policeman?—or your parents?—or the school principal?

Writing works very much in the same way. Effective writers know that if they want readers to be interested, they must write directly to them—not to some anonymous (unknown) person. Considering and engaging the reader’s interest (“hooking” the reader, the way you might hook a fish) shows a certain respect for the reader. If your writing is dull and predictable, the reader will think you don’t really care about the subject or him. But, if you write engagingly and consider the reader’s interests, the reader will eagerly read and enjoy your writing.

The information you include in your writing will depend on the reader. For example, if you were writing about the dangers of smoking, you wouldn’t include the same information for a group of nonsmokers as you would for smokers. Since nonsmokers do not smoke, information on how smoking damages the lungs would be of little use to them, while information on how they could protect themselves from secondhand smoke when they find themselves around smokers would be of greater interest.

As you begin to select details, focus on your readers. Imagine you are actually sitting across from them and speaking to them as you write. Keeping them in mind as you outline and write will help you choose information and ideas that are fresh and helpful to your readers.



Before actually writing, ask yourself these questions, then keep the answers in mind as you write.

- What is my purpose in writing? What do I want to accomplish?
- Who is the reader(s)?
- How well do I know the reader?
- What is his or her age? background? profession?
- What are the reader's interests?
- What is the reader's opinion about the topic likely to be?
- How much will the reader probably know about the topic?

## Practice

Work with other class members to **analyze audiences** for writers who have been asked to write a series of television commercials for a new, healthy fruit drink.

*Step 1: Complete the chart below for each **target group**.*

*Step 2: Then use the chart to help* **understand your own target audience.**

	TARGET GROUPS		
FAVORITES:	7-11 yrs. old	14-18 yrs. old	20-30 yrs. old
Heroes			
Favorite television shows			
Hobbies and games			
Words to attract interest/attention			
Top reasons to buy (for example, taste, looks, nutrition, price)			



## Practice

One of your **greatest considerations** in turning a general topic into a **useful topic** should be **your audience or readers**. Think of **different approaches** you could take in writing about the topics listed below to various audiences.

**Analyze each audience** before beginning. Which part of each topic would you focus on for each of these audiences? Write your answers in the boxes below.

TOPIC	AUDIENCE/FOCUS			
	Teachers	Teens	Business-people	Senior Citizens
Computers				
Television news				
Music				
Gardening				
Crime				



## Practice

Your **audience**, or readers, should determine for you the **language and content** of your writing. Read the following information below. Then write as directed.

### Situation:

Your parents are out of town visiting friends after agreeing to let you stay home alone for the first time. They do not want you driving while they are gone. While they are gone, you and some friends decide to go to the beach. Your only friend with a car has to work and cannot go, but he agrees to let you



*You head for the water, full of plans for a day of sun and surf.*

borrow his car to drive to the beach. You make it to the beach with no trouble, park the car in a parking lot, and head for the water, full of plans for a day of sun and surf. On your way back to the parking lot, you see a large van with a damaged front end speeding out of the parking lot. Upon

returning to your borrowed car, you discover someone has crashed into it and severely damaged the right front fender and the entire back end. You suspect the van caused the damage but can find no note with information about what happened anywhere. It's up to you to notify the necessary individuals and take care of the damages.

### Writing Directions:

1. Write an informal letter to your parents. Explain what happened. You must tell the truth, but remember that they did not want you driving and will most likely be displeased that you did.
2. Write a note to your friend explaining what happened. Again, make sure to tell the truth.
3. The insurance company notifies your parents that they need more information from you before they will agree to pay anything on the claim your friend made for repairs. Write a letter describing everything that happened. Be honest and thorough.



## Organizing Topics and Subtopics: Outlining

Outlining is an organized list of what you plan to write about. It is a sketch of what your writing will be. It's also a guide to keep you focused as you write your first draft. Outlines are mainly used for the body of your writing. Opening and closing paragraphs are not generally included in an outline. Outlines can change as the writer progresses through the process of developing a paper.

An outline covers a topic or an overall subject. A topic should be broad enough to have subtopics, and the subtopics should all relate to the main topic. A topic or subtopic can be broken down again and again in many different ways.

There are many different types of outlines that can be used in the writing process. The **topic outline** is one type of outline often found to be helpful.

A *topic outline* is a listing of the ideas you want to cover in your writing. Ideas are usually listed in words and phrases instead of sentences. These are especially useful for timed essays.

Below is an example of a topic outline.

○	(Topic)
	(Subtopic)
	Details
	1. detail
	2. detail
	3. detail
	(Subtopic)
○	Details
	1. detail
	2. detail
	3. detail
	(Subtopic)
	Details
	1. detail
	2. detail
	3. detail
○	



Below is an actual example of a topic outline for the essay *Sedimentary Rocks* on the following page.

○	<b>Sedimentary Rocks</b> (Topic)
	<b>Fragmental</b> (Subtopic)
	<b>Details</b>
	1. sandstone—small pieces of rock
	2. shale—larger particles
	3. conglomerates—large pebbles
○	<b>Organic</b> (Subtopic)
	<b>Details</b>
	1. formed from remains of animals
	a. limestone—sea animal shells
	b. coral found off coast of Florida
	2. formed from remains of plants—coal
	<b>Chemical</b> (Subtopic)
	<b>Details</b>
○	1. formed from mineral deposits—halite or rock salt
	2. found in Utah

The main topic of the outline is *Sedimentary Rocks*, and the subtopics are *Fragmental*, *Organic*, and *Chemical*. After each subtopic the details are supplied and sometimes even broken down further. For example, the subtopic *organic* is broken down into the details *formed from remains of animals*. The detail formed from remains of animals is then broken down further into *limestone—sea animal shells*, *coral found off coast of Florida*, and *formed from remains of plants—coal*. The following is an example of a paper written based upon the above outline.



## Sedimentary Rocks

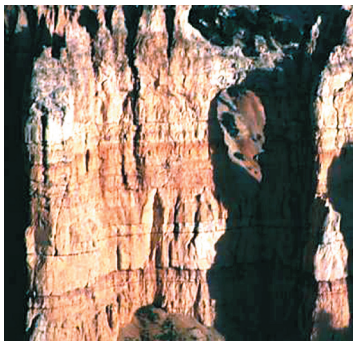
The surface of the Earth is constantly being broken into smaller pieces through a process called weathering. Broken pieces such as rocks, gravel, pebbles, sand, and clay are rock fragments. These rock fragments move from place to place through erosion and will settle into one place and pile up. The fragments forming these piles are called *sediments*. Over time, sediment can harden to form sedimentary rocks. Sedimentary rocks are divided into three groups according to where the sediments came from and how the rocks were formed.



*Rock fragments move from place to place through erosion.*

The first group of sedimentary rock is made from pieces or fragments of rocks and is called *fragmental rocks*. Fragmental rocks are further classified by the size of the pieces of rock in them. Those made of small, sand-sized grains of rock are called sandstone. They become cemented together when water, containing minerals, flows over them. Shale is made from clay or mud which has somewhat larger particles than sandstone. The particles in shale are flat and easily broken apart into flat pieces. Some fragmental rocks have large pebbles mixed with mud and sand. They are called *conglomerates*.

A second type of sedimentary rock is called *organic*. It forms when the remains of plants and animals harden into rock. Limestone is formed from the shells of sea animals. The coral reefs off the coast of Florida are also formed from sea animal remains. Coal is another rock formed from plants that lived millions of years ago.



*Sedimentary rock is plentiful on the surface of the Earth.*

The third type of sedimentary rock is *chemical*. Chemical rocks are formed when water evaporates and leaves behind mineral deposits. Halite or rock salt is a chemical rock. Many chemical rocks are found near the Great Salt Lake in Utah.





Sedimentary rock is plentiful on the surface of the Earth. The processes by which they are formed have given each of the three types different traits. The different textures have given the rocks a variety of useful qualities that humans have put to good advantage. Fragmental rocks, such as *shale*, helped early humans make weapons. Organic rocks, such as *limestone*, are still used in construction projects. Another commonly used sedimentary rock is referred to as *rock salt*, often used to make homemade ice cream.



## Practice

Arrange the following **topics, subtopics, and supporting details** into the **topic outline** provided on the following page.

Topic:	Giving a Party
Subtopics:	Cleaning up after the party Preparing for the party Entertaining at the party
Supporting details:	making a guest list washing dishes suggesting party games storing leftover refreshments cleaning the game room inviting the guests preparing refreshments serving refreshments making decorations making sandwiches greeting guests vacuuming the game room



## Outlining Chart

I. \_\_\_\_\_  
(Topic)

A. \_\_\_\_\_  
(Subtopic)

1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_
  4. \_\_\_\_\_
  5. \_\_\_\_\_
  6. \_\_\_\_\_
- (supporting details)

B. \_\_\_\_\_  
(Subtopic)

1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_
- (supporting details)

C. \_\_\_\_\_  
(Subtopic)

1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_
- (supporting details)



## Practice

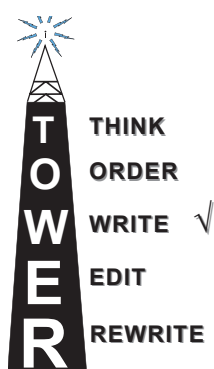
Take the **topic**, **subtopics**, and **details** you have generated on your useful topic thus far and create a **topic outline**. You will want to **order your subtopics and details** in the right order. Use the following guidelines to order your essay:

- a. If the details are **steps in a process**, then **list them accordingly**.
- b. If **no order is obvious**, use your best judgment. Try ordering the details in different ways, and then **select the order** that will **best help your readers grasp the content**.



## The W in Your TOWER: Write a First Draft

So far in this unit, you have created a useful topic, generated ideas on your topic, and grouped your ideas into subtopics. You have also learned to consider your audience in selecting your topic and the particular ideas you include in your essay. You are now ready to write a first draft.



Most first drafts are messy. When you write a first draft, you take your organized notes and mold them into sentences and paragraphs that make sense to the reader. It is almost impossible to get this perfect the first time you try! You will find that as you are writing a first draft, you will think of changes to make your document better. The first draft is the perfect way to try out different words, sentences, and details. Some of the words, sentences, and details in your first draft will work and end up in your final draft. Those parts that do not work can be refined or changed until you are satisfied, or else discarded.

In writing your first draft, you are shaping your ideas in much the same way as you would take all the pieces of a communication tower and fasten them together to produce your working tower. There are two structures to be shaped in an essay. One key structure is the paragraph. The other key structure is the essay itself.

### Developing a Paragraph: Lead with a Topic, Follow with Details

A *paragraph* is a group of words, phrases, and sentences that develops a central idea. Although the length of a paragraph can vary greatly, a standard paragraph is usually made up of four or more related sentences. (However, paragraphs may be shorter or longer.) There are different kinds of paragraphs, but the type that you will most often use in your writing is called a *topic sentence paragraph*. One of the sentences in a topic sentence paragraph tells what the paragraph is mainly about. This sentence is called the *topic sentence*. It is usually found at the beginning of the paragraph.

The topic sentence is usually followed by detail sentences. These detail sentences use definitions, descriptions, examples, facts, statistics, and reasons to develop the topic sentence or the main idea of the paragraph.



Many of these support items will come from the brainstorming ideas, mapping, and clustering that were part of the prewriting process. You only need to review your notes and choose relevant details to support, explain, or illustrate your topic sentence.

Many paragraphs also have a *concluding sentence* that summarizes the paragraph by restating the central idea. The topic sentence and the concluding sentence are the most general statements in a paragraph.

Details give readers the information they need to understand the central idea of a paragraph. The message you want to convey and the audience to whom you are writing will point you to the right details to use in your paragraphs.

There are many different ways to provide details in a paragraph. The categories below are some of the most common and effective ways of developing detail sentences.

#### Common and Effective Ways to Develop Detail Sentences

1. Definitions

4. Facts

2. Descriptions

5. Statistics  
(numbers or percentages)

3. Examples

6. Reasons or Causes

1. **Definitions.** Use a definition to define a word, a process, or a concept.

*Example:* A decade means 10 years.

2. **Descriptions.** Use a description to explain what something looks like, feels like, sounds like, tastes like, etc.

*Example:* The rotting fish was covered with algae.

3. **Examples.** Use an example to give readers a specific instance.

*Example:* A ball tossed into the air shows the force of gravity.



4. **Facts.** Use a fact to support an opinion or claim you are making.

*Example:* The timer on the security camera shows that they got home before 8:00 p.m.

5. **Statistics (numbers or percentages).** Use statistics to support a claim you are making.

*Example:* Twenty percent of the class got an “A” on the test.

6. **Reasons or Causes.** Use a reason to justify a statement.

*Example:* You should not drive under the influence of alcohol because it increases your chances of causing an accident.

Sometimes writers have a hard time including enough details to support a main idea. If this happens to you, check the list above for ideas on the kinds of details you could add to your paragraph.

**Remember:** Readers need clear and accurate details to understand what you have written.

Study the example below of a paragraph that has a topic sentence followed by detail sentences. The topic sentence is italicized.

*Until about 150 years ago, most parents thought of and treated their children as younger adults.* Many children worked right beside their parents as soon as they were old enough to work. If the father was a cobbler, his children most likely helped to make and fix shoes. Parents who worked in factories thought themselves lucky if they could get their children jobs working right beside them. Children did not have lengthy childhoods as we might imagine.

Notice that the *topic sentence* clearly states the main idea of the paragraph. It helps readers prepare for what follows: Readers expect that the sentences that follow, *the detail sentences*, will discuss, explain, and support how children were treated as “younger adults.” Read the paragraph again and note how each detail sentence refers to and develops the topic sentence.



## Practice

Write a **detail sentence** for each of the following main ideas.

1. Youth does not always depend on how old you are.

Detail sentence: \_\_\_\_\_

\_\_\_\_\_

2. My bike trip to the top of Sugar Loaf Mountain with a view of Lake Apopka was the most exciting experience of my life.

Detail sentence: \_\_\_\_\_

\_\_\_\_\_

3. Cigarettes are killers.

Detail sentence: \_\_\_\_\_

\_\_\_\_\_

4. Getting even is not the way to end violence.

Detail sentence: \_\_\_\_\_

\_\_\_\_\_

5. Imagine what it would be like to live in a world where we didn't know how to write.

Detail sentence: \_\_\_\_\_

\_\_\_\_\_





## Practice

Below are some sample **topic sentences**. Under each topic sentence, list some **examples or details** that you would include in a paragraph that begins with the topic sentence.

1. Topic sentence: *Spring is the most beautiful season of the year.*

Details and examples to be included in the paragraph:

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_

2. Topic sentence: *Our lives are continually being made easier by technological advantages.*

Details and examples to be included in the paragraph:

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_



3. Topic sentence: *There are many things we can do to protect our environment.*

Details and examples to be included in the paragraph:

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_

4. Topic sentence: *Holding a part-time job provides teenagers with a lot more than just extra spending money.*

Details and examples to be included in the paragraph:

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_
- d. \_\_\_\_\_
- e. \_\_\_\_\_



## Practice

*The following paragraphs were written by students. Underline the **topic sentence** in each paragraph.*

### Making Peace

Learning to make peace with people I dislike is not easy, but I have learned how. First, I discovered that just because I don't like someone is no reason to fight with him or her. I like a lot of people, including everyone in my math class. Not everyone is someone I want to be friends with, and that's OK. I've learned to respect people with whom I have little in common. As long as I respect others, I am able to talk out my differences with them. If nothing else works, we go see a counselor or teacher to help us avoid a fight.

### Turn It Off!

For a long time now, once I turned the TV on, I just sat and watched, even when there was nothing I liked on. I like many things on TV. One good show that just came on is *Flying to the Moon*. Then one night the electricity went off and I couldn't watch TV. So I found something else to do. The next night I watched a show I liked, and then I just pushed the remote control and shut the TV off. It was too quiet for a few minutes, but I waited it out and started to like the silence. Now, whenever I realize I'm just turning into mold on my couch, I find something real to do.

### Football Fouls

There are many penalties or fouls in football. One of the penalties is holding. Holding is called when a player holds or pushes down another player. Another penalty is offsides. This foul is called when an offensive or defensive player moves beyond the line of scrimmage before the ball is snapped. A personal foul is called when a player grabs hold of another player's face mask. Players must know many rules to avoid making penalties.



## The Five-Paragraph Essay: The Introduction, the Body, and the Conclusion

There are many good structures on which to develop an essay. One essay structure that millions of students have used to develop their papers is the *five-paragraph essay*. The five-paragraph essay has five paragraphs divided into three parts:

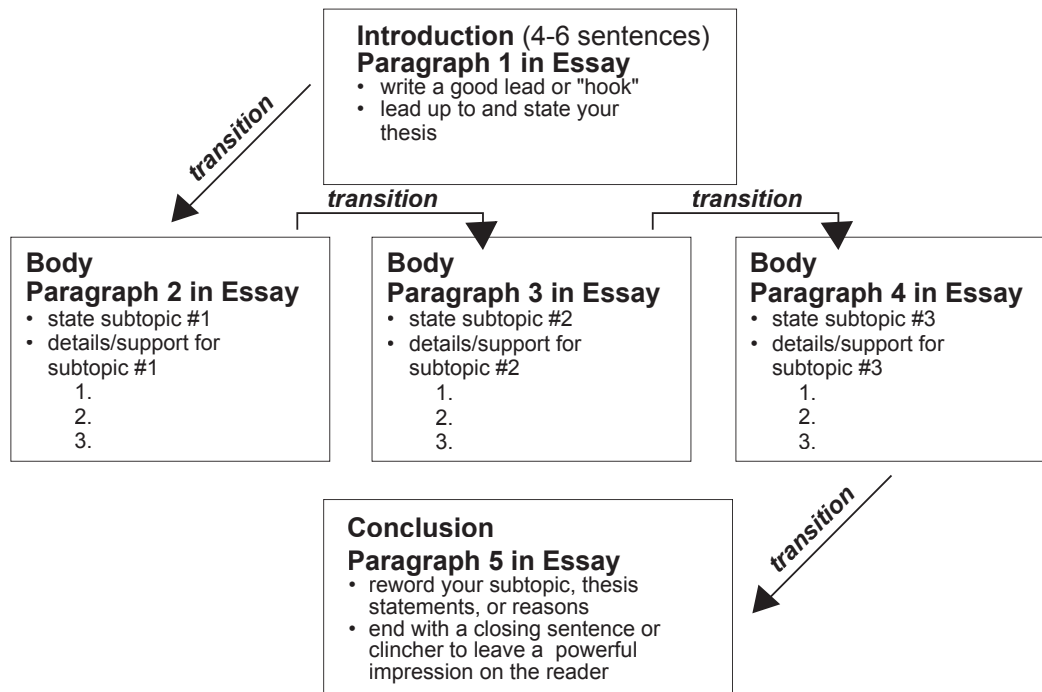
Paragraph 1: The introduction

Paragraphs 2, 3, and 4: The body

Paragraph 5: The conclusion

This kind of structure works well because it organizes your ideas into a form your readers can easily follow. In the first paragraph, it tells your readers the topic of your essay. In the second, third, and fourth paragraphs, it develops your topic. In the fifth paragraph, it sums up what you've said or adds a final statement of interest.

### The Five-Paragraph Essay





## Paragraph 1: The Introductory Paragraph

A key element to effective writing is the introductory or opening paragraph. The introductory paragraph is, in one sense, a preview of what your paper will be about.

An introductory or opening paragraph should do the following:

- clarify your topic to the reader
- spark the reader's interest; "hook" your reader
- commit you to a certain kind of language (tone)
- establish the pattern or organization of the rest of your essay.

An introductory or opening paragraph is the paragraph that will either grab the reader's attention and make him or her want to read on, eager for every word, or make the reader decide to just skim through the remaining paragraphs.

An introductory or opening paragraph should include the following:

- an intriguing introduction to your topic
- a thesis statement that includes three ideas or subtopics about the topic that you plan to develop or expand in the body paragraphs.

Some possible starting points for an interesting introduction are the following:

- begin with a brief, funny story (to set a humorous tone)  
*Example:* One day, not so long ago, I was walking my dog when a stray dog appeared from nowhere. Certain these two growling dogs were about to fight, I held the leash tightly. Suddenly the two dogs got up on their two back legs, held each other with their two front legs and began to dance a waltz.
- challenge the reader with a thought provoking question  
*Example:* Did you know that every 30 minutes in this country someone dies in an alcohol-related car accident?



- offer a “preview” of your conclusion to grab the reader’s attention  
*Example:* A well-organized person can work eight hours, work out for two hours, do housework for an hour, cook for another hour, and still have three hours of leisure time every day of the week.
- provide a dramatic or eye-opening statement  
*Example:* It’s up to the residents of this city: We either stop the proposed new mall from being built or lose the only playground we have left!
- come up with a new angle about the topic  
*Example:* Although many farmers think technology and expensive machinery are the only way they can make a living, some farmers are learning that returning to a horse-drawn plow can increase their profits.
- if you are writing from a prompt, reword the prompt or topic  
*Example:* (Prompt: Everyone faces rude people. Explain how you respond to rude people and why you use this response.) Rude people are a part of everyone’s life, but the important thing when interacting with them is to not also act rudely.

Here’s how to construct a good introductory paragraph.

Your introductory paragraph should have the shape of a V or a funnel. That is, you want to begin your discussion in a general way and then gradually narrow your focus to your *thesis statement*. Your thesis statement, then, will be the *last sentence* of your introductory paragraph.

*Opening sentence of your introductory paragraph:* Choose one of the starting points from the list above. Of course, not just any of these will do. Select one which fits your thesis statement. If your thesis statement is about crime in high schools,

#### Introductory Paragraph





then a dramatic or eye-opening statement may work. For example, imagine that your thesis statement is the following:

“Only by teaching nonviolent ways to resolve conflicts, increasing suspensions for students who commit violence, and increasing counseling for students who are victimized by crime can we return schools to students who want to learn.”

A good opening sentence for this thesis would be,

“Last year Valerie missed 42 days of school, 12 days while she recovered from a beating and 30 days while she overcame her fear of the place she once loved to go.”

*Sentences 2, 3, 4 of your introductory paragraph:* Move from your opening statement and begin to focus in on your thesis statement. If you had written the thesis statement and opening sentence in the example above, you would then ask yourself: “How do I move smoothly from my opening sentence to my thesis statement?”

Here is an opening sentence, thesis statement, and the sentences one writer used to get from one to the other:

*(Opening sentence)* Last year Valerie missed 42 days of school, 12 days while she recovered from a beating and 30 days while she overcame her fear of the place she once loved to go. *(Sentence 2)* Valerie is just one student of over one-half million who has been a victim of violence. *(Sentence 3)* How can Valerie or any other student pay attention to an algebra equation or to the causes of the Civil War when she is worried about her own safety? *(Sentence 4)* If we want to improve education in our country, we must start by bringing peace to the halls of our schools.

*(Thesis statement)* Only by teaching nonviolent ways to resolve conflicts, increasing suspensions for students who commit violence, and increasing counseling for students who are victimized by crime can we return schools to students who want to learn.

*Thesis statement or last sentence:* Your thesis statement should include the three *subtopics* of your essay. Look again at the sample thesis statement with each subtopic numbered:



“Only by (1) teaching nonviolent ways to resolve conflicts, (2) increasing suspensions for students who commit violence, and (3) increasing counseling for students who are victimized by crime can we return schools to students who want to learn.”

Note that the focus of each body paragraph has already been stated. The second paragraph of the essay or body paragraph #1 will focus on the subtopic of teaching nonviolent ways to resolve conflicts. The third paragraph of the essay or body paragraph #2 will focus on the subtopic of increasing suspensions for students who commit violence. The fourth paragraph of the essay or body paragraph #3 will focus on the subtopic of increasing counseling for students who are victimized by crime.





## Practice

Begin to compose the **introductory paragraph** for your expository essay by completing the form below.

Thesis Statement \_\_\_\_\_

1. Keeping in mind your thesis statement, which of the possible starting points listed on pages 249-250 would be appropriate?

\_\_\_\_\_  
\_\_\_\_\_

2. From the possible starting points above, select the one which best fits your thesis statement:

\_\_\_\_\_  
\_\_\_\_\_

3. Compose your opening sentence: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

4. Write at least three more sentences which lead from your opening sentence to your thesis statement:

sentence 2: \_\_\_\_\_

sentence 3: \_\_\_\_\_

sentence 4: \_\_\_\_\_

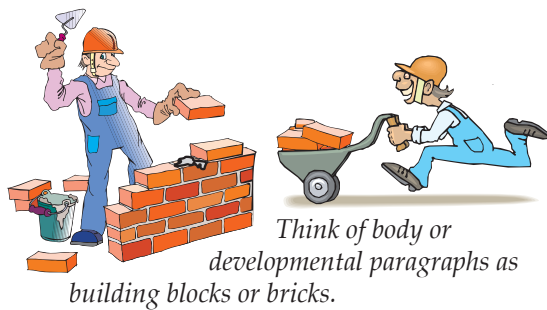
5. Rewrite your thesis statement here: \_\_\_\_\_

\_\_\_\_\_



## Paragraphs 2, 3, and 4: Body Paragraphs

Body or developmental paragraphs are the heart of an essay. Each paragraph must be considered both as an independent unit as well as a part of the whole essay. Think of these paragraphs as building blocks or bricks. Each brick must first incorporate sand, water, and heat with other necessary elements to hold together as a single brick and, at the same time, each brick must work together with other bricks to create a stable brick wall.



Each body paragraph should cover a subtopic. If you wrote your thesis statement, you already have the three subtopics or key pieces of supporting evidence to back your thesis statement.

Think of each body paragraph as a mini-essay. Your topic

sentence is much like your thesis statement. Your topic sentence states the focus of your paragraph. Like your thesis statement, your topic sentence needs support and development. Try to discover at least three details or supporting evidence to describe, support, or illustrate your topic sentence. You may well already have these supporting pieces from your prewriting activities such as listing, freewriting, and clustering activities.

Body paragraphs must be arranged in the best possible way to make your point. They must also flow smoothly from one to the next. To create this flow, make sure the first sentence in each paragraph effectively links to the previous paragraph with the use of **transitional** words, phrases, and sentences such as *additionally*, *as well*, *even so*, *for instance*, *recently*, *again*, and *since*. You can also see a list of transitions and connecting words on pages 349-350 and in Appendix A.



## Practice

Begin to compose **body paragraph #1** for your **expository essay** by completing the form below.

1. Write the topic of body paragraph #1 below:

---

2. Turn the topic of this paragraph into a topic sentence:

---

---

3. List at least three details, examples, or illustrations you will use to support or explain your topic:

---

---

4. Turn each detail into a sentence or more:

Detail #1: 

---

---

Detail #2: 

---

---

Detail #3: 

---

---

5. On a separate sheet of paper, write your topic sentence followed by your detail sentences.



## Practice

Begin to compose **body paragraph #2** for your **expository essay** by completing the form below.

1. Write the topic of body paragraph #2 below:

---

2. Turn the topic of this paragraph into a topic sentence:

---

---

3. List at least three details, examples, or illustrations you will use to support or explain your topic:

---

---

4. Turn each detail into a sentence or more:

Detail #1: 

---

---

Detail #2: 

---

---

Detail #3: 

---

---

5. On a separate sheet of paper, write your topic sentence followed by your detail sentences.



## Practice

Begin to compose **body paragraph #3** for your **expository essay** by completing the form below.

1. Write the topic of body paragraph #3 below:

---

2. Turn the topic of this paragraph into a topic sentence:

---

---

3. List at least three details, examples, or illustrations you will use to support or explain your topic:

---

---

4. Turn each detail into a sentence or more:

Detail #1: 

---

---

Detail #2: 

---

---

Detail #3: 

---

---

5. On a separate sheet of paper, write your topic sentence followed by your detail sentences.



## Paragraph 5: The Concluding Paragraph

The concluding paragraph is often overlooked or under-appreciated by writers. Writers may feel that they have said all they have to say on their topic in the introductory and body paragraphs. However, without a well-developed concluding paragraph, your essay is not finished—it is only abandoned. A concluding paragraph should remind your readers of what you have said in a new way. It should not repeat what you have said; it should emphasize what you have said. In addition, a concluding paragraph can give your reader something interesting to take with him. Your good-bye to the reader may include, for example, something to think about. Your concluding paragraph should, however, always leave your reader feeling satisfied...feeling as if nothing was missing and the amount of discussion was just right.

A concluding paragraph should do the following:

- summarize, or tell your readers, again, your main point(s)
- present one new thing about your topic or present a new angle on your topic
- bring your essay to a close, much the way you would bring a car to a stop.

A concluding paragraph should include the following:

- a summary or retelling of your main point(s) without using the exact sentences, phrases, or words you used in your introductory or body paragraphs
- a final statement that leaves your reader feeling that your discussion has been finished rather than abandoned.





## Practice

*Use the information generated in practices on pages 253-259 to **write a draft of your essay**. If possible, use a word processor to generate your draft. If you must write by hand, skip lines and use your very best penmanship. Write on only one side of the paper.*

*It is very important to get your ideas together and written down. **Follow the order** given in the previous practices. Don't worry about this first draft being perfect, but write as best you can. **You will refine and revise this essay in the next unit.***



## Unit 4: Writing—Taking a Second Look

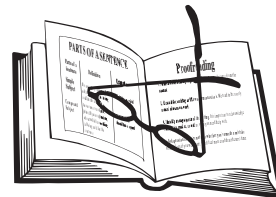
### Unit Focus

#### Reading Process

- **LA.910.1.6.1**  
use new vocabulary that is introduced and taught directly
- **LA.910.1.6.2**  
listen to, read, and discuss familiar and conceptually challenging text
- **LA.910.1.7.2**  
analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning
- **LA.910.1.7.3**  
determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details

#### Writing Process

- **LA.910.3.1.1**  
generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials, or other reliable sources) based upon teacher-directed topics and personal interests
- **LA.910.3.1.2**  
making a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion
- **LA.910.3.2.1**  
developing ideas from the pre-writing plan using primary and secondary sources appropriate to the purpose and audience



- **LA.910.3.2.2**  
establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant
- **LA.910.3.3.1**  
evaluating the draft for development of ideas and content, logical organization, voice, point of view, word choice, and sentence variation
- **LA.910.3.3.2**  
creating clarity and logic by maintaining central theme, idea, or unifying point and developing meaningful relationships among ideas
- **LA.910.3.3.3**  
creating precision and interest by elaborating ideas through supporting details (e.g., facts, statistics, expert opinions, anecdotes), a variety of sentence structures, creative language devices, and modifying word choices using resources and reference materials (e.g., dictionary, thesaurus) to select more effective and precise language
- **LA.910.3.3.4**  
applying appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics)
- **LA.910.3.4.1**  
spelling, using spelling rules, orthographic patterns, generalizations, knowledge of root words, prefixes, suffixes, knowledge of Greek, Latin, and Anglo-Saxon root words, and knowledge of foreign words commonly used in English (*laissez faire*, *croissant*)
- **LA.910.3.4.2**  
capitalization, including names of academic courses and proper adjectives
- **LA.910.3.4.3**  
punctuation, including commas, colons, semicolons, apostrophes, dashes, quotation marks, and underlining or italics

- **LA.910.3.4.4**  
possessives, subject/verb agreement, comparative and superlative adjectives and adverbs, and noun/pronoun agreement
- **LA.910.3.4.5**  
sentence formation, including absolutes and absolute phrases, infinitives and infinitive phrases, and use of fragments for effect

### **Information and Media Literacy**

- **LA.910.6.2.2**  
organize, synthesize analyze and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations





## Unit 4: Writing—Taking a Second Look

### Overview

In the previous unit you produced a first draft of an expository essay. In this expository essay you explained something to your readers and built most of your communication TOWER. However, your essay is not quite finished. It is your first attempt to write, or “speak,” to your audience. This first attempt to direct your writing to an audience is your first draft. Think back to the last time you looked through a pair of binoculars or a microscope. Most likely, the picture you saw was a little blurred. You found, however, that some fine tuning helped. You could adjust the picture until it became crystal clear. You are about to do the same thing to your first draft. You are about to fine-tune it so it is also crystal clear. This final draft will say exactly what you want it to say. It will also look the way you want it to look. Only after you have adjusted your paragraphs will your writing be ready for your readers.



*This final draft will say exactly what you want it to say.*





## Vocabulary

*Study the vocabulary words and definitions below as a reference for this unit.*

- antecedent** ..... the word a pronoun replaces or refers to
- appositive** ..... a noun or a pronoun placed next to another noun or pronoun to identify, rename, or describe it
- appositive phrase** ..... a phrase that consists of an appositive and its modifier
- audience** ..... the readers to whom a piece of writing is directed or the listeners to whom a talk is directed
- body paragraphs** ..... the sentences between the topic sentence and the ending sentence that develop the main idea of the paragraph
- capitalization** ..... the use of uppercase letters in writing  
*Example: On a Saturday in April, Max was born in Tallahassee, Florida.*
- closing sentence or clincher** ..... the final sentence of a paragraph
- comma splice** ..... a run-on sentence in which two sentences have been joined with only a comma between them  
*Example: comma splice—My sister Mae has a new car, I get to drive it on weekends.  
revised—My sister Mae has a new car, and I get to drive it on weekends.  
revised—My sister Mae has a new car; I get to drive it on weekends.  
revised—My sister Mae has a new car. I get to drive it on weekends.*



- common nouns** .....nouns that name a general class of persons (*boys, children*), places (*playgrounds, schools*), things (*apples, bicycles*), or ideas (love, truth)
- complex sentence** .....a sentence that has one independent clause and at least one subordinate clause
- compound sentence** .....a sentence that has two or more independent clauses and no subordinate clauses
- declarative sentence** .....a sentence that makes a statement and ends with a period (.)  
*Example:* These are new books.
- details** .....the added information about a topic
- edit** .....the second step in the process of fine-tuning your writing; to check the grammar, punctuation, and spelling of your writing
- end marks** .....the punctuation marks that come after a sentence: period (.), question mark (?), exclamation point (!)
- essay** .....a short piece of writing on a single subject that expresses a specific point of view
- exclamatory sentence** .....a sentence that expresses a strong feeling and ends with an exclamation point (!)  
*Example:* I got lost!





**expository writing** .....writing that explains something or informs readers

**facts** .....objective statements that can be proven by experience, observation, or study

**fused sentence** .....a run-on sentence in which sentences have been joined together with no punctuation between them  
*Example:* fused sentence—I got up late Saturday morning I didn't have time for breakfast.  
revised—I got up late Saturday morning, **so** I didn't have time for breakfast.  
revised—I got up late Saturday morning; I didn't have time for breakfast.  
revised—I got up late Saturday morning. I didn't have time for breakfast.

**imperative sentence** .....a sentence that gives a command or makes a request and ends with a period (.) or an exclamation point (!)  
*Example:* Call home. Don't panic!

**independent clause** .....a group of words that contains a subject and a verb and expresses a complete thought; can stand by itself as a sentence  
*Example:* After we finish lunch, Ms. Keele took us to the library.



**interrogative sentence** .....a sentence that asks a question and ends with a question mark (?)

*Example:* Where are you going?

**modifier** .....a word or group of words that makes the meaning of another word or words more specific

**noun** .....a word that names a person, place, thing, or idea

**noun-pronoun agreement** .....making pronouns match the nouns they refer to; pronouns must match their nouns in case, gender, and number  
*Example:* Juanita jumped for joy after *she* won *her* first state tennis tournament.

**object of the preposition** .....the noun or pronoun that completes a prepositional phrase

*Example:* The airplane flew  
into the clouds.  
prepositional phrase      object of the preposition  
   into

**paragraph** .....a group of related sentences that present and develop one main idea

**phrase** .....a group of words that does not contain both a subject and verb, although it may have one but not both

**predicate** .....the part of the sentence that says something about the subject  
*Example:* Rita threw a perfect strike to third base to nail the base runner.



**preposition** .....a word that shows the relationship between a noun or a pronoun and another word in the sentence

*Example:*

Your ring is *on* the dresser.

Your ring is *in* the dresser.

Your ring is *under* the dresser.

Your ring is *behind* the dresser.

**prepositional phrase** .....a group of words that begins with a preposition and usually ends with a noun or pronoun called the object of the preposition

*Example:*

object of the preposition *to*

The road led *to the town*.

prepositional phrase

**pronoun** .....a word that is used instead of a noun to refer to a person, place, thing, or idea

**proofread** .....the third step in the process of fine-tuning your writing; to check for typos, omitted words, and other errors

**proper nouns** .....nouns that name specific persons (John Steinbeck), places (Florida), things (Model T Ford)

**punctuation** .....symbols or marks that help readers understand the meaning of a sentence

*Example:* Juanita asked, "John, can't you even make toast without needing directions?"

**purpose** .....the specific reason a person has for writing



**revise** .....the first step in the process of fine-tuning your writing; to improve the content and language of your writing

**run-on sentence** .....two or more sentences that are joined together with commas or without any punctuation marks to separate them  
*Example:* John ran to the store Juanita stayed to watch the football game.

**sentence** .....a group of words that expresses a complete thought and contains a subject and a verb

**sentence fragment** .....a group of words that does not express a complete thought

**subject** .....whom or what a sentence is about

**subject-verb agreement** .....making the verb of a sentence match its subject in number  
*Examples:*  
The dog *plays* outside. (singular subject and verb)  
The dogs *play* outside. (plural subject and verb)

**subordinate clause or**

**dependent clause** .....a group of words that contains a subject and a verb but does *not* express a complete thought; cannot stand alone as a sentence

**subtopic** .....a part of the topic and thesis broken down into parts



<b>thesis statement</b> .....	the main point of the essay; the claim or opinion the rest of the essay will discuss or support
<b>topic</b> .....	the subject of written material; what the material is about
<b>topic sentence</b> .....	the sentence that tells the focus or main point of a paragraph
<b>transitions</b> .....	words or phrases that link ideas, sentences, and paragraphs together
<b>useful topic</b> .....	a topic that has been limited and that points to something specific about the general topic
<b>verb</b> .....	a word that expresses physical action, mental action, or a state of being; tells what the subject of the sentence is, has, does, or feels; also called a simple predicate
<b>verbal</b> .....	a form of a verb used as an adjective, an adverb, or a noun
<b>verbal phrase</b> .....	a phrase that consists of a verbal and any modifiers





## Fine Tuning Your Writing

The process of fine tuning your writing has three steps. The first step is called **revision**. During *revision*, you look at what you have said and the way you have said it. You make absolutely sure your message is as **detailed** as you need it to be. Here, you add to or omit *details* from



*During the editing stage, you check for typing errors, omitted words, misspellings, or any other “accidents” on the page.*

your work. Not until you have fine-tuned your message are you ready to **edit**, which is the second step: *editing*. During the editing stage, you check your grammar, **punctuation**, and spelling. Finally, after your work says what you intend and uses correct English, you are ready for the third step: **proofreading**. During this step you check for typing errors, omitted words, misspellings, or any other “accidents” on the page. This is your final look to make sure everything is just right. When you have finished these three steps, you are ready to present your writing to your **audience**.

These three steps are used by all different levels of writers. Even professional writers don’t get it right in their very first draft. Writing is a process, and good writing has been adjusted until its message is clear and nearly error free.

## Revision

The word revision sounds like exactly what it means. Before you attempt to fine tune your words, you must re-envision them. In other words, you must see them again with a more focused look. The best revision comes after you have left your writing for a while. You need to get some distance from your ideas in order *see* them as your readers do. Your mission is to put yourself in your readers’ place and see if they can understand clearly what you’ve written.

## Revising Your Expository Essay

Some time has passed since you wrote the first draft for your expository essay in Unit 3. It’s time to look at again and revise it. However, before revising yours, read over the following.



The purpose of **expository writing** is *to explain your subject* to your readers. You must see whether your readers grasp your instruction, information, or argument. Your readers may understand your words and **sentences**. However, unless they can turn your **essay** into their knowledge, your writing is not successful.

During the revising stage, you are checking your writing for its language, content, and organization. You are checking to see if you have chosen the best words. You are also making sure you have written the very best *sentences* that you can. Finally, you are figuring out if you have included the right information. If you have done these things, your writing will be clear and persuasive.

Checking and revising your first draft can be a little frightening. You may be unsure of where to begin. Fortunately, most big projects can be broken down into smaller steps. This is true of your *essay*. You will find your essay more manageable if you examine your **paragraphs** in the following four ways.

1. Check the **essay as a whole** (the title and paragraphs #1 - #5).
2. Check the **introductory paragraph** (paragraph #1).
3. Check the **body paragraphs** (paragraphs #2 - #4).
4. Check the **concluding paragraph** (paragraph #5).

## The Essay as a Whole

Use the questions below to evaluate your entire essay. Don't worry about finding errors. Few writers, even very successful ones, get it right in the first draft.

1. **Does your title announce your useful topic and excite your readers' interest?**

Consider an essay that explains how your local water source is in danger. It has been tested and shown to have some contaminants. The title "Local Water Pollution" conveys the **useful topic** of this essay. However, it sounds pretty dull. It doesn't exactly snag the readers' interest. In contrast, the essay title "Drinking Water May Be Hazardous to Your Health!" has a bit of zing. It conveys the





*useful topic* as it attracts the readers' interest. This title plays on the medical warnings that drinking alcohol or smoking tobacco may be hazardous to your health. It replaces these harmful drugs with the most common and necessary part of everyone's diet—drinking water.



*An essay entitled "That Glass of Water Will Be Your Last!" is probably overstating the problem.*

You must make sure not to exaggerate your essay's contents. An essay entitled "That Glass of Water Will Be Your Last!" is probably overstating the problem. It could be fair and honest only if your local water had been poisoned. Once readers discover that the writer has exaggerated, they will no longer believe the writer's words.

## 2. Have you accomplished your purpose?

On a slip of paper, write the **purpose** of your essay. Then place it where you can glance at it often as you read your essay. Since you have written an expository essay, you are attempting to explain something. On your slip of paper write, *To explain....* Then complete this phrase. The writer of the essay on local water pollution mentioned above would write, "To explain how our local water supply is being contaminated."

Read your essay as if you were a buyer and it were a product. Ask yourself whether your essay has given enough information to completely explain and describe the "product." Make notes at any point in your essay where you think you need to add additional information or discussion to do this. Remember: What you are reading is your first draft. It is quite likely that it needs some fine tuning.

## 3. Do all of your body paragraphs explain and discuss your useful topic?

Take the sheet of paper on which you have written your *purpose*. Below your purpose, write each **subtopic** or focus of your *body paragraph*. Ask yourself once more if each subtopic relates to your useful topic. To do so, ask yourself the following question of each *subtopic*: "How does this subtopic relate to my useful topic?"



The essay on water pollution has these three subtopics: a) contaminated runoff water from local farms, b) polluted waste from factories, and c) outdated practices and equipment at the local water treatment plant. A good test to determine if the subtopics support the thesis is to outline the essay in the following way and ask if each subtopic relates to the useful topic and makes sense.

Useful topic: “Drinking Water May be Hazardous to Your Health!”

- A. Because it may contain contaminated runoff water from local farms (**This makes sense.**)
- B. Because it may contain polluted waste from factories (**This also makes sense.**)
- C. Because it may be polluted by outdated practices and equipment at the local water treatment plant (**This is also a supportive subtopic that makes sense.**)



*Originally, the writer had included the following subtopic: “polluted water tastes bad.” However, this subtopic does not support the useful topic.*

Originally, the writer had included the following subtopic: “polluted water tastes bad.” When she inserted it into the above outline, it read: “Drinking water may be hazardous to your health because polluted water tastes bad.” The sentence sounds strange. However, this is not the only problem. Run-off water from local farms can endanger health. Polluted waste from factories can do the same. Also, outdated practices and equipment at the treatment plant can contaminate drinking water. This would indeed make it unsafe to drink. Bad taste could be a result of pollution, but in itself it is not dangerous. The writer realized this subtopic did not support the useful topic.

#### 4. Are your body paragraphs arranged in the best order?

Sometimes the order of your body paragraphs will be obvious. For example, suppose you are describing the world’s tallest skyscraper. The most obvious part of this building is the outside. Therefore, you would probably describe the outside of the building in the first body paragraph. In the second body paragraph you would probably describe the interior. This order follows you as you move inside the



building. You would then describe the structural design that keeps the building from toppling over in the third body paragraph. This is not obvious to the viewer, but it is important information. Your organization goes from the most visible to the unseen.

Unfortunately, the order of body paragraphs is not always so obvious. For instance, in the essay on water pollution, how should the body paragraphs be ordered? Here are those subtopics again.

- a) water runoff from local farms
- b) polluted waste from factories
- c) outdated practices and equipment at the local water treatment plant

Which should go first, second, and third?

The writer decided that c) outdated practices and equipment at the local water treatment plant—should go third. This is the final step in getting water to people. She then decided that b) polluted waste from factories—should be presented first. Polluted waste from factories is the most obvious form of pollution. Most of her readers could smell and see this pollution. By discussing something her readers were familiar with, the writer thought she could gain their interest. She assumed that many of her readers had often wondered where all that pollution from the factories went. Now she would tell them that one important place was their waterways. She decided that after presenting a familiar source of pollution, she would present one that was nearly invisible—contaminated water runoff from local farms.

### The Essay as a Whole

**Ask the following questions of your essay as a whole:**

1. Does your title announce your useful topic and excite your readers' interest?
2. Have you accomplished your purpose?
3. Do all of your body paragraphs explain and discuss your useful topic?
4. Are your body paragraphs arranged in the best order?



## Practice

Read “Winning the Fair Maiden in 1920.” Then complete the activities that follow.

### Winning the Fair Maiden in 1920

When my daughters were teenagers, my 75-year-old mother moved in with us. My daughters, husband, and I adored my mom, and she returned our affection heartily. For the most part, her addition to our family was a positive one, and sometimes resulted in amusing incidents. On one particular Saturday night, my 19-year-old, Johanna, announced she was on her way to meet Riley, a boy she’d met in her psychology class. I saw my mom’s rarely-shown expression of disapproval: slightly-flared nostrils and a firming of her lips. Next morning at breakfast, Mom could hold her displeasure no longer. She very sweetly looked over at Johanna, patted her hand, and said: “You children today have no idea how to go about proper courtship. You’re doing it wrong, and it’s not right. I can tell you, it was not only different in my day, it was better.” She then proceeded to inform both Johanna and her younger sister Leah how it should be done. Both girls sat enthralled for the next hour as Mom gave them the do’s and don’t’s of dating in her day and age.



*When my daughters were teenagers, my 75-year-old mother moved in with us.*

First of all, Mom said, the only proper place to meet a young man was at church. This provided satisfaction for all involved. Parents could watch their daughters closely, maybe even attempt a bit of matchmaking on occasion. However, they also felt free to attempt to “un-match” any budding disasters they could see. In addition, young ladies were strongly advised to marry young men who faithfully attended church: the *same* church as the young ladies. Mom was quick to point out that although girls at that time were expected to behave modestly, they seldom left matters simply to parents and chance. She shared her own example. Mom had known my father since they were in first grade together. She had also been “sweet” on him since the first time he smiled at her and she noticed he had dimples. On one particular Sunday, Mom made sure she was a bit late to service. Wearing her best Sunday dress, she glided in and made sure she sat on the pew in front of Dad. When the sermon was over, as was the custom, Mom, Dad, and all the young people grouped together outside while their parents visited. This “group courting” lasted perhaps a half hour with parents watching closely. Then the parents would reclaim their children and take them home.



The rules of dating were clear to both young men and women and were not to be broken. A proper young lady would never agree to be courted by a young man who had not first asked her parents' permission to do so. After several weeks of "group courting," the young man was expected to make an appointment with both parents. Mom smiled as she remembered Dad's first visit to her home. Nervous but determined, he arrived in his best church clothes. Granddad and Granny met Dad, then took him into the sitting room for the ritual "questioning." Dad was asked about his family, his future plans, and his religious beliefs—all of which my grandparents knew already. Mom, *dressed to the nines*, waited in her room until the *grilling session* was over. Then, Granny brought her downstairs for tea and a visit. Had Dad not presented himself appropriately, Granddad would have shown him the door without even a peek at Mom.

After calling on the young lady and her parents for a few more visits, it was then acceptable for the couple to go out unchaperoned to proper gatherings. Mom said their first official date was a cakewalk held at the church. They were also allowed to attend other church socials and community picnics, and even take afternoon (never evening!) rides in Dad's new car. It went without saying that the young lady would be treated with dignity and respect. Mom said that since everyone in her small community knew everyone else, her parents usually knew where she had been and for how long. The older members of the community were more than eager to pass along gossip and periodic "reports" on the couple's behavior. This stage of courtship was expected to last at least a year, maybe longer. This depended on the attitude of the parents and the growth of the relationship between the young couple. Mom and Dad courted for two years before they were married.

Mom finished her explanation and smiled at both girls, who had followed the details with great interest. Both Johanna and Leah asked Mom if she didn't feel that her parents were overprotective or simply did not trust her. Mom smiled and shook her head. "It was just the way it was done back then," she said. "Besides," she added, "girls were considered worth working for, then. Young men felt they needed to earn their sweetheart's love, not just show up and make themselves available." My girls smiled at this, agreeing that things had not necessarily changed for the better. Mom nodded her head firmly. Turning to Johanna, her eyes twinkling, she asked, "So, when do your mom, dad, and I get to meet this young Riley? I have a few questions I need to ask him."



Answer the following. Your teacher will give you a **copy of the essay** on which you can make **annotations**. You will need a **highlighter** and a **pen**.

1. After reading the title, are you interested in reading the essay?

Why or why not? \_\_\_\_\_

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2. What is the purpose of this essay? \_\_\_\_\_

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3. Explain the ways in which the writer has or has *not* accomplished this purpose. \_\_\_\_\_

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4. Write each of the subtopics (the focus of each body paragraph) below. Then discuss how it explains or discusses the useful topic.

subtopic 1: \_\_\_\_\_

\_\_\_\_\_

This subtopic explains or discusses the useful topic by doing what?

supporting details

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

subtopic 2: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

This subtopic explains or discusses the useful topic by doing what?

supporting details

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



subtopic 3: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

This subtopic explains or discusses the useful topic by doing what?

supporting details

• \_\_\_\_\_

• \_\_\_\_\_

• \_\_\_\_\_

• \_\_\_\_\_

• \_\_\_\_\_

5. In what way are the body paragraphs ordered? \_\_\_\_\_

\_\_\_\_\_





## Practice

Analyze the **expository essay** you completed in Unit 3.

1. Does your title announce your useful topic and excite your readers' interest? If so, how? If not, how can you improve your title?

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2. Write the purpose of your essay. \_\_\_\_\_

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3. Explain the ways in which you have accomplished your purpose.

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4. Explain the ways in which you should revise your essay to more fully accomplish your purpose.

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5. Write each of your subtopics or the focus of each body paragraph below. Then discuss how it explains or discusses your useful topic.

subtopic #1: \_\_\_\_\_

supporting details

This subtopic explains or discusses the useful topic by \_\_\_\_\_

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subtopic #2: \_\_\_\_\_

supporting details

This subtopic explains or discusses the useful topic by \_\_\_\_\_

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subtopic #3: \_\_\_\_\_

supporting details

This subtopic explains or discusses the useful topic by \_\_\_\_\_

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6. Explain why you have ordered your body paragraphs as you have.

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## Practice

Use the list below to complete the following statements.

<b>audience details editing</b>	<b>proofread revision</b>
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1. The first step of fine tuning your writing is called \_\_\_\_\_ . During this first step, you look at what you have said and the way you have said it.
2. You make absolutely sure your message has enough \_\_\_\_\_ , added information about a topic.
3. During the \_\_\_\_\_ stage or the second step, you check your grammar, punctuation, and spelling.
4. When you \_\_\_\_\_ , you check for typing errors, omitted words, misspellings, or any other “accidents” on the page. This is your final look to make sure everything is just right.
5. When you have finished the three steps of fine tuning your writing, you are ready to present your writing to your \_\_\_\_\_ , the reader to whom the writing is directed.



## Practice

Use the list below to write the correct term for each definition on the line provided.

body paragraphs  
essay  
expository writing

paragraph  
punctuation  
purpose

sentence  
subtopic  
useful topic

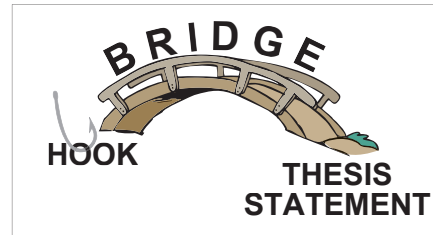
- \_\_\_\_\_ 1. a part of the topic and thesis broken down into parts
- \_\_\_\_\_ 2. the sentences between the topic sentence and the ending sentence that develop the main idea of the paragraph
- \_\_\_\_\_ 3. the specific reason a person has for writing
- \_\_\_\_\_ 4. a short piece of writing on a single subject that expresses a specific point of view
- \_\_\_\_\_ 5. symbols or marks that help readers understand the meaning of a sentence
- \_\_\_\_\_ 6. a topic that has been limited and that points to something specific about the general topic
- \_\_\_\_\_ 7. writing that explains something or informs readers
- \_\_\_\_\_ 8. a group of words that expresses a complete thought and contains a subject and a verb
- \_\_\_\_\_ 9. a group of related sentences that present and develop one main idea



## Revising the Introductory Paragraph: Hook the Reader

You will begin your revision with the introductory paragraph. Before you do, read the following.

The introductory paragraph of your essay should capture or hook your reader's interest. It should also build a connection or *bridge* between the hook and **thesis statement**. Finally, your introduction should make a promise that will be fulfilled in the essay.



The *thesis statement* of the introductory paragraph gives direction to the essay. (This is similar to the way a **topic sentence** gives direction to a single paragraph.) The thesis statement has three purposes:

- to state the main point of the essay
- to indicate your attitude toward the **topic**
- to suggest the way the essay will be organized.

As you write your thesis, keep your purpose in mind. Also, remember your audience. Finally, keep your thesis clear and make it say exactly what your essay will be about.

### Revising the Introductory Paragraph

**Ask the following questions of your introductory paragraph:**

1. How do the first two or three sentences “hook” your readers’ interest?
2. Have you built a bridge between your “hook” and your thesis statement?



The following questions are presented again to help as you revise your introductory paragraph.

1. **How do the first two or three sentences “hook” your readers’ interest?**

Reread your first two or three sentences and ask yourself: “If I had a choice, would I read any further? Do these sentences make me want to know more about this *topic* and what the writer has to say?” If your answer is no, you will need to revise your introduction.

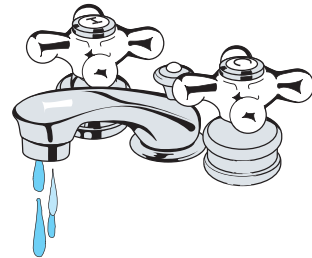
The writer of “Drinking Water May Be Hazardous to Your Health!” began with the following two sentences in her first draft:

“Water is important to our health. If we don’t have clean, uncontaminated water to drink, we will not be healthy.”

However, she decided that these sentences did *not* hook her readers. She decided to revise, using a more dramatic statement.

Her revision read as follows:

“Everyone knows that if you smoke cigarettes or drink too much alcohol, you will damage your health. How many of us, however, are aware that the clear and seemingly pure drinking water that flows from our kitchen faucet may make us ill—and may even cause us to develop cancer?”



Now this writer has captured her readers’ interest.

Remember as you compose your opening sentences not to *exaggerate* simply to catch your readers’ eye. The writer above made a statement she would *explain and support* in the body of her essay. It would not be honest for her to have written, “Go ahead, have a drink of water. A couple of glasses and you’ll be floating towards your grave!” Those sentences may hook readers, but readers would lose their respect for that writer when they realized she was exaggerating and could not support such an extreme claim.



## 2. Have you built a bridge between your “hook” and your thesis statement?

In every paragraph, one sentence should naturally lead to the next. No sentence should seem jammed or forced into your paragraph. Your introductory paragraph is no exception.

- To check it, circle your hook, or your first few sentences.
- Then circle your thesis statement.
- Ask yourself: “Do the sentences after my hook lead naturally to my thesis statement?”
- If the answer is “yes,” move on.
- If the answer is “no,” revise to smooth out the bumps.

Look at the introductory paragraph of the essay entitled “Drinking Water May Be Hazardous to Your Health!” The hook and thesis statement have been italicized.

*Everyone knows that if you smoke cigarettes or drink too much alcohol, you will damage your health. How many of us, however, are aware that the clear and seemingly pure drinking water that flows from the kitchen faucet in many homes may make us ill—may even cause us to develop cancer? Everyone needs water to survive, so why aren’t we taking care of this precious resource? We need to do something now! You may live in a place where your water is not fit to drink because of runoff from local farms, polluted waste from factories, and outdated practices and equipment at the local water treatment plant.*

Examine the bridge—or the sentences—between the hook and thesis statement: “Everyone needs water to survive, so why aren’t we taking care of this precious resource? We need to do something now!” It is a well-written passage. However, it does not continue the point made in the hook. It jerks the reader onto a new point. Here is the writer’s revised paragraph. The revised bridge has been italicized so you may compare it with the old bridge.





Everyone knows that if you smoke cigarettes or drink too much alcohol, you will damage your health. How many of us, however, are aware that the drinking water that flows from the kitchen faucet in many homes may make us ill—may even cause us to develop cancer. *What makes this potential problem so dangerous is that bad drinking water may look clear and even be odorless. Similarly, bad, or contaminated, drinking water has been found in wealthy areas and poor areas, in big cities and small towns. In fact, you may live in a place where your water is not fit to drink because of runoff from local farms, polluted waste from factories, and outdated practices and equipment at the local water treatment plant.*

Notice how the new bridge continues with the “potential danger” of our drinking water and the difficulty with becoming aware of “bad drinking water.” This bridge smoothly leads into the thesis statement and its introductory remarks: “In fact, you may live in a place where your water is not fit to drink....” These remarks are then followed by the essay’s three subtopics: (a) runoff from local farms, (b) polluted waste from factories, and (c) outdated practices and equipment at the local water treatment plant.”



## Practice

Read the **introductory paragraph** to “Winning the Fair Maiden in 1920.”  
Then complete the activities that follow.

When my daughters were teenagers, my 75-year-old mother moved in with us. My daughters, husband, and I adored my mom, and she returned our affection heartily. For the most part, her addition to our family was a positive one, and sometimes resulted in amusing incidents. On one particular Saturday night, my 19-year-old, Johanna, announced she was on her way to meet Riley, a boy she’d met in her psychology class. I saw my mom’s rarely-shown expression of disapproval: slightly-flared nostrils and a firming of her lips. Next morning at breakfast, Mom could hold her displeasure no longer. She very sweetly looked over at Johanna, patted her hand, and said: “You children today have no idea how to go about proper courtship. You’re doing it wrong, and it’s not right. I can tell you, it was not only different in my day, it was better.” She then proceeded to inform both Johanna and her younger sister Leah how it should be done. Both girls sat enthralled for the next hour as Mom gave them the do’s and don’t’s of dating in her day and age.

*Answer the following.*

1. What sentences serve as the hook in this paragraph? \_\_\_\_\_

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2. Do these sentences hook *your* interest? \_\_\_\_\_

If so, how? If not, why not? \_\_\_\_\_

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3. What is the thesis statement? \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
4. How does this writer “bridge” the opening remarks and the thesis?
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
5. What exposition—background information—does the author give you that is important? \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



## Practice

Read the **introductory paragraph** of the **expository essay** you completed in Unit 3. Apply the questions for **Revising the Introductory Paragraph** below to your own introductory paragraph.

### Revising the Introductory Paragraph

**Ask the following questions of your introductory paragraph:**

1. How do the first two or three sentences “hook” your readers’ interest?
2. Have you built a bridge between your “hook” and your thesis statement?

*Now complete the following.*

1. What do you consider to be the hook in your introductory paragraph? (Write this sentence or sentences below.)

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Do the first two or three sentences hook your readers' interest? If so, how? If not, how can you improve your hook? For example, which of the possible **starting points for a top-notch introduction to hook your readers** in Unit 3 on pages 249-250 could you use?

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2. Write your introductory paragraph on a separate sheet of paper. Then circle your hook and thesis statement. Now, examine your bridge and answer the following questions:

(a) How does your bridge continue an idea or image you began in your hook? If it does not continue an idea or image, think of a new bridge and write it below.

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(b) How does your bridge lead smoothly into your thesis statement?  
If it does not lead smoothly into your thesis statement, what changes  
can you make so it does?

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## Revising the Body Paragraphs: Support Your Essay

Each body paragraph has two components: the topic sentence and the detail sentences. The topic sentence announces the main idea that the rest of the paragraph will support. A good place to put your topic sentence is at the beginning of your body paragraphs.

### The Topic Sentence

The topic sentence should contain two things. First, it must state a specific topic. Then, it should convey the writer's opinion about the topic or the feature that will be discussed. Read the following sentence:

"Abraham Lincoln was the 16th president of the United States."

This sentence contains a good topic: Abraham Lincoln. However, the sentence states a **fact** that everyone would agree with. It lacks any kind of feeling from the author. Compare it to the following sentence:



"Abraham Lincoln was the greatest president of the 19th Century."

Here, the writer states both the **subject** and his opinion about the *subject*. However, another writer might feel that John Quincy Adams, not Lincoln, was the best president of the 1800s.

### Revising the Topic Sentence

**Ask the following questions of your introductory paragraph:**

1. Does your topic sentence make a claim or state an opinion with which a reasonable person could agree?
2. Are any words or phrases in your topic sentences too general? Do they need to be replaced by specific words?
3. Does your topic sentence suggest the way the rest of the paragraph will be developed?



The following questions are presented again here to help you as you write your topic sentences.

1. **Does each of your topic sentences make a claim or state an opinion that a reasonable person could agree with?**

A good way to check this is to state the *opposite* of your topic sentence. Then ask yourself whether a reasonable person could agree with it. Consider the following topic sentence:

“We should not pollute our drinking water.”

Would a reasonable person agree with the opposite claim?

“We should pollute our drinking water.”

A reasonable person would *not* agree with that statement. Therefore, this is a poorly-worded topic sentence. Consider the following sentence:

“Common-sense procedures can help keep our drinking water pure.”

The opposite of this would be

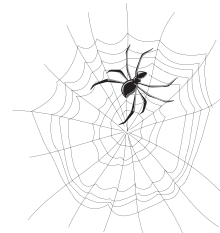
“Common-sense procedures will do little to keep our drinking water pure.”

This could be supported. One person might feel that keeping our water safe is completely out of our hands. This second sentence is a good topic sentence.

2. **Are any words or phrases in your topic sentences too general? Do they need to be replaced by specific words?**

Consider the following topic sentence:

“Spiders should be protected, not killed, because they are good.”



The word “good” is very general. Each reader who sees this might have a different idea what “good” means.





Compare the generally-stated sentence to this revised one:

“Spiders should be protected, not killed, because *they do many things that protect our homes.*”

Here, the writer leaves no doubt as to her meaning.

3. **Does your topic sentence suggest the way the rest of the paragraph will be developed?**

Look again at the above topic sentence:

“Spiders should be protected, not killed, because they do many things to protect our homes.”

The reader will expect the rest of the paragraph to discuss or illustrate *the things spiders do to protect our homes.*



## Practice

Read over the **body paragraphs** of “Winning the Fair Maiden in 1920.”  
Then complete the activities that follow.

First of all, Mom said that the only proper place to meet a young man was at church. This provided satisfaction for all involved. Parents could watch their daughters closely, maybe even attempt a bit of matchmaking on occasion. However, they also felt free to attempt to “un-match” any budding disasters they could see. In addition, young ladies were strongly advised to marry young men who faithfully attended church: the *same* church as the young ladies. Mom was quick to point out that although girls at that time were expected to behave modestly, they seldom left matters simply to parents and chance. She shared her own example. Mom had known my father since they were in first grade together. She had also been “sweet” on him since the first time he smiled at her and she noticed he had dimples. On one particular Sunday, Mom made sure she was a bit late to service. Wearing her best Sunday dress, she glided in and made sure she sat on the pew in front of Dad. When the sermon was over, as was the custom, Mom, Dad, and all the young people grouped together outside while their parents visited. This “group courting” lasted perhaps a half hour with parents watching closely. Then the parents would reclaim their children and take them home.

The rules of dating were clear to both young men and women and were not to be broken. A proper young lady would never agree to be courted by a young man who had not first asked her parents’ permission to do so. After several weeks of “group courting,” the young man was expected to make an appointment with both parents. Mom smiled as she remembered Dad’s first visit to her home. He arrived in his best church clothes, nervous but determined. Granddad and Granny met Dad, then took him into the sitting room for the ritual “questioning.” Dad was asked about his family, his future plans, and his religious beliefs—all of which my grandparents knew already. Mom, *dressed to the nines*, waited in her room until the *grilling session* was over. Then Granny brought her downstairs for tea and a visit. Had Dad not presented himself appropriately, Granddad would have shown him the door without even a peek at Mom.



After calling on the young lady and her parents for a few more visits, it was then acceptable for the couple to go out unchaperoned to proper gatherings. Mom said their first official date was a cakewalk held at the church. They were also allowed to attend other church socials and community picnics, and even take afternoon (never evening!) rides in Dad's new car. It went without saying that the young lady would be treated with dignity and respect. Mom said that since everyone in her small community knew everyone else, her parents usually knew where she had been and for how long. The older members of the community were more than eager to pass along gossip and periodic "reports" on the couple's behavior. This stage of courtship was expected to last at least a year, maybe longer. This depended on the attitude of the parents and the growth of the relationship between the young couple. Mom and Dad courted for two years before they were married.

*Answer the following.*

1. Write each topic sentence below.

Topic sentence for body paragraph #1: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Topic sentence for body paragraph #2: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Topic sentence for body paragraph #3: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



2. Write the opposite of each topic sentence. Then *circle* if a high school student (would / would not) agree with the opposite statement.

Opposite of topic sentence for body paragraph #1: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

A high school student (would / would not) agree with this opposite statement.

Opposite of topic sentence for body paragraph #2: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

A high school student (would / would not) agree with this opposite statement.

Opposite of topic sentence for body paragraph #3: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

A high school student (would / would not) agree with this opposite statement.



3. Write down specific words that help the reader understand the writer's meaning.

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4. Describe the way each topic sentence suggests that the rest of the paragraph will be developed.

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## Practice

Complete the following activities for the **expository essay** you completed in Unit 3.

1. Write each of your topic sentences below.

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2. Write the opposite of each of your topic sentences below. Then ask yourself whether a reasonable person could agree with this opposite statement. If they could not, rewrite your topic sentence.

Opposite of topic sentence #1: \_\_\_\_\_

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Opposite of topic sentence #2: \_\_\_\_\_

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Opposite of topic sentence #3: \_\_\_\_\_

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3. Carefully examine each word in your topic sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.
4. Describe the way each topic sentence suggests that the rest of the paragraph will be developed.

Topic sentence #1: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Topic sentence #2: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Topic sentence #3: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## Detail Sentences: Explain, Illustrate, or Persuade

The sentences that follow the topic sentence are called *detail sentences*. As you know, detail sentences explain, illustrate, persuade, or otherwise discuss the claim made in the topic sentence. Think of a detail sentence as a witness for the topic sentence. The topic sentence is on trial and the detail sentence testifies on its behalf.

Look at the list of ways below to create details for your topic sentences, and choose the ones that will work best for you.

### Revising the Detail Sentences

#### Ask the following questions of each of your detail sentences:

1. Does this detail sentence support or explain the claim made in the topic sentence?
  - a. If so, how does it support or explain the topic sentence?
  - b. If not, can this detail sentence be rewritten to support or explain the topic sentence?
2. Are there any additional explanations, illustrations, or information that would help readers more clearly understand your point?
3. Are there any words or phrases in your detail sentences that are too general? Do they need to be replaced by specific words or phrases?
4. Are your detail sentences in the best order?
5. Is a concluding sentence needed to summarize the point of your paragraph?

The questions for revising your detail sentences are presented again below, along with explanations and examples.

#### 1. Does this detail sentence support or explain the claim made in the topic sentence?

Take this detail sentence and write it next to or below the topic sentence. Do you see the connection between these two sentences?

**If so, how does it support or explain the topic sentence?** For example, does this detail sentence offer a reason or a statistic?





Be sure you can explain how each detail sentence relates to the topic sentence.

**If not, can this detail sentence be rewritten to support or explain the topic sentence?**

2. **Are there any additional explanations, illustrations, or information that would help readers be persuaded of your point?**

If so, add them. One example or illustration is generally not enough to persuade readers of a claim made in a topic sentence.

3. **Are there any words or phrases in your detail sentences that are too general?** Do they need to be replaced by specific words or phrases?

For example, consider the following detail sentence: “A very helpful chore that spiders do is to get rid of bugs.” Many readers would wonder *how* spiders get rid of bugs. A good rewrite would be, “A very helpful chore that spiders do is to *eat many bugs that are caught in webs.*”

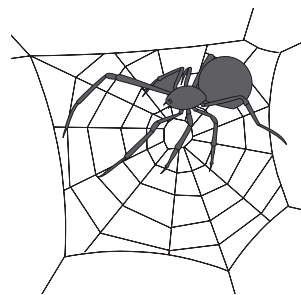
4. **Are your detail sentences in the best order?**

Is there any information that needs to be moved up to help readers follow your discussion? If so, you will want to place them before the sentences they help clarify. If not, put the best piece of support first, the next best second, and so on.

For example, consider these three detail sentences: (a) *Spiders in a typical house will help keep down the number of houseflies, which that can be real pests.*



(b) *A very helpful chore that spiders do is to eat many bugs that are caught in webs.* (c) *Spiders also snare the moths that can ruin our clothes made of wool.*





These sentences are out of order. Sentence (b) explains how spiders catch these pesky insects. It should appear before sentences (a) and (c). Sentences (a) and (c) are examples of the “many bugs that are caught in webs.” Therefore, sentences (a) and (c) should appear *after* sentence (b).

5. **Is a concluding sentence needed to summarize the point of your paragraph?**

If so, add it. Remember: The longer your paragraph, the greater the need to summarize your discussion and tie your points together. Shorter paragraphs generally don’t need a concluding sentence.



## Practice

Read the **first body paragraph** from “Winning the Fair Maiden in 1920.”  
Then complete the activities that follow.

First of all, Mom said that the only proper place to meet a young man was at church. This provided satisfaction for all involved. Parents could watch their daughters closely, maybe even attempt a bit of matchmaking on occasion. However, they also felt free to attempt to “un-match” any budding disasters they could see. In addition, young ladies were strongly advised to marry young men who faithfully attended church: the *same* church as the young ladies. Mom was quick to point out that although girls at that time were expected to behave modestly, they seldom left matters simply to parents and chance. She shared her own example. Mom had known my father since they were in first grade together. She had also been “sweet” on him since the first time he smiled at her and she noticed he had dimples. On one particular Sunday, Mom made sure she was a bit late to service. Wearing her best Sunday dress, she glided in and made sure she sat on the pew in front of Dad. When the sermon was over, as was the custom, Mom, Dad, and all the young people grouped together outside while their parents visited. This “group courting” lasted perhaps a half hour with parents watching closely. Then the parents would reclaim their children and take them home.

*Answer the following.*

Here is the topic sentence.

First of all, Mom said, the only proper place to meet a young man was at church.

Explain how each of the detail sentences explains, supports, or illustrates this topic sentence.

- This provided satisfaction for all involved.

Explanation: \_\_\_\_\_

\_\_\_\_\_



- Parents could watch their daughters closely, maybe even attempt a bit of matchmaking on occasion.

Explanation: \_\_\_\_\_

\_\_\_\_\_

- However, they also felt free to attempt to “un-match” any budding disasters they could see.

Explanation: \_\_\_\_\_

\_\_\_\_\_

- In addition, young ladies were strongly advised to marry young men who faithfully attended church: the *same* church as the young ladies.

Explanation: \_\_\_\_\_

\_\_\_\_\_

- Mom was quick to point out that although girls at that time were expected to behave modestly, they seldom left matters simply to parents and chance.

Explanation: \_\_\_\_\_

\_\_\_\_\_

- She shared her own example. Mom had known my father since they were in first grade together.

Explanation: \_\_\_\_\_

\_\_\_\_\_

- She had also been “sweet” on him since the first time he smiled at her and she noticed he had dimples.

Explanation: \_\_\_\_\_

\_\_\_\_\_



- On one particular Sunday, Mom made sure she was a bit late to service. Wearing her best Sunday dress, she glided in and made sure she sat on the pew in front of Dad.

Explanation: \_\_\_\_\_

\_\_\_\_\_

- When the sermon was over, as was the custom, Mom, Dad, and all the young people grouped together outside while their parents visited.

Explanation: \_\_\_\_\_

\_\_\_\_\_

- This “group courting” lasted perhaps a half hour with parents watching closely.

Explanation: \_\_\_\_\_

\_\_\_\_\_

- Then the parents would reclaim their children and take them home.

Explanation: \_\_\_\_\_

\_\_\_\_\_



## Practice

Read the **first body paragraph** (paragraph #2) of the **expository essay** you completed in Unit 3. Apply the questions for **Revising the Detail Sentences** on page 308 to each of its detail sentences. Then follow the directions below.

1. Write each of your detail sentences below.

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2. After each of your detail sentences, describe how it supports, explains, or otherwise relates to the topic sentence.
3. If it does not support, explain, or otherwise relate to the topic sentence, how can it be revised to do so?
4. If it cannot be revised to do so, delete it.
5. Are there any additional explanations, illustrations, or information that would help readers more clearly understand the point of this paragraph? (Look again at pages 308-310 to find ways to develop additional detail sentences.) If so, add them to your detailed sentences under #1 above.



6. Carefully examine each word in your detail sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

7. Are your detail sentences in the best order? Is there any information that needs to be moved up to help readers follow your discussion? If so, which sentences and why?

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8. Is a concluding sentence needed to summarize the point of your paragraph?

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Why or why not? \_\_\_\_\_

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9. If you need to add a concluding sentence, write it on the lines below.

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## Practice

Read the **second body paragraph** (paragraph #3) of the **expository essay** you completed in Unit 3. Apply the questions for **Revising the Detail Sentences** on page 308 to each of its **detail sentences**. Then follow the directions below.

1. Write each of your detail sentences below.

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2. After each of your detail sentences, discuss how it supports, explains, or otherwise relates to the topic sentence.
3. If it does not support, explain, or otherwise relate to the topic sentence, how can it be revised to do so?
4. If it cannot be revised to do so, delete it.
5. Are there any additional explanations, illustrations, or information that would help readers more clearly understand the point of this paragraph? (Look again at pages 308-310 to find ways to develop additional detail sentences.) If so, add them to your detailed sentences under #1 above.





6. Carefully examine each word in your detail sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

7. Are your detail sentences in the best order? Is there any information that needs to be moved up to help readers follow your discussion? If so, which sentences and why?

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8. Is a concluding sentence needed to summarize the point of your paragraph?

Why or why not? 

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9. If you need to add a concluding sentence, write it on the lines below.

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## Practice

Read the **third body paragraph** (paragraph #3) of the **expository essay** you completed in Unit 3. Apply the questions for **Revising the Detail Sentences** on page 308 to each of its **detail sentences**. Then follow the directions below.

1. Write each of your detail sentences below.

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2. After each of your detail sentences, describe how it supports, explains, or otherwise relates to the topic sentence.
3. If it does not support, explain, or otherwise relate to the topic sentence, how can it be revised to do so?
4. If it cannot be revised to do so, delete it.
5. Are there any additional explanations, illustrations, or information that would help readers more clearly understand the point of this paragraph? (Look again at pages 308-310 to find ways to develop additional detail sentences.) If so, add them to your detailed sentences under #1 above.



6. Carefully examine each word in your detail sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

7. Are your detail sentences in the best order? Is there any information that needs to be moved up to help readers follow your discussion? If so, which sentences and why?

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8. Is a concluding sentence needed to summarize the point of your paragraph?

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Why or why not? \_\_\_\_\_

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9. If you need to add a concluding sentence, write it on the lines below.

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## Revising the Concluding Paragraph: Finish Your Essay

The concluding paragraph of an essay is the final word. It is also perhaps the most difficult paragraph to write. Too often, students feel they have no more to say and simply stop writing. Other times, young writers simply repeat the thesis statement word for word and then stop.

However, you must remember: these are the final words your readers will see. No matter how interesting or effective the body has been, a sloppy conclusion will leave a sloppy impression on your reader.

As you revise your concluding paragraph, push yourself to finish the job. Don't let an otherwise well-written essay dwindle away in a poorly developed concluding paragraph. Ask the following questions of your concluding paragraph as you revise it.

### Revising the Concluding Paragraph

Ask the following questions of your concluding paragraph:
1. Does your concluding paragraph summarize or retell your main points without repeating sentences, phrases, or words you used in your introductory or body paragraphs?
2. Does your concluding paragraph present a new angle on your topic?
3. Does your concluding paragraph end with a statement that gently closes your discussion rather than just abruptly ending your discussion?



The questions for revising your concluding paragraph are presented again below, along with explanations and examples.

1. **Does your concluding paragraph summarize or retell your main points without repeating sentences, phrases, or words you used in your introductory or body paragraphs?**

One of the best ways to learn something is to hear it in as many different ways as possible. Think about a time when you have been explaining something to someone and he said:

“Can you tell it to me in a different way?”



This is very similar to what you should do in your concluding paragraph. You need to repeat the main points of your essay in a different way.

After summarizing your main points, compare the language of your concluding paragraph to the rest of your essay. Avoid repeating the exact same words and phrases. For example, in an essay on the ways spiders can be helpful inside a house, the following topic sentence appears:

“A very helpful chore that spiders do is to eat many bugs that are caught in webs.”



Your topic sentences are main points and should be touched upon in your conclusion. The trick is to revise the points using fresh language. “Spiders use their webs like nets to sift out some of the pests in our homes.” Notice how this sentence conveys the same point but in a different way? That’s one of the goals of a concluding paragraph.

**2. Does your concluding paragraph present a new angle on your topic?**

This may seem like a difficult task. After all, you may think you have said all there is to say about your topic. But what your concluding paragraph asks for is a little different than just information. You should be able to present an interesting reflection on your subject. For example, after researching how spiders help our homes, the writer spent a half hour for a couple of days just watching spiders at work. She began to see spiders differently. She was then able to present a new angle on spiders to her readers:

“When we stop thinking about all that spiders may do *to* us, we can see all the things that spiders do *for* us.”

There it is—a new angle on spiders!



3. **Does your concluding paragraph end with a statement that gently closes your discussion rather than just abruptly ending it?**

If you were having a nice chat with someone and he just got up and left, you would feel shocked or insulted. Similarly, you don't want to end your essay as if you suddenly decided to stop writing. A good **closing sentence or clincher** announces you are through and says something of importance. For example, in the spider essay, the final sentence read as follows:

"Spiders will never be man's best friends, but you should no longer see them as your worst enemy, either."

Notice how this sentence captures the writer's purpose and says good-bye to the readers.



## Practice

Read the **concluding paragraph** of “Winning the Fair Maiden in 1920.”  
Then complete the activities that follow.

Mom finished her explanation and smiled at both girls, who had followed the details with great interest. Both Johanna and Leah asked Mom if she didn’t feel that her parents were overprotective or simply did not trust her. Mom smiled and shook her head. “It was just the way it was done back then,” she said. “Besides,” she added, “girls were considered worth working for, then. Young men felt they needed to earn their sweetheart’s love, not just show up and make themselves available.” My girls smiled at this, agreeing that things had not necessarily changed for the better. Mom nodded her head firmly. Turning to Johanna, her eyes twinkling, she asked, “So, when do your mom, dad, and I get to meet this young Riley? I have a few questions I need to ask him.”

*Answer the following.*

1. Write out the sentence(s) or clause(s) that touch upon the main points of the essay.

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2. Write out the sentence or sentences that present a new angle on the topic.

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3. How does the concluding sentence gently close the discussion?

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## Practice

Read the **concluding paragraph** of the **expository essay** you completed in Unit 3. Apply the questions for **Revising the Concluding Paragraph** on page 320 to your own concluding paragraph. Then follow the directions below.

1. Write out the sentences or clauses in your concluding paragraph that summarize or retell your main points.

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2. Circle any words, phrases, clauses, or sentences that also appear in the introductory or body paragraphs.
3. In the margins, rewrite these words, phrases, clauses, or sentences into fresh language. (If there is not enough room, use a separate sheet of paper.)
4. Write out the sentence or sentences that present one new thing about your topic, or a new angle on your topic. (If you have not presented one new thing or angle, compose one on the lines below.)

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5. Write your final sentence below. Look at it carefully and honestly. Does your concluding paragraph end with a statement that gently closes your discussion rather than just abruptly ending your discussion?

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If your answer was *no*, revise or add your final sentence below.

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## The *E* in Your TOWER: Editing Your Essay

You have now finished a second draft of your essay. For example, your essay tells your readers something worthwhile about your topic. And your paragraphs are ordered to help your readers follow and understand your discussion. You are now ready to edit your essay.

During the *editing* process, you will improve your essay in two ways: (1) You add style, and (2) you revise and eliminate any errors in grammar, punctuation, or spelling.



### Style: Making a Statement

Have you ever spoken with someone for the first time and thought to yourself, “This person really has style.” Many of us use the word *style* to describe someone or something (such as clothes) without really being able to define what we mean. We see a person’s appearance, their clothing, their hairstyle, and even their posture. We may *smell* their fragrance and *feel* the texture of their skin when we shake hands. We *hear* the words they choose and the way they put those words together. Style, most of the time, is the overall sense we get from someone in a social situation.



Many of us use the word *style* to describe someone or something (such as clothes) without really being able to define what we mean.

The style we perceive in a piece of writing is similarly made up of what we see, smell, feel, and hear *when* we read something. Writing that has style uses words to create *vivid images* that excite our senses. Writing that has style also uses *sentences of different lengths and structures* to help us hear a distinct voice. In addition, writing that has style uses *transitions* to link language and ideas, and make the writing flow. Writing that uses

words to create images, a variety of sentence structures, and transitions has energy. The writing seems to move along the page—and carry us with it. In addition, when we read this kind of writing, we sense a real person behind it. We can almost see and hear the writer speaking to us.



## Using Vivid Images: Replacing Vague Words with Exact Ones

When an image is vivid, we see it clearly and precisely. Compare, for example, the following two descriptions:

Thomas *walked* into the room.

Thomas *swaggered* into the room.

Each person who reads the first sentence will see Thomas entering the room in a different way. The first description leaves the reader to determine or imagine how Thomas made his way into the room. In the second description, however, the writer has taken control of the image. She has used the word *swaggered* to draw a precise image we can see in our mind's eye. (To *swagger* means "to walk with a proud or insolent air.") Simply by changing a single word the writer can turn a vague image into a specific and vivid one. What would readers see, hear, or feel if the writer wrote that Thomas *stomped*, *tiptoed*, or *inched* into the room?

Thomas walked  
into the room.



Consider the sentence, "It *rained* last night, so the grass is *wet*." It leaves you with a few questions: "How *heavy* was the rain? How *wet* is the grass?" Notice how the writer of the two sentences below has given you a precise image that helps you see the force of the rain that *fell* and *feel* the wetness of the grass.

It *drizzled* last night, so the grass is *damp*.

It *poured* last night, so the grass is *soaked*.

Sometimes exchanging one vague word for an exact word is not enough. In some places in your writing, you may decide that to make your point or to create an image, you must replace a word with a phrase, clause, or even a whole paragraph.

Imagine that you are writing a description of an interesting person you know, who is named John. What interests you about John is how understanding he is towards others, yet how cold and military-like he is towards himself. One passage of your essay describes walking home with John. The description ends with this sentence: "John walked into his house." You realize, as you revise and edit your draft that the image of John here is not precise or vivid. You change it to, "John marched into



his house.” You are happy with this change because it helps show the military quality in John. Suddenly you realize that John’s house tells a lot about him. His house, you decide, is so revealing that it is worthy of a few sentences. So you develop the following paragraph:

John marched toward a perfectly square wooden building painted a blazing white, with a front porch filled with lawn furniture too clean to have ever been used. It was his house, though it looked more like a military barracks. When he opened the front door, I heard the sound of a seal breaking, as if he were the first person to have ever stepped inside. It sounded that way every time he entered his house.

Replacing “John marched into his house” with this paragraph does more than just appeal to the reader’s senses. It also adds energy and warmth, for the reader can imagine a human being thinking and writing this paragraph.

Notice also that this passage gives the reader a sense of what the inside of John’s house is like. We can imagine that it is as neat and precise as the outside. Similarly, we imagine that the furniture inside is not round or flowing in design but square and efficient looking.

Study one more example. The first paragraph below nearly hits its target. It does use specific language. The reader does get a good image of the experience Peter is having as he takes a test. However, even a good piece of writing can sometimes be improved.

*Original paragraph:*

Peter was having a hard time taking the test. The light over his head was blinking and making a noise. The student behind him was hitting his chair, and the band was outside. Also, he could smell bread being baked.



*Revised paragraph:*

Peter was having a difficult time concentrating on the test. The fluorescent light over his head had nearly burned out and was flickering and buzzing constantly. The student behind him was rapping on Peter's chair with his pencil, and the band was blaring away outside the window. Peter hadn't eaten breakfast, and the smell of freshly baked bread wafting in from the home economics class next door made him imagine eating the bread slathered with butter.

Imagery was used in the revised paragraph to appeal to the reader's senses of sight (the *flickering* light), sound (*buzzing* noise, *rapping* on Peter's chair, the band *blaring*) and smell (*freshly baked bread wafting in*). The revised paragraph also replaced some the words with more exact descriptions (*fluorescent light* instead of *light*, *flickering* instead of *blinking*, *rapping* instead of *hitting*). These revisions give the reader a clearer picture of Peter's difficulties and make the paragraph more interesting.



## Practice

Use the list below to replace the underlined word in each sentence to make the sentence **specific** and **more interesting** to a reader.

complained	explained	hinted
ordered	exclaimed	recited
suggested	reported	stated
wrote		

1. The teacher said, “ You have been a great class today!”
2. Mother said that if we were all extremely quiet, we could have our surprise.
3. My little sister said that I was bothering her.
4. The guidance counselor said that I will need a tutor in algebra next year.
5. Dad said, “You must complete your homework before you watch any television.”
6. “I’m late because my alarm didn’t ring,” I said to my teacher.
7. The author said that not all spiders can see.
8. The teacher said that my writing showed much promise.
9. I said the poem in front of the class.
10. The weatherman said that the cold front would bring below normal temperatures by the weekend.



## Practice

Below are some **vague words** which could be **replaced by more exact words** to make for more interesting reading. For each word given, write two more words that give the reader a **vivid image**. The first two examples have been done for you.

A	B	C
1. laugh	<i>chuckle</i>	<i>guffaw</i>
2. walked	<i>ambled</i>	<i>strolled</i>
3. smile	_____	_____
4. cooked	_____	_____
5. throw	_____	_____
6. soft	_____	_____
7. happy	_____	_____
8. garbage	_____	_____
9. good	_____	_____
10. sing	_____	_____
11. play	_____	_____
12. clean	_____	_____
13. friend	_____	_____
14. look	_____	_____



## Practice

Use the **expository essay** you completed in Unit 3 and **improve its word choices and images** by following the directions below.

1. As you read through your essay, circle any word or phrase that is vague or general.
2. Now move, word by word, through the circled words. Ask yourself whether this vague or general word should be replaced by
  - (a) a more exact or vivid word?
  - (b) a phrase, sentence, or paragraph that creates a vivid image or makes a more developed point?





## Sentence Structure: Variety in Lengths

Variety is not only the spice of life, it is the spice of writing—or speaking, for that matter. No doubt you’ve been trapped by a well-meaning person who drones on and on in sentences that sound identical. The effect can be hypnotizing. By the time your eyes begin to close, your interest has been shut down for a long time. The same kind of effect can happen to the reader of a series of sentences that are similar in structure and length.

No matter how interesting your ideas, descriptions, or information, if you don’t vary your sentence structures and lengths, your readers will find it difficult to stay alert. A good way to think about a paragraph is to imagine it as a long road. Reading through sentences that lack variety is like driving along a perfectly flat road through featureless scenery. After awhile, you begin to fight the urge to fall asleep. But when the road rises and falls and alternates between straightaways and curves, your response to these changes keeps you alert and moving along. So it is with a paragraph. A variety in sentence structure and length keeps readers alert and moving along at a comfortable pace.

As you study the sample paragraph below, pay special attention to the variety of sentence beginnings and types. Notice that these sentences vary in length from six to 24 words.

Our vacation visit to a movie theme park included many unexpected experiences. After abandoning our car in an enormous parking lot, we rode to the entrance gate in a train-like vehicle. Then, we rushed to the ticket window, but we were surprised to find no line in front of us.

“So far, so good,” we thought. Then the reality of tourism, Florida’s #1 industry, hit us as we realized that every attraction we wanted to visit included long, snakelike waiting lines. We realized, as we spent almost half of our time standing in lines, that vacations can be part fun, part work.



*We realized that every attraction we wanted to visit included long, snakelike waiting lines.*



Now look at the variety of sentence beginnings and types included in this paragraph.

Our vacation visit to a movie theme park included many unexpected experiences. (*Simple sentence, beginning with the subject: Our vacation visit to a movie theme park....*)

After abandoning our car in an enormous parking lot, we rode to the entrance gate in a train-like vehicle. (*Complex sentence, beginning with dependent clause: After abandoning our car in an enormous parking lot....*)

Then we rushed to the ticket window, but we were surprised to find no line in front of us. (*Compound sentence, joining two independent clauses with a comma plus the coordinating conjunction but.*)

"So far, so good," we thought. (*Simple sentence, beginning with a quotation: "So far, so good."*)

Then the reality of tourism, Florida's #1 industry, hit us as we realized that every attraction we wanted to visit included long, snakelike waiting lines. (*Complex sentence, beginning with an independent clause: Then the reality of tourism, Florida's #1 industry, hit us....*)

We realized, as we spent almost half of our time standing in lines, that vacations can be part fun, part work. (*Complex sentence, with dependent clause embedded in the middle: ...as we spent almost half of our time standing in line....*)

## Understanding Sentence Parts: Clauses and Phrases

To understand sentences, we can break them into smaller parts—*clauses* and *phrases*. A *phrase* is a group of related words used as a single part of speech. It does not contain a verb or subject. A *clause* is a group of words that contains a verb and its subject and is used as part of a sentence. Clauses can be independent or dependent. An *independent clause* is one part of a sentence that can stand alone and expresses a complete thought. A *dependent clause* is a part of a sentence that cannot stand *alone*, does not express a complete thought, and needs an independent clause to make it complete.



## Sentence Types: Simple, Compound, and Complex

Sentences are classified according to their structure—*simple*, *compound*, and *complex*. A *simple sentence* is a sentence with one independent clause and no dependent clause. It has only one subject and one verb. Both the subject and the verb may be compound.

A *compound sentence* is a sentence that has two or more independent clauses and no dependent clauses. Simply, it consists of two or more simple sentences joined by a semicolon, or by a comma and a coordinating conjunction—*for*, *and*, *nor*, *but*, *or*, *yet*, or *so* (fanboys). For example—*“Inside the parlor the blinds were drawn, and the fire burned brightly.”*

Be careful not to confuse a simple sentence having a compound subject or verb with an actual compound sentence.

*Simple sentence with compound subject:* Jenna and Clay bought a new car.

*Simple sentence with compound verb:* Ray ran and leaped across the playground.

*Compound sentence:* Jenna bought a new car, and Jeff repaired his truck.

A *complex sentence* has at least one independent clause and one dependent clause. The dependent clause *depends* on the independent clause to complete its meaning. For example, the dependent clause “Because she is a great athlete” leaves us wondering, “What about the fact that she is a great athlete?” To complete the meaning, add an independent clause: “Because she is a great athlete, she will compete in the Olympic games.” Note that the clauses in a complex sentence can be reversed: “She will compete in the Olympic games, because she is a great athlete.” Dependent clauses are connected to independent clauses with subordinating conjunctions. Below are the most frequently used subordinating conjunctions:

after	because	in order that	that	whereas
although	before	provided that	though	wherever
as	considering (that)	rather than	unless	whether
as far as	even if	since	until	while
as if	even though	so long as	when	
as long as	if	so that	whenever	
as soon as	inasmuch as	than	where	



## Practice

Read each of the following sentences. Write an **S** if it is a **simple** sentence.  
Write a **C** if it is a **compound** sentence.

- \_\_\_\_\_ 1. Finally the storm stopped, and the flight was allowed to take off.
- \_\_\_\_\_ 2. The dogs and cats were fighting.
- \_\_\_\_\_ 3. Alecia enjoys sports, but Antonio does not.
- \_\_\_\_\_ 4. Is Larry your brother, or is he your cousin?
- \_\_\_\_\_ 5. The capital of Florida is Tallahassee.
- \_\_\_\_\_ 6. I can't seem to forget you; your perfume is still on my jacket.
- \_\_\_\_\_ 7. The track team member ran and jumped the hurdles.
- \_\_\_\_\_ 8. Javier got up very early this morning, but he was still late.
- \_\_\_\_\_ 9. Do you know the way to San Jose?
- \_\_\_\_\_ 10. I'm grounded for a week, and I hate it.



## Practice

Complete the following sentences by **adding another sentence** to make each statement a **compound sentence**.

1. We arrived at the concert early, and \_\_\_\_\_  
\_\_\_\_\_ .
2. \_\_\_\_\_ , but he won the relay race.
3. You cannot eat hot dogs, nor \_\_\_\_\_ .
4. We tossed water balloons back and forth, and \_\_\_\_\_  
\_\_\_\_\_ .
5. \_\_\_\_\_ ,  
and in the evening we want to go to the movies.
6. The children were hungry, but \_\_\_\_\_  
\_\_\_\_\_ .
7. \_\_\_\_\_ ,  
yet the beach party was cancelled.
8. I've fallen, and \_\_\_\_\_ .
9. Report cards come out tomorrow, and \_\_\_\_\_  
\_\_\_\_\_ .
10. I couldn't get my locker opened, so \_\_\_\_\_  
\_\_\_\_\_ .



## Practice

Combine the **two simple sentences** below to make **one compound sentence**.  
Remember: *fanboys*.

1. The raccoon slept inside the log. The squirrel slept inside the tree.

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2. The runner ran down the track. The skier skied down the mountain.

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3. A robin perched upon her hand. A parrot perched upon her shoulder.

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4. The cat crept into the room. The dog crept onto his bed.

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5. Bright fish swim in the sea. Whales swim in the ocean.

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6. This chair is old. It is comfortable.

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7. Matt's watch is digital. Darron's watch is analog.

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8. The kicker made the field goal. Our team won the game.

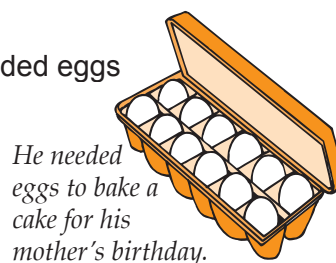
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## Sentence Combining: Making Simple Sentences into Compound and Complex Ones

If you notice that most of your sentences in a paragraph look and sound alike, combine some of your sentence to create variety. *Sentence combining* is simply combining two or more short, choppy sentences into one compound or complex sentence to make a smooth, more detailed one. Take, for example, this short paragraph:

The young boy dashed to the store. He needed eggs to bake a cake for his mother's birthday. The store would be closed in five minutes. There were no other stores nearby. He got there in record time. The manager was just locking the door.



This paragraph is composed of sentences identical in structure and nearly identical in length. Variety can easily be added to this paragraph simply by combining some of the sentences.



The young boy dashed to the store because he needed eggs to bake a cake for his mother's birthday. The store would be closed in five minutes, and there were no other stores nearby. He got there in record time, just as the manager was locking the door.

Notice that in the original version all of the sentences are simple sentences. In the revised version, the first sentence uses "*because*" to make a complex sentence from two simple sentences. The next sentence uses a *comma* plus "*and*" to make a compound sentence out of two simple sentences. The last sentence uses "*just as*" to combine two simple sentences into a complex sentence.



## Practice

Combine each pair of sentences below into one **complex sentence** adding **subordinating conjunctions** as necessary. Remember to use a **comma** as needed **before or after** the phrase you use. Use the list of subordinating conjunctions on page 335 as a guide. You are not limited to the words on the list, and may use other subordinating conjunctions that you think of, if you wish.

**Example:** When the tightrope walker's foot slipped, she fell unhurt into the safety net.

1. Auditions were held for the summer choral production. Rachel tried out for a lead role.

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2. Laurel untied the wide velvet ribbon. She opened the large box. She laughed with delight.

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3. A new adult gorilla arrived at our town zoo. He escaped from his cage. He frightened zoo visitors.

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4. We went on a field trip to a wildlife refuge. We hadn't known how close to glorious nature we lived.

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5. Juan and Maria had spent the day working on their science project. Mom surprised them with a popcorn treat.

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## Sentence Expanding: Turning Simple Sentences into Complex Ones

Another way to add variety to sentences in a paragraph is through *sentence expanding*. Expand sentences by adding modifiers to a basic sentence pattern. The new sentence will give the reader more details and clarify your meaning. For example, look at the process of expanding the simple sentence below. Details that have been added to each sentence are italicized.

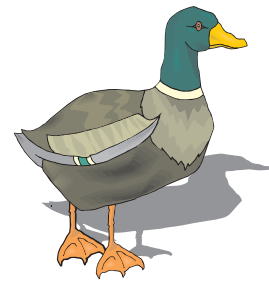
The boy took a picture of the duck.

The boy took a picture of the duck *on the tree stump*.

The boy took a picture of the duck on the tree stump *with his new digital camera*.

The boy took a picture of the duck on the tree stump *because he wanted to test his new digital camera*.

The *talented* boy took a picture of the *wild* duck on the tree stump because he wanted to test his new digital camera.



A good way to expand a sentence is to ask and then answer questions about it.

The bird chirped.

(How loudly did it chirp?) The bird chirped *as loudly as it could*.

(Why did it chirp?) The bird chirped as loudly as it could *because it was hungry*.



Notice in both examples above that the addition of words to the basic sentence pattern created a more vivid and exact image in the reader's mind.



## Practice

Answer the questions following the basic sentences. Then write the **expanded sentence** your answers have created.

1. The dog barked.

How? \_\_\_\_\_

Where? \_\_\_\_\_

Why? \_\_\_\_\_

Expanded sentence: \_\_\_\_\_

\_\_\_\_\_

2. The teacher smiled.

At whom? \_\_\_\_\_

Why? \_\_\_\_\_

Expanded sentence: \_\_\_\_\_

\_\_\_\_\_

3. School was canceled.

When? \_\_\_\_\_

Why? \_\_\_\_\_

Expanded sentence: \_\_\_\_\_

\_\_\_\_\_



4. The telephone rang.

How? \_\_\_\_\_

Where? \_\_\_\_\_

For whom? \_\_\_\_\_

Expanded sentence: \_\_\_\_\_

\_\_\_\_\_

5. Marvin broke his leg.

Where? \_\_\_\_\_

How? \_\_\_\_\_

Expanded sentence: \_\_\_\_\_

\_\_\_\_\_



## Practice

*On the lines below, revise one of the following paragraphs to vary sentence length, beginnings, and type. Use sentence combining and sentence expanding.*

Sound crews create sounds. They make sound effects for TV and radio. Some sounds are on tape. The sound of a train is usually on tape. Sound crews make other sounds, too. Members of the crew can pick up pieces of straw. They rub them between their hands. It sounds like a fire. They can rub a wet cork on a glass. It sounds like a running horse. They can even whinny like a horse. Sounds crews can make almost any sound. TV sound effects are fun. Radio sound effects are more fun. Sounds tell the whole story on radio.

The Spanish introduced horses to the New World. The horse came in the first half of the 16<sup>th</sup> century. Horses really changed the lifestyle of the Plains Native Americans. These animals made travel possible. Household goods could be carried by horses. Horses were used to hunt buffalo. Fast horses meant success. Owning many horses was a symbol of a Native American's skill and courage. The Plains Native Americans became expert riders and horse breeders.

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## Transitions: Linking Ideas

**Transitions** are words or phrases that help tie or link ideas together. For this reason, they are also called linking words and phrases. Transitions unify your writing. This makes it clear and easier for your readers to follow and understand.

Below is a paragraph written without transitions. Read it aloud.

### Caught and Caught Again

I awoke this morning and found myself caught in a twisted heap of blankets. Untangling myself, I tried to leave my room, but the door was jammed tight. I was able to yank the door open. Unfortunately, the door came free, I flew across the room and fell into the baby highchair I'd kept to remind me of those carefree times. The chair held my hips like a vise. My parents heard the noise and came to the rescue. "Aren't you a bit old to be using that chair?" they asked. We were able to saw the arms off and set me free. I got on all fours and crawled the rest of the way through my room, making sure I didn't get caught again.

Reading this aloud helps you hear the choppy nature of the prose. Now, look at the same paragraph with a few transitions added. Again, read it aloud.

### Caught and Caught Again

I awoke this morning and found myself caught in a twisted heap of blankets. **After** untangling myself, I tried to leave my room, but the door was jammed tight. **Finally**, I was able to yank the door open. Unfortunately, **when** the door came free, I flew across the room and fell into the baby highchair I'd kept to remind me of those carefree times. The chair held my hips like a vise. **By this time**, my parents heard the noise and came to the rescue. "Aren't you a bit old to be using that chair?" they asked. **After a short while**, we were able to saw the arms off and set me free. **Naturally**, I got on all fours and crawled the rest of the way through my room, making sure I didn't get caught again.

As you can hear from reading aloud, the writing flows better. Also, the ideas link together better.



Paragraphs in an essay should be carefully arranged to make sure the reader understands the writer's ideas. Appropriate use of transitions add to the arrangement by helping the paragraphs flow smoothly from one idea to another. Writers should include transitions in the first sentence in each new paragraph to link it to the previous one.

Here is the last line of the above paragraph.

*Naturally*, I got on all fours and crawled the rest of the way through my room, making sure I didn't get caught again.

Now read just the first line copied from the next paragraph in the essay "Caught and Caught Again."

The *next* part of the day was just like the first part, only it took place at school.

The word "next" keeps the time sequence planted in the reader's mind. The rest of the introductory clause refers back to the events of the first paragraph. The writer has made a smooth transition from one event to a similar one later in the day.

Study the list of transitions and linking words and phrases in the chart below before completing the practice exercise.



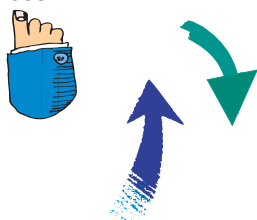


## Transitions and Connecting Words

### Words that show *location* or *place*:

above  
across  
adjacent  
against  
along  
alongside  
amid  
among  
around  
at  
away from  
behind  
below  
beneath  
beside  
between  
beyond  
by  
close

down  
farther on  
in back of  
in front of  
inside  
into  
near  
nearby  
off  
on top of  
onto  
opposite  
outside  
over  
throughout  
to the left  
to the right  
under



### Words that show *similarities* (likenesses) or *comparisons*:

also  
as well  
compared to  
equally important  
in comparison  
in the same manner  
in the same way  
like  
likewise  
similarly

### Words that show *differences* or *contrasts*:

a different view is  
although  
as opposed  
but  
conversely  
counter to  
differing from

even so  
even though  
however  
in contrast  
in spite of this  
in the meantime  
nevertheless

notwithstanding  
on the contrary  
on the other hand  
otherwise  
still  
unlike  
yet



### Words used to *clarify*:

again  
for instance  
in other words  
more precisely

more specifically  
once again  
that is  
to be exact

to be precise  
to be specific  
to put it another way  
to repeat

### Words that show *time*:

about  
after  
afterward  
as soon as  
at last  
at length  
at once  
at the same time  
before  
currently  
during  
earlier  
finally  
first  
immediately  
in the end  
in the interim  
in the meantime  
later  
meanwhile  
next week  
now  
presently

prior to  
recently  
second  
shortly  
simultaneously  
soon  
subsequently  
temporarily  
then  
thereafter  
third  
till  
today  
tomorrow  
until  
when  
while  
yesterday



### Words that show *emphasis* (stress a certain point or idea):

again  
for this reason  
in fact  
indeed  
of course  
to emphasize  
to repeat  
truly  
with this in mind



### Words that indicate *logical relationship*:

accordingly  
as a result  
consequently  
for this reason  
if  
since  
so  
therefore  
thus





## More Transitions and Connecting Words

### Words used to add *information* or to give *examples*:

additionally	moreover
again	namely
along with	next
also	one can also say
and	similarly
another	specifically
as well	thus
besides	to illustrate
equally important	together with
finally	too
for example	
for instance	
further	
furthermore	
in addition	
in fact	
in particular	
in this manner	
likewise	



### Words that *introduce a quoted opinion* (x being the author quoted):

x asserts that...	x strongly argues...
x says that...	x suggests that...
x states that...	

### Words to *conclude* or *summarize*:

accordingly	in short
all in all	in sum
as a matter of fact	in summary
as a result	in the end
consequently	last
due to	on the whole
finally	that is
in a word	therefore
in brief	thus
in conclusion	to conclude
in final analysis	to summarize
in other words	to sum up



## Practice

Complete the following sentences by **inserting an appropriate transition** in each blank. Use the list of **transition words and phrases** on pages 349-350 as a guide. Remember, you are **not** limited to the words on the list. You may use other transitions, if you wish.

The Earth is a geologically active and constantly changing planet. The birth of a volcanic island provides dramatic evidence of the geological activity on Earth. \_\_\_\_\_, lava from inside the Earth pushes up through weak areas on the ocean floor. \_\_\_\_\_, a sort of underwater mountain, known as a seamount, begins to develop beneath the sea. \_\_\_\_\_, because of the great pressure on the sea water, the volcano cannot erupt immediately. Gradually, lava builds the mountain up. \_\_\_\_\_, after many eruptions, the top of the volcanic mountain bursts through the sea. \_\_\_\_\_, gasses, steam, and lava erupt into the air, and a new volcanic island becomes visible.



## Practice

Read the following essay. Circle each **transitional word or phrase** you find.

In the heat of summer, when the tar in the asphalt melts, most people find someplace indoors to cool off. I'm no exception. However, I look for comfort inside a frigid, darkened movie theater. I do it as often as I can, despite having to pay high prices and wait in long lines. Like many people, I find that going to the movies satisfies me in ways no other entertainment can.

To begin with, the movie theater itself allows me to escape the everyday world. As the lights go down, I settle down into my seat and feel my outside life disappear. The sound comes up, and my thoughts turn strictly to what's on the screen. I don't worry about that nagging ache in my knee. The chores waiting on me at home move completely out of my head. For a blissful couple of hours, I'm on vacation.

Another reason I love the movies is that as I watch, I'm transported into another universe. Usually, I forget I'm watching the movie instead of being in it. I become the struggling young heroine and feel her sadness and joys. My imagination puts me into another century, another country, or another culture. I am wearing beautiful ball gowns, speaking with ease before the Supreme Court, or rescuing drowning sailors at sea. My own personality and spirit grow with each good movie I see.



Finally, watching a good movie is good entertainment. The panorama on the screen—the view and colors—is a feast for the eye. Often, beautiful music makes my heart soar. I see sights and hear sounds I could never see in my small, predictable community. Comedies allow me to laugh out loud, sometimes to the point of tears, something I'm often embarrassed to do in real life.

Everyone needs escape, and going to the movies is mine. As a matter of fact, I think they're a way of keeping me on track. After seeing a good movie, I am a happier, calmer human being, who is ready to reenter my everyday world.



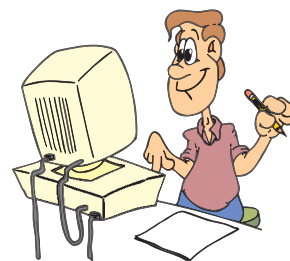
## Eliminating Errors: Check Your Grammar, Punctuation, and Spelling

The second step in editing your writing is to check for any errors in grammar, punctuation, and spelling. Of course, before you can check your writing for errors, you must know what the rules of the English language are to be able to spot the errors.

### Grammar: The Way Words Work Together

Begin editing by checking the grammar of your writing. In this section of the unit you will learn or review the correct way to use the following:

- sentence formation
- subject and verb agreement
- regular and irregular verbs
- singular and plural nouns
- noun and pronoun agreement
- possessives.



*Begin editing by checking the grammar of your writing.*

### Sentence Formation: Building Complete Sentences

All of your sentences should be sentences. A complete sentence has a subject and a **verb**. It also must be a complete thought. Complete sentences can come in a variety of lengths. Contrast the following two complete sentences.

I am going.

I am going to the park to see for the last time the place where I played nearly every day as a child.

The two most common mistakes that writers make when forming sentences are **sentence fragments** and **run-on sentences**. Neither the *sentence fragment* nor the *run-on sentence* is a correct complete sentence.



Read the following conversation.

**Bill:** When are you leaving?

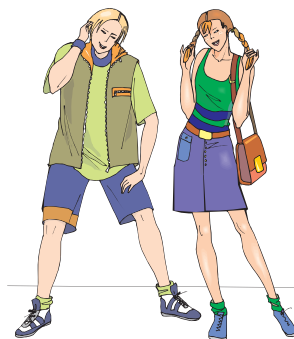
**Sarah:** When Mom's ready.

**Bill:** Are you going to New York?

**Sarah:** We're going to New York, stay there for three days and then we're going to leave for Cleveland, stay there for two days and then leave for Chicago, stay there a week and then we'll come home.

**Bill:** Well, you'll be well-traveled.

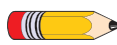
**Sarah:** And very tired!



You may find nothing wrong with this when it is written as conversation or dialogue. In fact, you have probably had conversations that used the same type of sentence structure and form. Now read the same conversation written in conventional paragraph form.

When are you leaving? When Mom's ready. Going to New York? We're going to New York, stay there for three days and then we're going to leave for Ohio, stay there for two days and then leave for Chicago, stay there a week and then we'll come home. Well, you'll be well-traveled. And very tired!

Notice how the meaning gets lost when the same information is written in paragraph form and the name of the speaker is omitted. Some of the sentences seem to go on forever and others seem to be missing some information. The sentence that seems to go on forever is called a *run-on sentence*. The sentence that is missing some information or is incomplete is either a *sentence fragment* (for example, "And very tired!") or a *dependent clause* (for example, "When Mom's ready."). Fragments and dependent clauses cannot stand alone because they are missing important information that the reader needs to make meaning from the sentence.

 **Remember:** A *complete sentence* expresses a complete thought. A complete sentence has a *subject* and a **predicate**. The subject of a sentence tells who or what performs the action. For example, in the sentence, "Rita threw a perfect strike to third base to nail the base runner," *Rita* is the



performer of the action, *threw*. The complete *predicate* is the part of the sentence that says something about the subject. In the example above, the predicate says something about Rita: *Rita threw a perfect strike to third base to nail the base runner*. The complete predicate includes the *verb* (“threw”) and any objects, modifiers, and complements.

The subject of a sentence can also identify what the rest of the sentence is about. For example, in the sentence, “Rita is a modest person,” the predicate (“is a modest person”) tells us about Rita. Note that in this example Rita is not the person performing the action.

### Kinds of Complete Sentences: Declarative, Exclamatory, Imperative, and Interrogative

There are four kinds of complete sentences—**declarative sentences**, **exclamatory sentences**, **imperative sentences**, and **interrogative sentences**. Each kind of complete sentence ends in a different **end mark**. Using these four kinds of sentences and the correct *end marks* adds meaning to what you are writing.

Study the types of complete sentences and their examples in the chart below.

Types of Sentences		
Sentence Type	Definition/Example	End Mark
<b>Declarative</b>	A sentence that makes a statement <i>Morning is my favorite time of day.</i>	.
<b>Exclamatory</b>	A sentence that expresses a strong feeling <i>You have to taste Milton’s chocolate chip cookies!</i>	!
<b>Imperative</b>	A sentence that gives a command or makes a request <i>Sit down now! Be careful crossing the street!</i> or <i>Sit down now. Be careful crossing the street.</i>	! or .
<b>Interrogative</b>	A sentence that asks a question <i>When will you speak to your cousin again?</i>	?

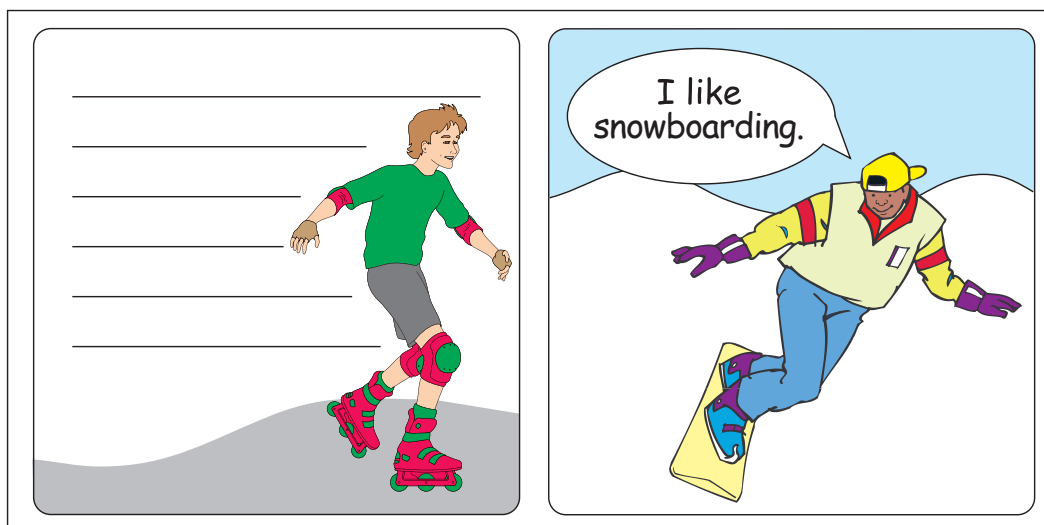
*Note:* An *imperative sentence* has an understood subject. “Sit down now!” really means “You sit down now!” There is no subject written in this sentence. It is complete, however, with *you* as the *understood* subject.



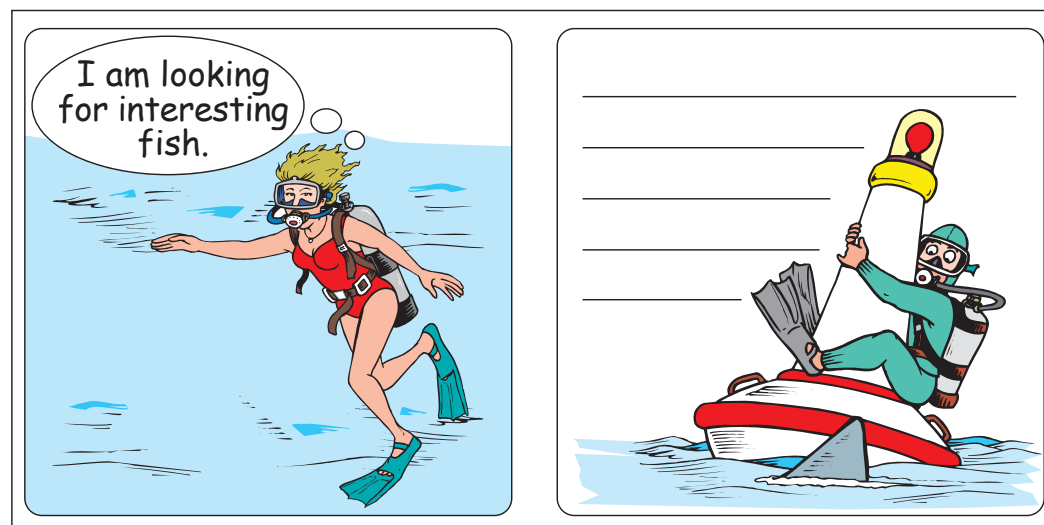
## Practice

Write the **missing sentence** using correct **end marks** in the cartoon below.

1. Write an interrogative sentence in this cartoon.



2. Write an exclamatory sentence in this cartoon.









6. Just try it \_\_\_\_\_
7. White pizza has no tomato sauce \_\_\_\_\_
8. I love white pizza \_\_\_\_\_
9. My favorite white pizza is made with cheese, fresh tomato, garlic,  
and fresh basil from the garden \_\_\_\_\_
10. Would you like another slice \_\_\_\_\_



## Practice

*Answer the following.*

1. Write five *declarative* sentences about your hopes for the remainder of this school year.

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2. Write five *exclamatory* sentences giving your opinion about how people should act towards other people.

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3. Write five *imperative* sentences you would like to address to your classmates.

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4. Write five *interrogative* sentences you would like to address to either a famous person or your best friend.

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## Practice

Use the list below to write the correct term for each definition on the line provided.

<b>declarative sentence</b>	<b>interrogative sentence</b>	<b>transitions</b>
<b>end marks</b>	<b>predicate</b>	<b>verb</b>
<b>exclamatory sentence</b>	<b>run-on sentence</b>	
<b>imperative sentence</b>	<b>sentence fragment</b>	

- \_\_\_\_\_ 1. the punctuation marks that come after a sentence
- \_\_\_\_\_ 2. a word that expresses physical action, mental action, or a state of being
- \_\_\_\_\_ 3. a sentence that gives a command or makes a request and ends with a period (.) or an exclamation point (!)
- \_\_\_\_\_ 4. two or more sentences that are joined together with commas or without any punctuation marks to separate them
- \_\_\_\_\_ 5. a sentence that makes a statement and ends with a period (.)
- \_\_\_\_\_ 6. a sentence that asks a question and ends with a question mark (?)
- \_\_\_\_\_ 7. a sentence that expresses a strong feeling and ends with an exclamation point (!)
- \_\_\_\_\_ 8. words or phrases that link ideas, sentences, and paragraphs together
- \_\_\_\_\_ 9. the part of the sentence that says something about the subject
- \_\_\_\_\_ 10. a group of words that does not express a complete thought



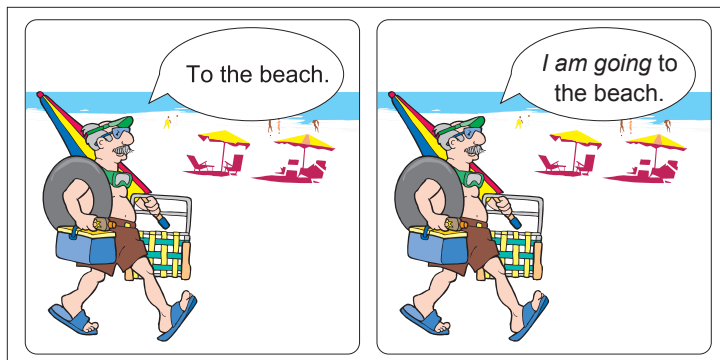
## Complete and Incomplete Sentences: Finished and Unfinished Thoughts

Correcting sentence fragments is part of revising and editing. In order to correct sentence fragments, you must be able to identify them and then rewrite them so they are complete thoughts. Ask yourself the following questions to help you identify and correct sentence fragments.

1. Does the sentence express a complete thought? If it does not, add the necessary words to make the thought complete.
2. Does the sentence have a subject? Do you know *who* or *what* is performing the action? If the sentence does not have a subject, insert one.
3. Does the sentence have a verb? Do you know what is the *action* or *state of being* of the subject? If the sentence does not have one, add one.

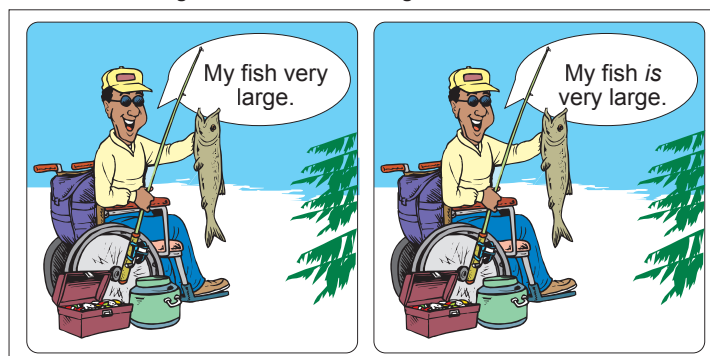
**What's wrong with this statement?**  
It is a sentence fragment because the subject and verb are missing.

**One way to fix the sentence fragment could be...**



**What's wrong with this statement?**  
It is a sentence fragment because the verb is missing.

**One way to fix the sentence fragment could be...**







## Practice

### Part I

Identify the **three complete** and **five incomplete sentences** below.

- Write **C** if the sentence is **complete**.
- Write **I** if the sentence is **incomplete**.

*In addition, for the **five incomplete sentences**,*

- write **S** if the sentence is missing a **subject**
- write **V** if sentence is missing a **verb**.

- \_\_\_\_\_ 1. Because it is supposed to rain on Friday, can't plan on playing.
- \_\_\_\_\_ 2. Am going to California for a different kind of sunshine.
- \_\_\_\_\_ 3. Have you forgotten our trip to go skiing in January?
- \_\_\_\_\_ 4. The 47 steps connecting the first floor and second floor missing!
- \_\_\_\_\_ 5. Will be ready by five o'clock on Friday evening?
- \_\_\_\_\_ 6. Teach me how to read, and I'll be able to explore the world.
- \_\_\_\_\_ 7. Look around and notice the endless varieties of nature found in Florida.
- \_\_\_\_\_ 8. Be careful, snakes out to bask in the sunshine.



**Part II—Do the following after the practice on the previous page has been corrected and the five incomplete sentences have been identified.**  
*Below are the sentences from the previous page.*

- **Cross out the three complete sentences.**
- *Correct the **five incomplete sentences** by **inserting** either a missing **subject** or a missing **verb** to correct the sentence. You may refer to your answers from the previous page as needed.*

1. Because it is supposed to rain on Friday, can't plan on playing.
2. Am going to California for a different kind of sunshine.
3. Have you forgotten our trip to go skiing in January?
4. The 47 steps connecting the first floor and second floor missing!
5. Will be ready by five o'clock on Friday evening?
6. Teach me how to read, and I'll be able to explore the world.
7. Look around and notice the endless varieties of nature found in Florida.
8. Be careful, snakes out to bask in the sunshine.



## Complete and Incomplete Sentences: Recognizing Phrase Fragments

A **phrase** is a group of words that does not contain both a subject and verb. It may have one or the other, but not both. Because it does not have both a subject and a verb, a *phrase* by itself is a sentence fragment. Three types of phrases are often mistaken for sentences. These are **verbal phrases**, **appositive phrases**, and **prepositional phrases**.

### Verbal Phrases

**Verbals** are words formed from verbs. However, they are *not* used as verbs. They can be used as nouns or **modifiers**. Because *verbals* and verbs look alike, it can be hard to tell the difference. This is the reason writers often mistake *verbal phrases* for complete sentences.

Watch for verbals in phrases. Some verbals have endings that give you a clue—*-ing*, *-d*, or *-ed*. Look especially carefully at any words with these endings that do not have a helping verb in front of them. Another kind of verbal often has the word *to* in front of it (*to go*, *to dance*). Verbal phrases do *not* express complete thoughts. Used alone, they become sentence fragments.

Fragment: My family concerned about the storm.

Sentence: My family was concerned about the storm.

Fragment: Seated in front of the television.

Sentence: Seated in front of the television, my mother watched the weather report.

Fragment: Hearing a clap of thunder.

Sentence: Hearing a clap of thunder, Mom called for us to come inside.

Fragment: To keep us informed of the storm's progress.

Sentence: To keep us informed of the storm's progress, Dad and I listened to the radio all morning.



## Practice

### Part I

Identify the **five complete sentences** and **five verbal fragments**.

- Write **C** if it is a **complete sentence**.
- Write **VF** if it is a **verbal fragment**.

- \_\_\_\_\_ 1. Years of training are required for surgeons.
- \_\_\_\_\_ 2. Dr. Yee well-trained.
- \_\_\_\_\_ 3. I visited Dr. Yee last September.
- \_\_\_\_\_ 4. My side hurting.
- \_\_\_\_\_ 5. Dr. Yee said it was time to remove my appendix.
- \_\_\_\_\_ 6. To have surgery.
- \_\_\_\_\_ 7. This news frightening to me.
- \_\_\_\_\_ 8. Seeing my face, Dr. Yee assured me the surgery would go well.
- \_\_\_\_\_ 9. Looked pale.
- \_\_\_\_\_ 10. Unprepared for this news, my mother was upset as well.



**Part II—Do after the practice on the previous page has been corrected and the five verbal fragments have been identified. Below are the sentences from the previous page.**

- **Cross out the five complete sentences.**
- *Correct the **five verbal fragments** by **rewriting and adding enough words** to make each a **complete sentence** on the lines provided. You may refer to your answers from the previous page as needed.*

1. Years of training are required for surgeons.
2. Dr. Yee well-trained.
3. I visited Dr. Yee last September.
4. My side hurting.
5. Dr. Yee said it was time to remove my appendix.
6. To have surgery.
7. This news frightening to me.
8. Seeing my face, Dr. Yee assured me the surgery would go well.
9. Looked pale.
10. Unprepared for this news, my mother was upset as well.

*Write your **complete sentences** below.*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_



## Appositive Phrases

An **appositive** is a **noun** or **pronoun** that identifies, renames, or describes another *noun* or *pronoun*. The *appositive* is located next to the word it describes.

*Examples:* My sister **Rachelle** is a great soccer player.  
(The appositive **Rachelle** identifies the noun **sister**.)

Calvin, a cautious **driver**, has never received a speeding ticket.  
(The appositive **driver** describes the proper noun, **Calvin**.)

An *appositive phrase* is made up of an appositive and any *modifiers* it has. Often, writers mistakenly punctuate an appositive phrase as a sentence.

*Examples:* Lina is from Destin, **a city known for beautiful beaches**.  
(The appositive phrase—**a city known for beautiful beaches**—describes the proper noun **Destin**.)

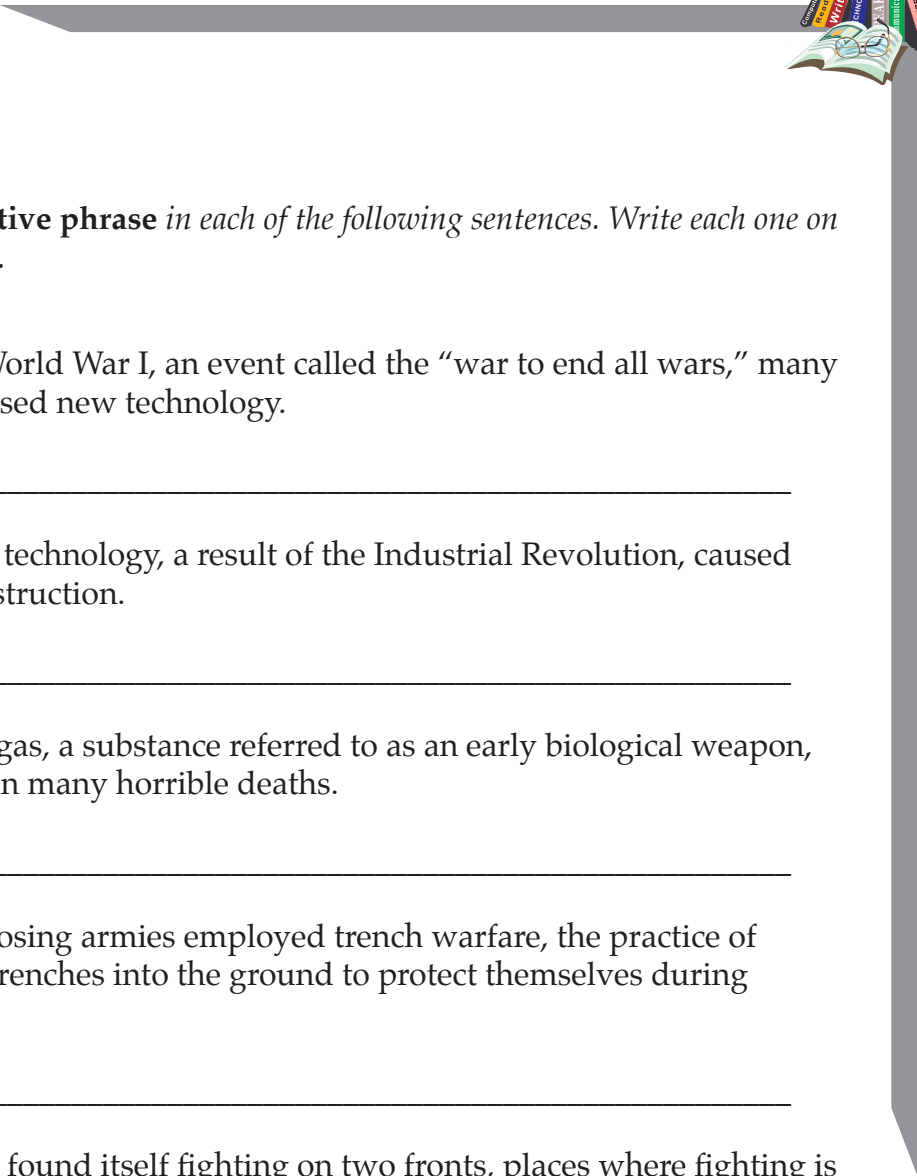


Rachelle



Key Largo

Key Largo, **one of the islands in the Florida Keys**, is a famous movie locale.  
(The appositive phrase—**one of the islands in the Florida Keys**—identifies the proper noun **Key Largo**.)



# Practice

Find the **appositive phrase** in each of the following sentences. Write each one on the line provided.

1. During World War I, an event called the “war to end all wars,” many nations used new technology.

2. This new technology, a result of the Industrial Revolution, caused much destruction.

3. Mustard gas, a substance referred to as an early biological weapon, resulted in many horrible deaths.

4. Both opposing armies employed trench warfare, the practice of digging trenches into the ground to protect themselves during battle.

5. Germany found itself fighting on two fronts, places where fighting is going on between two or more countries.

6. By Christmas of 1914, the western front, a battle line in which France, Britain, and Germany were fighting, had been formed.

7. On the Eastern front, Germany faced its greatest problem, the geography of the region.



8. Great Britain's navy controlled the North Sea and the Baltic Sea, waterways serving as Germany's only means of sending supplies to the Eastern front.

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9. Italy, Germany's unreliable partner, switched sides and joined the Allies.

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10. The British troops suffered a great loss at Gallipoli, a battle with the Turks that lasted 18 months.

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## Practice

### Part I

*Read the following paragraph. It contains **10 verbal fragments** and **appositive phrase fragments**. Write these on the lines provided.*

My favorite time of day is bath time. Each day I look forward to my bubble bath and my date with Rubber Duckie. A toy given to me when I was five. Why, you may ask, do I like my bath so much. It's simple really. To be clean. I work hard and my hobby is running. A bath is pretty important to my keeping clean. Another reason I love my bath is that it feels absolutely wonderful. During winter, warming myself in a hot tub. In summer, to refresh in a cool tub. Some days, the only time my "thermostat" is right when I take a bath. Finally, my bath time is truly my time. To be completely alone. To close my eyes and relax. Enjoying my own company. My bath is a mini-vacation. A time the world just goes away. After my bath, I become the person I want to be. Relaxed and ready to reenter life.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_



Work with a partner to **rewrite** the paragraph from the previous page. Correct the **10 verbal fragments and appositive phrases fragments** by **rewriting** and **adding enough words** to make each a **complete sentence** on the lines provided. You may refer to your answers from the previous page or ask your teacher for a copy.

[illegible]



## Prepositional Phrases

A **preposition** is a word that shows the relationship of a noun or a pronoun to another word. That word is called the **object of the preposition**.

Notice in the following examples how the *prepositions* show different relationships between the verb **flew** and the noun **clouds**, the *object of the prepositions*.

*Examples:* The airplane flew **past** the clouds.

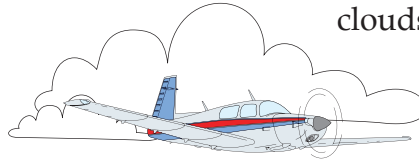
The airplane flew **across** the clouds.

The airplane flew **among** the clouds.

The airplane flew **under** the clouds.

The airplane flew **into** the clouds.

The airplane flew **near** the clouds.



On the following page is a list of commonly used prepositions.



### Commonly Used Prepositions

aboard	beyond	out
about	but (meaning <i>except</i> )	over
above	by	past
across	concerning	since
after	down	through
against	during	throughout
along	except	till
among	for	to
around	from	toward
at	in	under
before	inside	underneath
behind	into	until
below	like	up
beneath	near	upon
beside	of	with
besides	off	within
between	on	without



## Compound Prepositions

A preposition that consists of two or more words is called a *compound preposition*.

*Examples:* The picnic was cancelled **because of** rain.

Glenna is walking **in front of** Lillie.

Commonly Used Compound Prepositions		
according to	in addition to	instead of
because of	in front of	on account of
by means of	in spite of	prior to

A preposition, its object, and any modifiers of the object form a *prepositional phrase*. Writers will sometimes punctuate a prepositional phrase as a sentence. However, this would be a sentence fragment.



## Practice

### Part I

Read the following paragraph. It contains **seven prepositional phrase fragments**. Write them on lines provided.

*Hint:* To find a **prepositional phrase**, do the following.

- First, find a preposition and put your finger on it.
- Then, move your finger to the right until you come to a mark of punctuation or to a verb.
- All of the words between the preposition and the punctuation mark or the verb are included in the prepositional phrase.

The lemming is a small short-tailed mouselike rodent. About every three years. The lemming population explodes. Because of this. Thousands of them migrate. In order to find food. They begin by moving slowly and only at night. Later they become bolder. They travel. By day and night. As they travel, their numbers grow. They travel. Into unfamiliar areas. Some lemmings are eaten on this journey. By larger animals. Some die falling off crowded cliffs, others by drowning in lakes or rivers. The cause of this migration has never been completely understood. Whatever the reason, the cycle repeats itself. Like clockwork. The population grows. Then the lemmings migrate. Most are killed. Then the process begins again.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_



**Part II—Do the following after the practice on the previous page has been corrected and seven prepositional phrase fragments have been identified.**

*Work with a partner to **rewrite** and correct the paragraph from the previous page. Correct the paragraph by **combining sentences** or **adding enough words** to eliminate the fragments to make each a **complete sentence** on the lines provided. You may refer to your answers from the previous page or ask your teacher for a copy.*

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## Complete and Incomplete Sentences: Recognizing the Dependent Clause

Every complete sentence has an **independent clause**. An *independent clause* has a subject and predicate and is a complete thought. (Remember: The predicate is the part of the sentence that says something about the subject.) For example, the sentence “I have been studying since the sun came up” is an independent clause. It has a subject (I) and a predicate (*have been studying since the sun came up*). Together the subject and predicate make a complete thought. There is no additional information we need to know in order to make sense of this sentence.

A **subordinate clause**, also called a **dependent clause**, also has a subject and a predicate. However, a *dependent clause* is not a complete sentence because it does not convey a complete thought. Because the dependent clause has both a subject and a predicate, it is easy to mistake it for a complete sentence. Consider the following clause:

Because I spent my childhood in Michigan.

This clause contains a subject (I) and a *predicate* (*spent my childhood in Michigan*). However, the example above is not a complete thought. Because I spent my childhood in Michigan is a clause. Readers need to know what the effect is of having spent a childhood in Michigan.

Because I spent my childhood in Michigan,  
I am used to freezing winters and tall drifts of snow.



The word *because* is one of a group of words that *introduces* a dependent clause. Anytime that a clause begins with one of these words it is a dependent clause and cannot stand as a complete sentence. The following words often begin subordinate or dependent clauses.

after	if	when	who
although	since	where	whom
because	though	whether	whose
before	unless	which	why
how	until	while	





Here are some examples of dependent clauses beginning with words from the list.

- (1) *After* you return from your trek across India,
- (2) *Although* your idea is a good one,
- (3) *Before* you begin to yell at me,
- (4) *If* you only knew how important you are,
- (5) *Unless* we can find an alternative,
- (6) *When* you smile at me like that,
- (7) *While* you were gone,

Notice how each of these dependent clauses leaves us with a question. For example, after hearing clause (2), we wonder: My idea is a good one but what? Clause (5) leaves us wondering: What will happen if we can't find an alternative?

Here are the dependent clauses again, this time joined to independent clauses. Notice how the independent clause delivers the key piece of information that completes each thought. The independent clauses have been italicized.

- (1) After you return from your trek across India, *I will massage your feet.*
- (2) Although your idea is a good one, *we have tried it before without success.*
- (3) Before you begin to yell at me, *I should tell you I have turned off my hearing aid.*
- (4) If you only knew how important you are, *you wouldn't talk about yourself in such negative ways.*
- (5) Unless we can find an alternative, *we will have to carry our band instruments to the concert across town.*
- (6) When you smile at me like that, *I can't think straight.*
- (7) While you were gone, *I cleaned up your room and found \$50 in change on your floor.*



## Practice

Read each of the following **groups of words**.

- Write **C** if it is a **correct sentence**.
- Write **F** if it is a **dependent clause fragment**.

- \_\_\_\_\_ 1. Because I wanted to go shopping.
- \_\_\_\_\_ 2. I did not answer the phone because I wanted to stay in bed.
- \_\_\_\_\_ 3. After we ate lunch, we went for a walk.
- \_\_\_\_\_ 4. After watching my favorite television program.
- \_\_\_\_\_ 5. Since Mattie is taking the bus.
- \_\_\_\_\_ 6. Since you are bringing movies, I will provide refreshments.
- \_\_\_\_\_ 7. Wipe your feet before coming inside.
- \_\_\_\_\_ 8. Before you leave for school.
- \_\_\_\_\_ 9. If you will be late getting home.
- \_\_\_\_\_ 10. Make sure to give us a call if you need help.



## Practice

Add **independent clauses** to the **subordinate clauses** (also called **dependent clauses**) below to create **complete sentences**.

1. After the volcano erupted \_\_\_\_\_  
\_\_\_\_\_. .
2. Because I couldn't bring myself to tell you \_\_\_\_\_  
\_\_\_\_\_. .
3. While the rest of the kids laughed about your misfortune \_\_\_\_\_  
\_\_\_\_\_. .
4. Although I said I didn't really care whether I was elected or not  
\_\_\_\_\_. .
5. Unless we stop the mad scientist \_\_\_\_\_  
\_\_\_\_\_. .
6. When you discover who the mad scientist really is \_\_\_\_\_  
\_\_\_\_\_. .
7. If I had only met you before I made plans to move to the North Pole  
\_\_\_\_\_. .
8. Since you seem committed to climbing Mt. Everest \_\_\_\_\_  
\_\_\_\_\_. .



## Practice

Read the following paragraph. It contains several **sentence fragments**. Because of this, the meaning is unclear.

Work with a partner to **correct the fragments** and **revise the paragraph**. Write your revised paragraph below and on the following page.

Few of us would identify stress as something we enjoy. Often when we do feel stress, we try to get rid of it. We try to relax it away. By listening to music. We try to sweat it away by playing a sport. If we have good friends. We try talking it away with them. Because we think of stress as uncomfortable. We try to avoid it if possible. However, stress is not all bad. In fact, stress can save our lives. When a caveman came face-to-face with a wild animal. He expected to feel stress. His body responded to the life-threatening situation. By becoming ready to fight. His muscles gained energy, and his vision and hearing became sharp. If he chose to run from the animal. The energy he gained from stress helped him run faster and farther. When we face difficult situations, we experience stress. Stress is our response to any situation. Making a demand on us. Our bodies go on alert. When we feel stress. When we noticed that car barreling down the road at us, our bodies were stressed and went on alert. We gained a little extra energy. To help us make our way from danger. The mother who was able to lift a car off her child responded to the stressful situation. With incredible strength.

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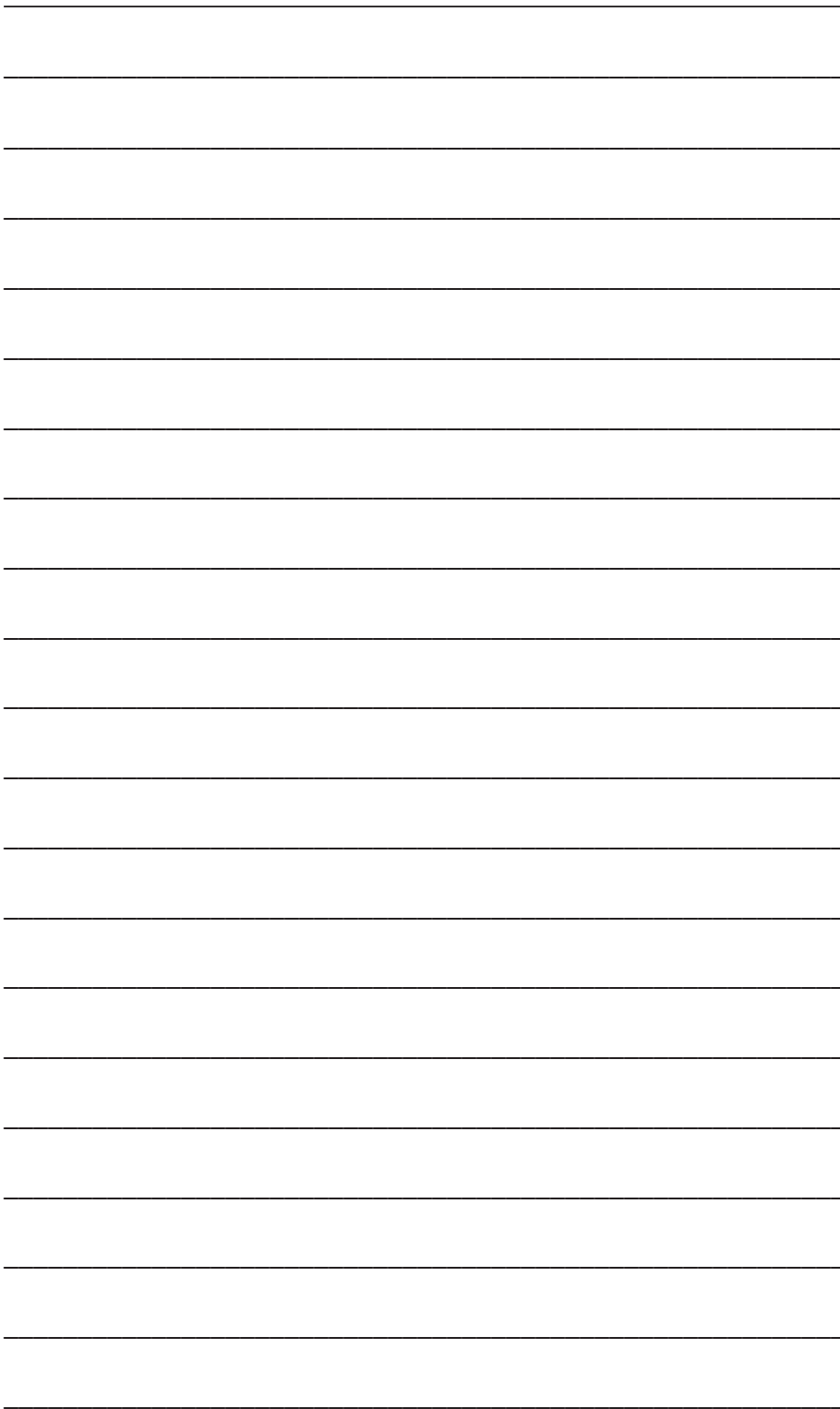
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## Correcting Run-on Sentences: When Words Run Stop Signs

A *run-on sentence* is two or more complete sentences that are written as one sentence. Run-on sentences do not show where one idea ends and another begins. Because of this, they can confuse readers. There are two kinds of run-on sentences: the **fused sentence** and the **comma splice**.

In a *fused sentence*, the writer has joined sentences *without any punctuation* between them.

Run-on: Athletes must be smart they need to exercise their minds as well as their bodies.

Correct: Athletes must be smart. They need to exercise their minds as well as their bodies.

In a *comma splice*, the writer has joined two sentences *with only a comma* between them.

Run-on: Athletes must be smart, they need to exercise their minds as well as their bodies.

Correct: Athletes must be smart. They need to exercise their minds as well as their bodies.

There are different ways to revise a run-on sentence.

- The easiest way to do this is to *make two sentences*, as in the above examples.

However, if the run-on sentences are closely related, you can make a **compound sentence** in the following ways.

- You can join the sentences with a semicolon.

Athletes must be smart; they need to exercise their minds as well as their bodies.

- You can add a comma and a coordinating conjunction (one of the words in *fanboy* —*for, and, nor, but, or, you*).

Athletes must be smart, **so** they need to exercise their minds as well as their bodies.



- You can add a semicolon and a *conjunctive adverb*. Conjunctive adverbs are words such as *therefore*, *instead*, *meanwhile*, *still*, *also*, *nevertheless*, or *however*. Always put a comma after the conjunctive adverb.

Athletes must be smart; **therefore**, they need to exercise their minds as well as their bodies.

- You can also correct run-on sentences by making a **complex sentence**. To do this, you will need to turn one of the sentences into a dependent clause. You do this by adding a *subordinating conjunction*, which is a word such as those listed in the following chart.

Common Subordinating Conjunctions		
after	before	unless
although	even though	until
as	if	when
as if	in order that	whenever
as long as	provided that	where
as soon as	since	wherever
as though	so that	whether
as well as	than	while
because	though	why

*Because* **athletes must be smart**, they need to exercise their minds as well as their bodies.



## Practice

Rewrite the **run-on sentences** using each of the **five methods** shown on pages 386-387.

1. make into **two sentences**
2. join two sentences with a **semicolon**
3. add a **comma** and a **coordinating conjunction** such as *for, and, nor, but, or, you*
4. add a **semicolon** and a **conjunctive adverb** such as *therefore, instead, meanwhile, still, also, nevertheless, however*
5. make into a **complex sentence** by turning one of the sentences into a dependent clause by adding a **subordinating conjunction**—choose from the list of **common subordinating conjunctions** on the previous page

1. The recycling program at my school has been a success we use peer pressure to encourage everyone to recycle.

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2. Teenagers often juggle school, a job, extracurricular activities, and a social life it looks easy to adults.

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## Practice

Choose one of the following **topics**. Use a separate sheet of paper and write about your chosen topic for **10 minutes**.

*You may write about the following:*

1. bad manners
2. someone you didn't expect to have learned something from
3. ways in which television and the movies encourage young children to become consumers
4. life in 1776.

When you have finished writing, **read each sentence slowly and carefully**. Answer the following questions about each sentence. **If you can answer "no" to any of the questions below, the sentence is either a run-on sentence or a sentence fragment.**

1. Does this sentence express a complete thought?
2. Does this sentence contain a verb?
3. Is it clear who or what is performing the action of the verb?
4. Does this sentence contain more than one complete thought?

Correct any **run-on sentences or sentence fragments** by writing them as complete sentences on the lines below.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_



**Remember:** Include **appropriate punctuation marks** in your sentences and at the ends of your sentences.



## Practice

Read each of the **group of words**.

- Write **C** if the sentence is correct.
- Write **R** if the sentence is a **run-on sentence**.

- \_\_\_\_\_ 1. Self-esteem is the pride we take in ourselves, and it is important to have high self-esteem.
- \_\_\_\_\_ 2. High self-esteem is healthy it means liking ourselves for who we are.
- \_\_\_\_\_ 3. We recognize that we are not perfect, we give ourselves room to fail.
- \_\_\_\_\_ 4. We appreciate the effort we put into living a worthy life, making the world around us better.
- \_\_\_\_\_ 5. We don't have to discover the cure for a deadly disease we don't have to be famous to live a worthy life.
- \_\_\_\_\_ 6. Treating others and ourselves with respect are characteristics of a worthy life.
- \_\_\_\_\_ 7. People with high self-esteem do not need to criticize others to build themselves up.
- \_\_\_\_\_ 8. Their confidence in their own abilities makes them less dependent on the praise of others.
- \_\_\_\_\_ 9. We see ourselves as having little value, we have low self-esteem.
- \_\_\_\_\_ 10. Having low self-esteem gives other people the power to hurt us.



## Practice

Read the following paragraph. It contains **five sentence errors**. Some of the errors are **fragments** and some are **run-on sentences**.

Work with a partner to **correct these errors** and **revise the paragraph**. Write the revised paragraph on the lines provided.

We often hear today about unfair treatment of workers. By factory owners and supervisors. However, these instances usually cannot compare to the cruelty shown to 19<sup>th</sup> century workers. Often, during this time, the owners of factories and mills hired young orphans, they would then force these children to work 15 hours a day. There are stories of employers chaining children to their machines. Because the employers did not want them moving about too much. Many factory owners preferred to hire women, but not because they believed in equal rights. Women were smaller than men they could move easily among the machinery. Any worker who complained about the hours or working conditions was fired. Whenever possible, the employer would make sure the trouble-making worker was thrown into jail.

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## Subject-Verb Agreement: Matching the Actor with the Action

To make sure that your writing is not misunderstood by your audience, follow the rule of **subject-verb agreement**. It may be obvious to you that nouns or subjects can be singular and plural. *Dog* is singular and *dogs* is plural. Verbs can also be singular or plural. *Was* is singular and *were* is plural. If you think about it, *The dog were here*, sounds funny. This is because *dog* is singular, but *were* is plural.

A good test to help you determine whether the subject and verb agree follows.

- Start with the subject. If it is singular, substitute “it” for the subject. If it is plural, substitute “they.”

*Example:* Apples taste best in fall and winter.

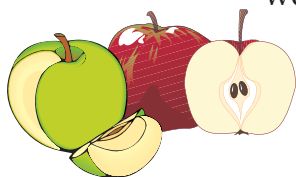
Apples is plural; substitute “they” for apples.

- Read the sentence aloud. Does it sound correct? If so, your subject and verb agree. If not, they do not agree and you should change the verb.

*Example:* They taste best in fall and winter.

This sounds correct, and it is.

If you changed the verb to singular, the sentence would read:



They ~~tastes~~ best in fall and winter.

This sounds incorrect, and it is.



## Practice

Use the **rule** on the previous page to determine which form of the verb should be used—**singular** or **plural**. Circle the correct verb.

1. Maps (has, have) been in existence for a very long time.
2. Evidence (show, shows) that prehistoric people drew maps on cave walls.
3. Such maps (was, were) used to locate good hunting grounds or other shelters.
4. Different maps (show, shows) different features of Earth.
5. A globe (is, are) a spherical model of Earth.
6. Globes (is, are) not as convenient to use as maps.
7. A map projection (is, are) a drawing of Earth's curved surface on a flat piece of paper.
8. This process (distorts, distort) the shape and size of land masses and oceans.



In some sentences you may find it difficult to tell if a subject is singular or plural. For example, read the following sentence:

An answer to your letters is finally here.

Is the subject the singular noun *answer* or the plural noun *letters*? The subject is *answer*. It is an *answer*—not the *letters* that is finally here. Do not let the *phrase* or *clause* (*to your letter*) between the subject (*answer*) and its verb (*is*) confuse you.

One way to locate the subject is to construct a simple subject/verb diagram. The diagram looks like the following:



Let's diagram the sentence: An answer to your letters *is* finally here. Start with the verb:



Ask yourself: What IS finally here? The *answer* is the subject, and it goes on the subject line.





## Practice

Complete a **diagram** for each of the following sentence. Begin by **finding the verb** that agrees with the subject.

1. The study of celestial bodies (was, were) practiced by scholars as early as 500 B.C.

_____	_____
(The subject goes here.)	(The verb goes here.)

2. Scholars from ancient Greece (was, were) studying astronomy at that time.

_____	_____
(The subject goes here.)	(The verb goes here.)

3. Many early civilizations of great fame (was, were) found to have recorded their observations on astronomy.

_____	_____
(The subject goes here.)	(The verb goes here.)

4. Galileo Galilei, the most famous of early astronomers, (is, are) considered the father of modern astronomy.

_____	_____
(The subject goes here.)	(The verb goes here.)

5. Galileo, whose views were unpopular, (was, were) sentenced to house arrest for the last 10 years of his life.

_____	_____
(The subject goes here.)	(The verb goes here.)





6. People before Galileo (was, were) interested in the movements of the sun, moon, and stars.

_____	_____
(The subject goes here.)	(The verb goes here.)

7. The phases of the moon (was, were) the first astronomical phenomenon to be understood.

_____	_____
(The subject goes here.)	(The verb goes here.)

8. The scholars of ancient Greece (was, were) quick to realize the truth behind eclipses.

_____	_____
(The subject goes here.)	(The verb goes here.)

9. Today, the use of space probes (allow, allows) us to gather information about the solar system.

_____	_____
(The subject goes here.)	(The verb goes here.)

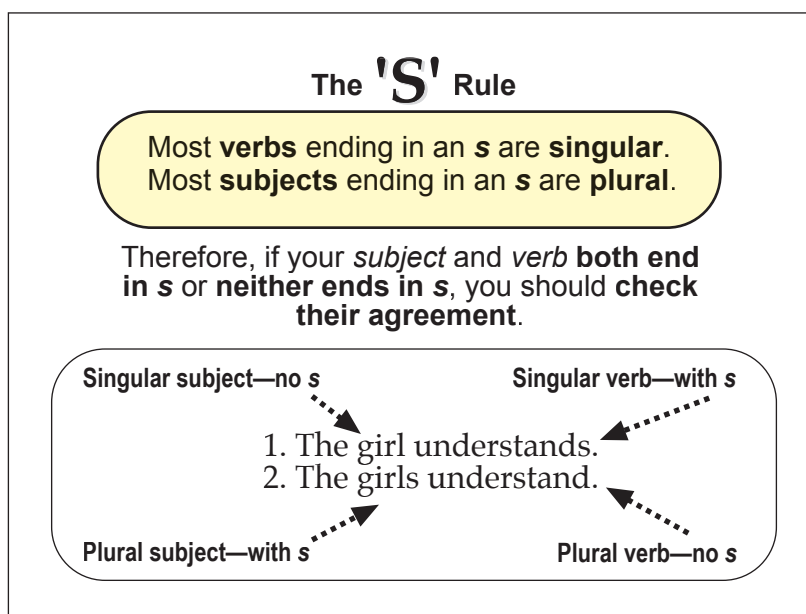
10. Information from probes (increase, increases) our knowledge of space.

_____	_____
(The subject goes here.)	(The verb goes here.)



## Rules about Selecting Verbs That Agree with Pronouns

It is fairly easy to determine that *pronouns* such as *I*, *he*, and *she* are singular, but what about the pronouns *anyone* or *few*? Study and remember the following rules about pronouns and “The ‘S’ Rule” below.



1. A phrase that follows a subject does not change the number of the subject.
2. The following are singular pronouns and require singular verbs:

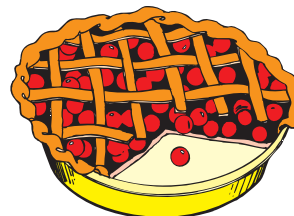
*each, either, neither, one, another*  
*someone, somebody, something*  
*no one, nobody, nothing*  
*anyone, anybody, anything*  
*everyone, everybody, everything*

3. The following are plural pronouns and require plural verbs: *several, many, both, and few*.



4. The following are singular or plural pronouns depending on the sentence: *some, all, most, any, and none*.

If the words refer to a singular noun, then they are also singular. For example—**Some pie** *was* still frozen.



**Some pie** *was* still frozen.

If the words refer to a plural noun, then they are also plural. For example—**Some birds** *were* captured.

## Rules about Selecting Verbs That Agree with Compound Subjects

A *compound subject* has two or more subjects joined by a conjunction and share the same verb. Below are some rules and examples in selecting verbs to agree with compound subjects.

1. Subjects joined by *and* usually take a plural verb.

*Example:* **She** and her **brother** *like* saltwater fishing.

2. Subjects joined by *and* that name only one person, place, thing, or idea take singular verbs, as do singular compound nouns that contain *and*.

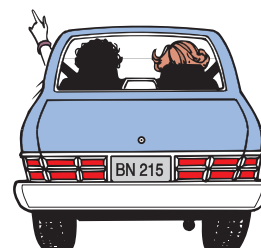
*Examples:* The school's **mascot and fastest track runner** *was* at the game last night. (one person)  
Staying at a **bed and breakfast** *is* the best way to travel. (one place to stay)

3. Singular subjects joined by *or* or *nor* take a singular verb.

*Example:* Neither our **cell phone** nor our **home phone** *was* working.

4. Plural subjects joined by *or* or *nor* take a plural verb.

*Example:* Neither the **brake lights** nor the **back-up lights** *are* working on my car.





5. If a singular subject and a plural subject are joined by *or* or *nor*, the verb agrees with the subject nearer the verb.

*Examples:* Either **Miguel** or his **uncles** *are* going to the mountains this fall.

Neither the **pies** nor the **pumpkin bread** *is* ready to be eaten.



1. Our neighbor's baby (waddle, waddles) over to our house when he smells cookies baking.

\_\_\_\_\_ | \_\_\_\_\_  
 (The subject goes here.) (The verb goes here.)

2. Most students (are, is) law-abiding and responsible citizens.

\_\_\_\_\_

(The subject goes here.)      (The verb goes here.)

3. Everybody (need, needs) someone with whom he or she can share complaints about the day.

\_\_\_\_\_

(The subject goes here.)      (The verb goes here.)

4. Pollution (are, is) one of the most important issues of the upcoming election.

(The subject goes here.)	(The verb goes here.)
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5. (Has, Have) the suspect and her family been harassed by the press?

\_\_\_\_\_

(The subject goes here.)      (The verb goes here.)



6. Most of the moviegoers (like, likes) the four or five coming attractions that are shown before the feature.

_____	_____
(The subject goes here.)	(The verb goes here.)

7. Either Shawn or Julius (need, needs) to take responsibility for the school beautification program.

_____	_____
(The subject goes here.)	(The verb goes here.)

8. Most of the cake (was, were) eaten before we even sat down to dinner.

_____	_____
(The subject goes here.)	(The verb goes here.)

9. John and Matilda (walk, walks) to school so they can be sure to get their daily exercise.

_____	_____
(The subject goes here.)	(The verb goes here.)

10. Why (doesn't, don't) we look at our failures with a bit of humor?

_____	_____
(The subject goes here.)	(The verb goes here.)



1. (Everyone, Boys) needs to step back and take a breath when a situation gets tense.

\_\_\_\_\_

(The subject goes here.)      (The verb goes here.)

2. He thinks his (car, cars) are more important than his children.

\_\_\_\_\_

(The subject goes here.)      (The verb goes here.)

- Both (task, tasks) are equally important, so please do them both before locking up.

\_\_\_\_\_

(The subject goes here.)      (The verb goes here.)

4. (None, One) of the girls are responsible for the accident; it was caused by mechanical failure.

(The subject goes here.)	(The verb goes here.)
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5. You should know that (a sun hat, sun hats) is a necessity in Florida.

(The subject goes here.)	(The verb goes here.)



6. (A few, One) of us wants to give up on the charity project; the rest of us want to increase our efforts to insure success.

_____	_____
(The subject goes here.)	(The verb goes here.)

7. (All, Each) of the pies has been baked from scratch.

_____	_____
(The subject goes here.)	(The verb goes here.)

8. The (family, families) travels to a different corner of the country every summer.

_____	_____
(The subject goes here.)	(The verb goes here.)

9. (Everybody, The students) want to make volunteer work a requirement for graduation.

_____	_____
(The subject goes here.)	(The verb goes here.)

10. (Most of the cake, Most of the cakes) were stolen by a family of bears.

_____	_____
(The subject goes here.)	(The verb goes here.)





## Practice

*With a partner, read the following paragraph aloud. Find the **10 subject-verb agreement errors**. Correct each one. Then write a revised paragraph below.*

People start taking drugs for many reasons. Some scientists argues that certain people have personality traits that lead to drug use. They may be curious and adventurous. Perhaps pressure from their peers make them begin. Some of these individuals experiences tragedies that seem overwhelming. A person's experience with drugs also affect his or her decision to continue using a drug. After smoking marijuana, one person in a group of three feel sick. The second individual from this group feel nothing at all. Still another of this trio of friends feel euphoria. Drinking alcohol can have a similar effect on different people. One young man, after a drinking party, wake up with a terrible hangover. However, his two friends from the same party feels fine. Everyone react to drugs in a different way.

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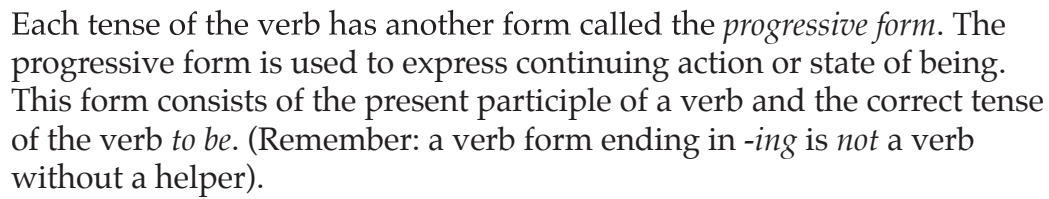


## Regular and Irregular Verbs: Hard Working Words

The *tense* of a verb tells the time of the action of the verb. Verbs in English have six tenses. These six tenses are formed from the four principal parts of verbs. The principal parts of the regular verb laugh are listed below.

### Principal Parts of the Regular Verb Laugh

Base Form	Present Participle	Past	Past Participle
laugh	(is) laughing	laughed	have laughed
The six tenses, formed from the above principal parts, are as follows:			
<b>Past</b>	existing or happening in the past Yesterday, I <b>laughed</b> at Jenny's funny story		
<b>Present</b>	existing or happening now You <b>laugh</b> now, but I will win the race.		
<b>Future</b>	existing or happening in the future I <b>will laugh</b> when I cross the finish line first.		
<b>Past Perfect</b>	existing or happening before a specific time in the past Before I tasted the lychee fruit, I <b>had laughed</b> at its funny looks.		
<b>Present Perfect</b>	existing or happening sometime before now; maybe continuing now. I <b>have laughed</b> when I should not have, and it has always gotten me into trouble.		
<b>Future Perfect</b>	existing or happening before a specific time in the future By the time we have finished painting the fence, we <b>will have laughed</b> a great deal.		



The present and past tenses have another form. This is called the *emphatic form*. The emphatic form is used to show *emphasis*. In present tense, the emphatic form is made up of the helping verb *do* or *does* and the base form of a verb.

The past tense emphatic form is made up of the verb *did* and the base form of a verb.

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## Practice

Use the **chart** below to identify the **tense of the verb** in the following **pairs of sentences**. Write the verb below each sentence and the term to identify the correct tense.

Notice how the meaning is different for each usage. **One or more terms will be used more than once.**

Example: Leila attended dance classes for six years.

attended—past

Leila has been attending dance classes for six years.

has been attending—present perfect progressive

### Tenses of a Verb Including Progressive and Emphatic Forms

terms	descriptions
<b>future</b>	existing or happening in the future ( <i>will</i> )
<b>future perfect</b>	existing or happening before a specific time in the future ( <i>will have</i> )
<b>past</b>	existing or happening in the past ( <i>ed</i> )
<b>past empathic</b>	uses the verb <i>did</i> and the basic form of a verb
<b>past progressive</b>	going on at a particular time in the past ( <i>was, were</i> )
<b>present empathic</b>	uses helping verb <i>do</i> or <i>does</i> and the base form of a verb
<b>present perfect</b>	existing or happening sometime before now ( <i>has, have</i> )
<b>present perfect progressive</b>	started in the past and is still happening ( <i>has, has been</i> )

1. I will bake Matthew's birthday cake tomorrow morning.

\_\_\_\_\_

By tomorrow morning, I will have baked Matthew's birthday cake.

\_\_\_\_\_



2. Who visited with Lynn and Julia?

---

Who has been visiting with Lynn and Julia?

---

3. Chrissie worked at an amusement park for six months.

---

Chrissie has worked at an amusement park for six months.

---

4. I do visit my grandmother as often as I can.

---

I did visit my grandmother yesterday afternoon.

---

5. Kiernan and Kintez were playing chess after lunch each day.

---

Kiernan and Kintez have been playing chess after lunch each day.

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## Practice

Change the **tense of the verb** in each of the following sentences. The directions are given after each sentence. Refer to pages 406-408 as needed.

Example: I have finished my chores. (Change to *past emphatic* tense.)

I did finish my chores.

1. Grace visited with us last week. (Change to *past perfect* tense.)

\_\_\_\_\_

2. I attend swimming class at 4:00 p.m. (Change to *future* tense.)

\_\_\_\_\_

3. You have cleaned your room really well. (Change to *present perfect progressive* tense.)

\_\_\_\_\_

4. I will build a sand castle with you. (Change to *past emphatic* tense.)

\_\_\_\_\_

5. Mary Anne and Ashley danced a duet. (Change to *past perfect* tense.)

\_\_\_\_\_

6. Ramon played a drum solo. (Change to *present perfect* tense.)

\_\_\_\_\_

7. My father drives well. (Change to *present emphatic* tense.)

\_\_\_\_\_



8. Mom plans our vacation. (Change to *future* tense.)

---

9. Before then, Dolores had performed. (Change to *future perfect* tense.)

---

10. We will hike for an hour before lunch. (Change to *future perfect progressive* tense.)

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## Some Verbs Are Irregular Verbs

All of the verbs you have used so far are *regular* verbs. The past tense of a regular verb is made by adding *-ed* to the basic form. This *-ed* form is then used to express the past perfect, present perfect, and future perfect tenses of these regular verbs.

However, some verbs are *irregular* verbs and do *not* follow this rule. The best way to learn how to spell irregular verbs is to eventually memorize them. This will take some time. Until these irregular verbs are familiar to you, use the chart on the following page as you work.





### Principal Parts of Irregular Verbs

Present	Past	Past Participle	Present	Past	Past Participle
be, am, are	was, were	been	lie	lay	lain
become	became	become	lose	lost	lost
begin	began	begun	make	made	made
blow	blew	blown	mean	meant	meant
break	broke	broken	meet	met	met
bring	brought	brought	pay	paid	paid
buy	bought	bought	put	put	put
catch	caught	caught	read	read	read
come	came	come	ride	rode	ridden
cost	cost	cost	ring	rang	rung
cut	cut	cut	run	ran	run
do	did	done	say	said	said
drink	drank	drunk	see	saw	seen
drive	drove	driven	sell	sold	sold
eat	ate	eaten	send	sent	sent
fall	fell	fallen	shake	shook	shaken
feel	felt	felt	shoot	shot	shot
fight	fought	fought	shut	shut	shut
find	found	found	sing	sang	sung
fly	flew	flown	sit	sat	sat
forget	forgot	forgotten	sleep	slept	slept
get	got	gotten	speak	spoke	spoken
give	gave	given	spend	spent	spent
go	went	gone	stand	stood	stood
grow	grew	grown	steal	stole	stolen
have	had	had	sweep	swept	swept
hear	heard	heard	take	took	taken
hit	hit	hit	teach	taught	taught
hold	held	held	tell	told	told
hurt	hurt	hurt	think	thought	thought
keep	kept	kept	throw	threw	thrown
know	knew	known	understand	understood	understood
lay	laid	laid	wear	wore	worn
leave	left	left	win	won	won
lend	lent	lent	write	wrote	written



## Practice

Write the correct form of each **irregular verb** on the lines provided. The first one has been done for you.

- |                 |                            |                       |
|-----------------|----------------------------|-----------------------|
| 1. Now I bring  | Yesterday I <b>brought</b> | I have <b>brought</b> |
| 2. Now I come   | Yesterday I _____          | I have _____          |
| 3. Now I drive  | Yesterday I _____          | I have _____          |
| 4. Now I hit    | Yesterday I _____          | I have _____          |
| 5. Now I sleep  | Yesterday I _____          | I have _____          |
| 6. Now I mean   | Yesterday I _____          | I have _____          |
| 7. Now I make   | Yesterday I _____          | I have _____          |
| 8. Now I pay    | Yesterday I _____          | I have _____          |
| 9. Now I ring   | Yesterday I _____          | I have _____          |
| 10. Now I fly   | Yesterday I _____          | I have _____          |
| 11. Now I give  | Yesterday I _____          | I have _____          |
| 12. Now I keep  | Yesterday I _____          | I have _____          |
| 13. Now I lend  | Yesterday I _____          | I have _____          |
| 14. Now I shake | Yesterday I _____          | I have _____          |
| 15. Now I wear  | Yesterday I _____          | I have _____          |
| 16. Now I speak | Yesterday I _____          | I have _____          |



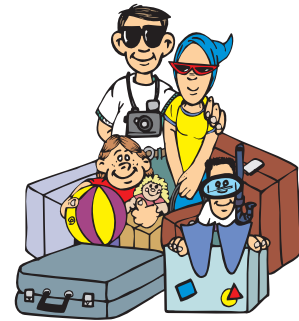
## Choosing the Correct Verb Tense

It is very important that your writing is free from needless changes in verb tense.

When writing about events that occur at the same time, use verbs in the same tense.

Mom **planned** our vacation and Dad **paid** for it.  
(All of the verbs are in the past tense.)

Mom **plans** our vacation and Dad **pays** for it.  
(All of the verbs are in present tense.)



*family vacation*

When writing about events that occur at different times, use verbs in different tenses to show the sequence of action or events.

Mom **planned** our vacation, and Dad **is paying** for it.  
(The past tense **planned** is correct because Mom's actions occurred at a specific time in the past. The present progressive **is paying** is correct because Dad's actions are happening now.)

My Dad **works** in the city, but **will be working** from home next year.  
(The present tense **works** is correct because Dad's actions of working in the city are happening now. The future progressive tense **will be working** is correct because his actions of working from home will be happening in the future.)



## Practice

Circle the **13 errors in verb tenses** in the sentences below. The first sentence is correct. Then write the correct **verb tense** above the circled error.

I first became aware that the people in my neighborhood were strange when I started to take daily walks. I notice that some of them never come *out* of their houses. I never see them took their newspapers in; somehow the newspapers seem to slithered, like a snake, inside. Some days their cars are gone for a few hours, yet I have never see them going from their houses to their cars. Some of my neighbors, on the other hand, never seem to go *into* their houses. No matter what time of day I patrolled the neighborhood, there they are on the porch or front lawn or driveway. Back then, I often wonder if I was the only normal one in the neighborhood. Finally, I could not took it anymore, and I move.

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## Nouns: Their Plural and Singular Forms

Nouns are words that name people, places, things, or ideas. Writers must use nouns to describe the details of lives as well as the hopes, fears, and ideals of generations. **Common nouns** name any one of a group of persons, places, or things. **Proper nouns** name a particular person, place, or thing.

Read this sentence that includes *common nouns*.

While driving to the **city**, the **woman** was listening to an audio **book**.



Read the same sentence in which the common nouns have been replaced with *proper nouns*.

While driving to **Toronto**, **Gloria Schitzel** was listening to **101 Ways to Give Your Plants a Happy Life**.

*Compound nouns* are made up of two or more words joined together. The words may be hyphenated, joined together, or written separately.

*Runner-up, mother-in-law, high jump, cable television, and broomstick* are all compound nouns.

*Collective nouns* are singular nouns that name a group, things, or people. *Cluster, family, harem, gang, and class* are all collective nouns.

All of these nouns—common, proper, compound, and collective—can be singular or plural. Plurals are formed in various ways. Typically, we add *s* or *es* to the ends of nouns to make them plural. However, some plurals are formed by changing the spelling of the noun, while still others may remain exactly the same as the singular form. Study the chart on the following page on the rules for forming plurals.



Rules of Pluralization	To make a noun plural...		
	add <b>s</b> to most nouns.	<i>car</i>	<b><i>cars</i></b>
	add <b>es</b> to nouns ending in <b>s</b> , <b>sh</b> , <b>ch</b> , <b>x</b> , and <b>z</b> .	<i>branch</i>	<b><i>branches</i></b>
	change the <b>y</b> to <b>i</b> and add <b>es</b> to nouns ending in a consonant followed by a <b>y</b> .	<i>pony</i>	<b><i>ponies</i></b>
	add <b>s</b> to nouns ending in a vowel followed by a <b>y</b> .	<i>boy</i>	<b><i>boys</i></b>
	change the <b>f</b> to <b>v</b> and add <b>es</b> to some nouns ending in <b>f</b> or <b>fe</b> .	<i>knife</i>	<b><i>knives</i></b>
	add <b>s</b> to most nouns ending in <b>f</b> .	<i>chief</i>	<b><i>chiefs</i></b>
	add <b>s</b> to nouns ending in a vowel followed by <b>o</b> .	<i>rodeo</i>	<b><i>rodeos</i></b>
	add <b>es</b> to some nouns ending in a consonant followed by <b>o</b> .	<i>tomato</i>	<b><i>tomatoes</i></b>
	change the basic spelling of certain words.	<i>ox</i>	<b><i>oxen</i></b>
	spell certain words the same way in singular and plural form.	<i>deer</i>	<b><i>deer</i></b>
	add <b>s</b> (or <b>'s</b> if plural would be misunderstood without an apostrophe) to numbers, letters, and signs.	<i>8 or 1980</i> <i>p or A</i> <i>#</i>	<b><i>8's or 1980s</i></b> <b><i>p's or A's</i></b> <b><i>#'s</i></b>
	add <b>s</b> or <b>es</b> following appropriate rules, if the number is spelled out.	<i>three</i>	<b><i>threes</i></b>
	add <b>s</b> or <b>es</b> to compound nouns to make compound nouns plural.	<i>leftover</i> <i>eyelash</i>	<b><i>leftovers</i></b> <b><i>eyelashes</i></b>
	add <b>s</b> to the noun and leave the modifier in hyphenated compound nouns unchanged.	<i>son-in-law</i>	<b><i>sons-in-law</i></b>
	add <b>s</b> to nouns ending in <b>i</b>	<i>alibi</i>	<b><i>alibis</i></b>



## Practice

Write the **plural** form of the following nouns.

- |                        |                    |
|------------------------|--------------------|
| 1. flag _____          | 18. tooth _____    |
| 2. school _____        | 19. gulf _____     |
| 3. toy _____           | 20. copy _____     |
| 4. deer _____          | 21. display _____  |
| 5. sister-in-law _____ | 22. boy _____      |
| 6. fifty _____         | 23. Japanese _____ |
| 7. church _____        | 24. monkey _____   |
| 8. bush _____          | 25. roof _____     |
| 9. box _____           | 26. turkey _____   |
| 10. buzz _____         | 27. life _____     |
| 11. dress _____        | 28. wolf _____     |
| 12. brush _____        | 29. wife _____     |
| 13. tornado _____      | 30. knife _____    |
| 14. child _____        | 31. shelf _____    |
| 15. candy _____        | 32. reef _____     |
| 16. enemy _____        | 33. chief _____    |
| 17. foot _____         | 34. self _____     |



## Practice

*Anthropologists discovered a civilization that existed 3,500 years ago. The civilization was called Whatzit. Its pluralization rules were identical to our own. Apply the rules from the **Rules of Pluralization** chart on page 418 to the following Whatzit singular nouns. Write the **plural** forms on the lines below.*

	Singular		Plural
1.	one <b>shlard</b>	many	_____
2.	one <b>thlox</b>	many	_____
3.	one <b>chray</b>	many	_____
4.	one <b>zizlife</b>	many	_____
5.	one <b>shmoro</b>	many	_____
6.	one <b>zestno</b>	many	_____
7.	one <b>valox</b>	many	_____
8.	one <b>derlurch</b>	many	_____
9.	one <b>zist-in-law</b>	many	_____
10.	one <b>broгна</b>	many	_____





## Noun-Pronoun Agreement: Matching Case, Gender, and Number

**Noun-pronoun agreement** is making pronouns match the nouns they refer to and pronouns must match their nouns in case, gender, and number. A pronoun is a word that stands in for a noun. Consider the following examples.

The *student* wished *she* had studied harder for the exam.  
(*She* is used in place of *student*.)

The *students* wished *they* had studied harder for the exam.  
(*They* is used in place of *students*.)



The word that a pronoun stands in for is called the **antecedent** of the pronoun. In the first example, *student* is the *antecedent* of *she*. In the second example, *students* is the antecedent of *they*.

### Personal Pronouns

There are 23 personal pronouns that we use all of the time.

#### Personal Pronouns

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

Personal pronouns have number, case, and gender. Each personal pronoun used must agree with its case, number, and gender.



*Case* refers to the way a pronoun is used in a sentence.

- A pronoun can be used as a subject:

*He* is able to do nine things at once but not 10 things.

- A pronoun can be used as an object:

Don't ask *him* to do 10 things at once.

- A pronoun can be used as a possessive:

*His* ability to do nine things at once is remarkable!

#### Cases of Personal Pronouns

	Subject Case	Object Case	Possessive Case
<b>First Person</b>	I, we	me, us	my, mine, our, ours
<b>Second Person</b>	you	you	your, yours
<b>Third Person</b>	he, she, it they	him, her, it them	his, her, hers, its their, theirs



## Practice

Use the chart of **Cases of Personal Pronouns** on the previous page to complete the following sentences. Circle the **pronoun** that is used in the correct **case**.

1. As social creatures, (we, us, our) enjoy and need relationships.
2. (We, Us, Our) relationships also enrich our lives.
3. These relationships also help (we, us, our) discover how others see the world.
4. Many of (we, us, our) find forming relationships difficult.
5. (We, Us, Our) fear being rejected by others.
6. If young people develop a healthy self-image, (they, them, their) are less likely to be rejected.
7. A young girl seems especially vulnerable to what others think of (she, her, hers).
8. Young boys are also affected by what (they, them, their) friends think of (they, them, their).
9. All young people should strive to show (they, them, their) true selves to others.
10. If an individual presents a fake self, (she, her, hers) may feel the need to play that role in the future.



## Gender of Nouns and Proper Nouns

*Gender* refers to the sexual category of a noun or proper noun.

- Pronouns that refer to masculine antecedents must also be masculine:

*Joe* can do nine things at a time. *He* cannot, however, do 10 things at once.

The *boy* will always know you care for *him*.

*Joe* knows *he* can do the job well.

- Pronouns that refer to feminine antecedents must also be feminine:

*Gina* is one of the finest thinkers in the state. *She* understands how ideas work.

The *girl* will always carry your smile with *her*.

*Gina* knows *she* is a good thinker.

- Pronouns that refer to antecedents of neither sex must also be neuter:

The *snail* is slow. *It* can move all day and not get too far.

The *scallop* knows *its* place when the starfish is nearby.

### Gender of Personal Pronouns

<b>Masculine</b>	he	him	his
<b>Feminine</b>	she	her	hers
<b>Neuter</b>	it	it	its



## Practice

Use the chart of **Gender of Personal Pronouns** on the previous page to complete the following sentences. Write in the **pronoun** that shows correct gender and case.

1. Norma always sits quietly in \_\_\_\_\_ desk after the bell rings.
2. Mr. Thompson always begins \_\_\_\_\_ class promptly.
3. My brother asked if I would like to go skiing with \_\_\_\_\_ and his friends.
4. I love summer, but \_\_\_\_\_ passes too quickly.
5. Celeste missed \_\_\_\_\_ ride yesterday.
6. When asked whose painting hung in the gallery, my sister answered that it was \_\_\_\_\_ .
7. Mrs. Morales discovered \_\_\_\_\_ daughter's report card.
8. Kenneth has been a good student all of \_\_\_\_\_ life.
9. When asked about his homework, Murray said he had left \_\_\_\_\_ at his grandmother's house.
10. I like Ms. Ortiz. \_\_\_\_\_ is my favorite teacher.



## Singular Nouns and Pronouns

*Number* refers to whether the noun is singular (for example, *the boy* or *the table*) or plural (for example, *the boys* or *the tables*).

- Pronouns that refer to singular antecedents must also be singular:

Take the *exam* and do *it* at home.

- Pronouns that refer to plural antecedents must also be plural:

Take the *exams* and do *them* at home.

- When two singular antecedents are joined by *or* or *nor*, the pronoun should be singular:

Either Alice *or* Mary will read a poem *she* has written.

Neither John *nor* Fernando can find a sweater *he* likes.

- When two or more antecedents are joined by *and*, the pronoun should be plural:

Alice *and* Fernando know *they* have a lot of studying to do before the exam.

Gina *and* Mary can't come to the party. *They* have an exam the next morning.



## Practice

Replace each **noun**, **proper noun**, or **question mark (?)** that is in parentheses with the correct **personal pronoun**. Write your answers on the lines provided.

1. Samantha has surpassed all other students in free-throw shooting.  
(Samantha) \_\_\_\_\_ has won the school contest four years in a row.
2. The other students are astounded at Samantha's skill at shooting free throws. (The other students) \_\_\_\_\_ can hardly believe she can shoot with a blindfold over (?) \_\_\_\_\_ eyes.
3. Ivan has been practicing with a blindfold for three years. (Ivan) \_\_\_\_\_ has yet to hit the backboard.
4. The contest used to draw every student in the school. (The contest) \_\_\_\_\_ only draws Samantha and Ivan now.
5. This year, Samantha and Ivan decided to change the rules of the free-throw shooting contest. (Samantha and Ivan) \_\_\_\_\_ found a novel way to even the competition.
6. They decided to include a blindfold in the contest. However, only Samantha wore (a blindfold) \_\_\_\_\_ .
7. Their friends were astounded as (?) \_\_\_\_\_ watched Samantha hit 30 in a row and remain undefeated.



## Indefinite Pronouns

An *indefinite pronoun* stands in for a person, place, thing, or idea that may or may not be specifically named.

*Examples:* Has **anyone** finished the assignment?  
**Some** of the children are napping.  
**Everything** we did on vacation was fun.  
**All** of the money **we** raised went to the library fund.

The following indefinite pronouns are singular: anybody, anyone, anything, each, either, everybody, everyone, everything, neither, nobody, no one, nothing, one, somebody, someone, and something.

**Hint:** Singular means one. All of the above pronouns either include “one” or imply one. One is part of anyone, everyone, no one, one, and someone. The others, indirectly refer to one—any-one-body, any-one-thing, each one, either one, every-one-body, every-one-thing, neither one, no-one-body, no-one-thing, some-one-body, and some-one-thing. If in doubt, try the “one” test.

*Examples:* **Neither** of the children **has been** to the new swimming pool.  
**Somebody** **is bringing** a blanket for the picnic.  
**Everyone** **is preparing** a special dish to bring.  
**One** of the boys **is driving** a truck to carry a barbecue grill.

The following indefinite pronouns are plural: both, few, many, and several.

*Examples:* **Both** of the dogs **have had** a bath.  
A **few** of the campers **were** ready to go home.  
**Many** of the others **were hoping** to stay longer.  
**Several** of the boys **are hoping** to return soon.



**Both** of the dogs **have had** a bath.





The following indefinite pronouns may be *either* singular or plural, depending on how they are used: *all*, *any*, *more*, *most*, *none*, and *some*. The use is determined by a clarifying *prepositional phrase*.

- If the object of the preposition is *singular*, the indefinite pronoun will take a *singular* verb.
- If the object of the preposition is *plural*, the indefinite pronoun will take a *plural* verb.

*Examples:* **Most** of the **cake** *was* eaten.  
(**Most** refers to the *singular* noun **cake**.)

**Most** of the **cookies** *were* eaten.  
(**Most** refers to the *plural* noun **cookies**.)

**None** of the **program** *was* boring.  
(**None** refers to the *singular* noun **program**.)

**None** of the **singers** *were* unprepared.  
(**None** refers to the *plural* noun **singers**.)

**All** of the **poem** *was* read aloud.  
(**All** refers to the *singular* noun **poem**.)

**All** of the **poems** *were* read aloud.  
(**All** refers to the *plural* noun **poems**.)



*Most of the cake was eaten.*



## Practice

*Circle the **verb** that **agrees with the indefinite pronoun** in each sentence.*

1. One of Mom's new plates (is, are) broken.
2. Either horse (is, are) ready to saddle and ride.
3. A few of the children (is, are) familiar with horses.
4. Each of the teams (has, have) made it to the playoffs.
5. Some of the players (has, have) won championship games before.
6. Most of the novel (is, are) set in France.
7. Neither of those bicycles (has, have) a flat tire.
8. None of the bananas (is, are) bruised.



## Practice

Write in the **pronoun** that **agrees with the antecedent** in each sentence on the line provided.

*Example:* Everyone at the Girls' Swim Team car wash brought her own cleaning products and materials.

1. Some of the students voiced \_\_\_\_\_ views on the new attendance policy.
2. Neither of the girls volunteered to read \_\_\_\_\_ essay first.
3. Did any of the candidates mention \_\_\_\_\_ stance on the environment?
4. One of the meetings had \_\_\_\_\_ meeting time changed from 5 p.m. to 6 p.m.
5. Each of the participants brought \_\_\_\_\_ own materials.
6. Someone forgot \_\_\_\_\_ keys in the bathroom.
7. Everyone who agrees to the petition should sign \_\_\_\_\_ name.
8. Many of the strawberries were larger than we expected \_\_\_\_\_ to be.
9. A few of the crayons still had sharp points on \_\_\_\_\_ .
10. Most of these books belong to Melissa. Would you make sure she gets \_\_\_\_\_ ?



## Possessives: Showing Ownership

The *possessive case* of a noun or a pronoun is used to show that one person or thing owns something.

*Examples:* The **boy's bicycle** is painted silver.  
(The bicycle belongs to the boy.)

The **girl's skates** are too small.  
(The skates belong to the girl.)



*The boy's bicycle  
is painted silver.*

In most cases, it is easy to tell whether a word should be made possessive, as in the examples above. However, some cases are more difficult. For example, would you add an apostrophe to the word *days* in the phrase *a days work*? If you are uncertain, simply rewrite the phrase using the word *of*: *the work of a day*. If the *of* fits, then use an apostrophe: *a day's work*.

To form the possessive of most singular nouns, add an apostrophe and an *s*.

*Examples:*      Lisa's bookbag                      one girl's hairbrush  
                         a month's allowance              that person's wallet

When forming the possessive of a singular noun that ends in an *s* or a *z* sound, consider the following:

- Does the noun have more than one syllable?

**and**

- Does the addition of an *s* make the noun awkward to pronounce?

If **both** conditions exist, add only an apostrophe to the word.

*Examples:*      Odysseus' wife Penelope              the apparatus' height  
                         the Cyclops' eye



If a singular noun ending in an *s* or *z* sound does not satisfy both of these conditions, add an apostrophe and an *s*.

*Examples:*      the class's project                      the dress's buttons  
                    Mr. Ramos's car

To form the possessive case of a plural noun ending in *s*, add only the apostrophe.

*Examples:*      the horses' manes                      the ladies' race car  
                    the students' discoveries

Some plural nouns do not end in *s*. To form the possessive of these nouns, simply add an apostrophe and an *s*.

*Examples:*      the children's clubhouse                      the men's antiques  
                    mice's footprints



## Practice

Look at the four columns below and how each is labeled—**singular, singular possessive, plural, plural possessive**. Write the correct form of each word in each column. Consult a **dictionary** if you are unsure of how each word's plural is formed.

Singular	Singular Possessive	Plural	Plural Possessive
<i>Example:</i> window	window's	windows	windows'
1. goose			
2. balloon			
3. scarf			
4. boss			
5. pulse			
6. grass			
7. potato			
8. porpoise			



## Possessive Case of a Pronoun

Pronouns present a special case. The possessive case of a pronoun is *not* formed by adding an apostrophe or an *s*.

Pronoun	----->	Possessive
I	----->	my, mine
you	----->	your, yours
he	----->	his
she	----->	her, hers
it	----->	its ( <i>not</i> it's, which means it is)
we	----->	our, ours
they	----->	their, theirs
who	----->	whose



## Practice

Change each **phrase** that is in parentheses into a **possessive**. Write the possessive above the phrase in parentheses.

1. The (soda that belongs to the boy) was drunk by his thirsty cat.
2. The (paint from the picture) was beginning to flake and discolor.
3. Many scientists thought that the (hot air balloon that belonged to the pilot) would never get off the ground.
4. The (toys that belonged to the children) had all been hand-crafted out of wood.
5. The (adventures that belonged to the women) had taken them from the top of Mt. Everest to the Grand Canyon.
6. The (horror that belonged to the townspeople) lasted until the monster decided to find another town to terrorize.
7. The (explanation that belongs to the girl) did not clear up the mystery of where the monster had come from originally.
8. (The jet that belongs to me) had never been off the ground.
9. The (paws that belonged to the dog) were bright red after he ran across the newly painted sign.
10. (The pets that belong to them) are treated to steak and fresh milk each day.
11. (The cars that belong to him) are all painted pink and have fur-covered seats.
12. (The cars that belong to us) never work on days when we are late.





## Capitalization: Uppercase Rules

**Capitalization** means using “uppercase or capital letters.” Capital letters are used for two main reasons. First, they are used to signal the beginning of a sentence. Second, they are used to signal words we consider particularly important. Study the chart below for the rules of *capitalization*.

RULES OF CAPITALIZATION	Always capitalize...	
	the first word of every sentence.	The coffee grounds were in my cup.
	a person's name and any initials.	John F. Kennedy
	titles of people.	Dr. Jones, Mrs. Fisher
	I and O when they are used as words.	It's the duck that I saw. “Exult O shores! and ring O bells!”
	days of the week and months of the year.	Tuesday, March
	religions, creeds, denominations, names applied to the Bible and its parts, other sacred books, and nouns and pronouns referring to a deity.	Christianity, Old Testament, God, the Almighty
	countries, ethnic groups, nationalities, races, and languages.	Spain, Asian, Russian, Caucasian, English
	names of specific cities, states, avenues, streets, routes, and other geographical sections of the country or world, and place names.	Atlanta, Fifth Avenue, Wall Street, Route 66, Middle East, Museum of Art and Science
	names of special organizations—government, businesses, schools, professional, and social.	the Jaycees, Department of Education, Sears, Sandalwood High School
	names of special buildings and other man-made structures, ships, and planes.	the Gulf Life Building, Southpoint Mall, the <i>Titanic</i>
	brand or trade names.	Goodyear tires, Kleenex, General Electric
	holidays, special or famous events, historical periods or eras, and famous documents.	Labor Day, the Boston Tea Party, the Gold Rush, the Declaration of Independence
	the first word and all-important words in the title of a book, magazine, movie, television show, and song.	<i>The Hobbit</i> , <i>Sports Illustrated</i> , <i>General Hospital</i> , “America, the Beautiful”
	words that come from names that are capitalized.	San Francisco, San Franciscan
	the first word of quoted sentences.	Tom said, “We won the game!”



**MORE RULES OF CAPITALIZATION**

**Do *not* capitalize...**

the name of a school subject, <i>unless</i> it is the name of a specific course or language.	My favorite science course is Biology 101. Sue made low grades in algebra, history, and French.
the names of seasons or directions.	The flowers are lovely in the spring. Turn west after you pass the bank.
the name of trees, fruits, vegetables, birds, or flowers.	roses, robins, oak, mahogany, corn
the names of games or sports, <i>unless</i> the name is a trademark.	Tables were arranged for checkers, Scrabble, Monopoly, bridge, and dominoes. Our football team went to see the Dolphins in the playoff.
the name of a disease, <i>unless</i> it is named for a person, and then <i>do not</i> capitalize the word <i>disease</i> .	measles, pneumonia, Hodgkin's disease
the names of musical instruments <i>unless</i> the brand is named for a person, and then <i>do not</i> capitalize the musical instrument's name.	violin, drums, Baldwin piano
words used as names.	Mother, Father, Aunt, and Uncle*

- \* Words such as those above and others (dad, cousin, granny, etc.) are not usually capitalized after a possessive pronoun (my, our, her).

My dad grew up in Florida.

Our cousins are visiting us this summer.



## Practice

*Rewrite all the words that should be **capitalized**, using appropriate capital letters.*

1. miami \_\_\_\_\_
2. brother \_\_\_\_\_
3. susan \_\_\_\_\_
4. america \_\_\_\_\_
5. miami dolphins \_\_\_\_\_
6. gold \_\_\_\_\_
7. john \_\_\_\_\_
8. mcdonald's \_\_\_\_\_
9. president clinton \_\_\_\_\_
10. sadd \_\_\_\_\_
11. social studies \_\_\_\_\_
12. united states \_\_\_\_\_
13. holiday \_\_\_\_\_
14. valentine's day \_\_\_\_\_
15. april \_\_\_\_\_
16. tallahassee, florida \_\_\_\_\_
17. english \_\_\_\_\_
18. teacher \_\_\_\_\_
19. dr. jones \_\_\_\_\_
20. main street \_\_\_\_\_



## Practice

*Read the paragraph below. Circle each letter that should be **capitalized**.*

**Hint:** *There are 12 letters to be capitalized.*

john steinbeck, who was born in salinas, california, in 1902, spent most of his time in this area. he worked at many jobs during his lifetime. he was a ranch hand, a bricklayer, a fruit picker, and a marine biologist, but most of all, he was a writer. all of his jobs helped him develop the characters and themes of his novels and short stories. many of his books and stories were set in the salinas valley—california's lush farmlands—or along the coast of monterey, which he knew and loved so well.



## Punctuation: Road Signs to Guide Readers

A good way to think of *punctuation* marks is to imagine them as road signs along a sentence. As the reader travels down the sentence, he or she needs signs to make sense of your writing. Where should the reader stop, pause, or read your sentence as a question rather than as a command?

We use punctuation to help make our writing clearer and easier to understand. Read the examples below.

If John bakes Fred will clean up the kitchen.

Now look at this sentence.

If John bakes, Fred will clean up the kitchen.

Can you see the difference that one comma makes? Did *John bake Fred*? Or did *John bake and Fred clean up*? Without the comma in the second example, the reader might think that Fred was going to be tonight's dessert.

Commas and other punctuation marks help the reader understand what is written.

Study the **Rules of Punctuation** chart below and on the following page.

Rules of Punctuation		
Punctuation Mark	Rules	Examples
<b>Apostrophe</b>  ’	1. Apostrophes are used to show possession or ownership.	Joel's sneakers women's clothes
	2. Apostrophes are used to form contractions (they go where the missing letter or letters would have been).	it's can't you've
	3. Apostrophes are used to form plurals of numbers, letters, and symbols if plural would be misunderstood without an apostrophe.	8's and 1980s p's and A's #s
<b>Quotation Marks</b>  “ ”	1. Quotation marks are used to show the beginning and end of a direct quotation or a person's exact words.	"You can learn punctuation," said the teacher.
	2. Quotation marks are used to enclose the titles of magazine articles, chapters, short stories, essays, poems, short pieces of music, and single episodes of a TV series.	"The Masque of the Red Death" "The Enemy" "Stairway to Heaven"



## Rules of Punctuation

Punctuation Mark	Rules	Examples
<b>Comma</b>  ,	<ol style="list-style-type: none"> <li>1. Commas are used to separate items in a series.</li> <li>2. Commas are used to separate two or more adjectives before a noun.</li> <li>3. Commas are used before the conjunctions <i>for</i>, <i>and</i>, <i>nor</i>, <i>but</i>, <i>or</i>, <i>yet</i>, or <i>so</i> when they join independent clauses. (A mnemonic device to remember the words is <b>fanboys</b>, standing for the first letter of each of the conjunctions listed above.)</li> <li>4. Commas are used to set off the name of a person spoken to directly or an introductory word.</li> <li>5. Commas are used to set aside a descriptive phrase which is not essential to the sentence.</li> <li>6. Commas are used to separate items in dates and addresses.</li> <li>7. Commas are used after the greeting and close of a friendly letter.</li> </ol>	<p>Lindsay forgot her pencil, paper, and textbook.</p> <p>A polite, kind, and cheerful student is a pleasure to teach.</p> <p>School was awesome, <i>for</i> I had biology.</p> <p>James, can you lend me a quarter?</p> <p>Yes, I can help. Spike, my naughty puppy, ate my sandals.</p> <p>I was born in Tallahassee, Florida, on April 30, 1990.</p> <p>Dear Mom, Love, Max</p>
<b>Semicolon</b>  ;	<ol style="list-style-type: none"> <li>1. Semicolons are used between independent clauses <b>not</b> joined by <i>for</i>, <i>and</i>, <i>nor</i>, <i>but</i>, <i>or</i>, <i>yet</i>, or <i>so</i>. (<b>fanboys</b>)</li> </ol>	<p>Stretch your mind every day; you'll never regret it.</p>
<b>Colon</b>  :	<ol style="list-style-type: none"> <li>1. Colons are used before a list of items (unless there is a verb right before the list).</li> <li>2. Colons are used to introduce a restatement or explanation linking two sentences</li> </ol>	<p>I enjoy many arts: music, painting, photography, and sculpture.</p> <p>My favorite actors are Johnny Depp, Will Smith, and Vince Vaughn. (no colon needed)</p> <p>We are left with a question: Who will pay?</p>
<b>Underlining</b>  <u>                    </u>	<ol style="list-style-type: none"> <li>1. Underlining is used for the titles of books, magazines, works of art, ships, plays, movies, and TV series only when handwritten.</li> </ol>	<p><u>To Kill a Mockingbird</u></p> <p><u>Newsweek</u></p> <p><u>Mona Lisa</u></p> <p><u>Titanic</u></p>
<b>Italics</b>	<ol style="list-style-type: none"> <li>2. <i>Italics</i> are most often used in printed material or when using a computer for composition.</li> </ol>	<p><i>Romeo and Juliet</i></p> <p><i>Star Wars</i></p> <p><i>The Oprah Winfrey Show</i></p>



## Practice

*Punctuate the sentences below by inserting **quotation marks** and **underlining** where they belong.*

1. The novel *The Grapes of Wrath* made me feel intense sympathy for those who suffered through the Dust Bowl.
2. Every chapter in *The History of American Literature* explains an important period of our nation's literature.
3. Can you hold on? yelled George, I'll be there in a minute.
4. The class will read the poem *The Gift Outright* by Robert Frost.
5. The television show *Teens to the Rescue* shows how teens have sacrificed their time to improve the lives of others.
6. He was sitting with chin in hand and looked very much like the sculpture *The Thinker*.
7. Time magazine recently had an article entitled, *How Teenagers Are Fighting to Protect the Environment*.
8. Grandma, Jackson replied, You are the wisest person I've ever known.
9. The book *How to Get Rich Without Trying* certainly made its author very rich.
10. The movie version of the book *To Kill a Mockingbird* was not as good as the book, but it was a very good movie all the same.



## Practice

Place **commas** in the correct places in each sentence below.

1. Tyrone's favorite foods are pizza hot dogs and french fries.
2. A shiny new car was parked in front of my high school.
3. Rachel went to the door and she locked it for the night.
4. Mrs. Jones may I go to the bathroom?
5. This is I believe your last chance.
6. Do you like science math English or social studies best?
7. I heard the question but I don't know the answer.
8. Today is Wednesday September 16 1998.
9. The principal said "You are doing much better this semester."
10. James decided finally to see a dentist.
11. Debbie vacuum the floor before you go out tonight.
12. First Lisa felt a shock and then the fire started.
13. Yes I will go with you to the homecoming dance.
14. "I can see the bus coming" she called.
15. I was born in Kansas City Missouri on August 24 1983.





## Practice

Place an **apostrophe** (') wherever needed in each sentence below.

1. Who is standing next to Monicas car?
2. The teachers parking lot was full.
3. The babys toys were scattered around the living room.
4. The workers checks were mailed on Monday.
5. The students grades were so low they had to retake the test.
6. Leis bike was stolen last night.
7. The clubs motto is "Work Together!"
8. The boats anchor was rusty.
9. The trees leaves were falling.
10. My sister-in-laws car broke down on I-95.
11. Mr. Baos car was stolen.
12. The boys jackets had all disappeared.
13. Will you take Selmas jacket to her?
14. I went to Shariekas and Kaladaas apartments.
15. That book is Yamils.



## Practice

Place a **semicolon (;)** or a **colon (:)** wherever needed in each sentence below.

1. Take with you only your books leave behind luxury items.
2. Students from 40 schools went to the meeting they demanded smaller classes.
3. The play dealt with many issues sexism, love, stereotyping, and loneliness.
4. I want many things from life peace, harmony, and some excitement, too!
5. Falling in love is easy staying in love is more challenging.
6. The truth is often hard to find it often hides behind the obvious.
7. Please call all of the team's members Suzy, Mary, Janet, and Seanna.
8. We were shocked by what we discovered a raccoon living in the dog house.
9. Call me from the lake house and leave a message I will call you back shortly.
10. Remember those famous last words This will only take a minute.



## Spelling: Write It Right!

You will probably find, as you reread your writing, that you make the same spelling mistakes over and over. For some students, certain words are very, very difficult to spell correctly. If this is the case with your writing, you might find it helpful to keep a notebook of your personal writing mistakes.

○	Mistakes	Corrections
	alot	a lot
	quite vs. quiet	<i>quite</i> means "to an extreme" <i>quiet</i> means "silent"
	to vs. too	<i>too</i> means "also" or "more than enough"
	Febuary	February
	Wensday	Wednesday
○	its vs. it's	<i>it's</i> is short for "it is" <i>its</i> is possessive
	there vs. they're	<i>they're</i> is short for "they are"
	whose vs. who's	<i>who's</i> is short for "who is"
	your vs. you're	<i>you're</i> is short for "you are"
○	knowlege	knowledge
	necesary	necessary
	truely	truly
	enviroment	environment

Finding these mistakes in the first place may take some help. Working with a partner or an older adult to help spot your errors is very helpful. Circle any that such an exercise reveals. Also, look back over writing that has been corrected by your teacher throughout the school year. More than likely, you will notice the same words are marked as being misspelled.

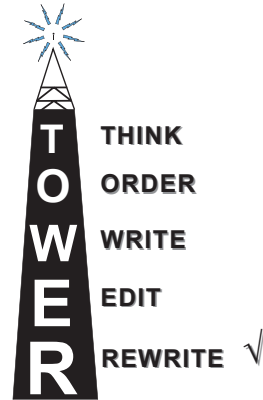
Once found, record them and make the correction that should be in your paper. The mistakes used in the example are common ones.



## The R in Your TOWER: Rewrite after You Proofread

After you have gotten your writing into the paragraphs, sentences, and word choices that will best convey your message and points, you are ready to do a final and very important check. This last check is called *proofreading*. When you proofread, you check your work for misspellings, typing or word processing mistakes, omitted words, and any other problems you have not yet caught.

Use the techniques below when you proof your writing.



1. Say each word slowly and aloud. Don't rush through your proofreading or you will read what you think you wrote rather than what is actually on the paper.
2. Keep a list of your common spelling mistakes. Glance at these before you proofread and then double-check these words when they appear.
3. Read backwards to check your spelling. Start at the end of your essay or paragraph and read to the beginning. This will force you to look at each word. Study the examples below.

¶ Television has become the center of many americans' lives. Some people watch four to six hours a day.

⌈ ○ [ People worry more about the ups and downs of soap opera charakters than about there own family members.

⌈ [ Family conversations center around which program (two) watch. No <sup>one</sup> knows the long-term effects of ~~X~~television on the American family.

*Before Editing and Proofing*

**A+**

Television has become the center of many Americans' lives. Some people watch four to six hours a day. People worry more about the ups and downs of soap opera characters than about their own family members. Family conversations center around which program to watch. No one knows the long-term effects of television on the American family.

*After Editing and Proofing*



Use these professional copyediting symbols as you proofread your writing. Use them for every piece of writing you do or when you are editing someone else's work.

Copyediting Symbols		
Type of Correction Needed	Margin Mark	Editor's Mark
Insert missing item	^	Proof <sup>a</sup> reading is fun.
Insert space	#	Proofreading <sup>#</sup> is fun.
Insert period	●	Proofreading is fun●
Delete	↘	Proofreadings <del>g</del> is fun.
Close up extra space	⌒	P <sup>⌒</sup> roofreading is fun.
Make lowercase	Ⓛc	Proofreading is <del>F</del> un.
Capitalize	Ⓢcap	<u>p</u> roofreading is fun.
Use italics	Ⓢital	<u>Proofreading</u> is fun.
Underline	Ⓢunderline	<u>Proofreading</u> is fun.
Transpose	Ⓢtr	Proofreading <u>fun</u> <u>is</u> .
Don't abbreviate	Ⓢwo	The class is 3 credit <u>(hrs.)</u>
Abbreviate	Ⓢabbr	The stool is 3.5 <u>(feet)</u> high.
Check spelling	Ⓢp	<u>Proofreading</u>
Leave it as it was; ignore editing marks which appear above the dots	stet	The stool is <sup>4</sup> <del>3.5</del> feet high. ...
Enclose in quotation marks	↙ ↘	“Proofreading is fun,” she said.
Enclose in parentheses	parens	This (proofreading) is fun.
Center	⌈ ⌋	⌈Proofreading is fun.⌋
Move left	⌈	⌈ Proofreading is fun.
Move right	⌋	⌋ Proofreading is fun.
Fix this sentence fragment	Ⓢfrag	<u>Because the stool is 3.5' high.</u>
Equalize spacing	Ⓢspacing	Proofreading ⌒ is ⌒ fun.



Study the tips below to help you edit your essay.

### Editing Tips

1. **Wait a while before you edit** to get some distance from the content.
2. **Reread the writing as if it were someone else's.** We tend to be overly critical of our own work.
3. **Identify strong aspects of the writing.** It is important to acknowledge what you're good at, as well as what you need help with.
4. **Ask questions** if you're not sure whether you've made a mistake. Even if you were right, you'll feel more confident the next time.
5. **Read your writing aloud.** Hearing your words helps you identify mistakes you might overlook reading silently.
6. **Point to your words as you read them.** This will help you read what is actually there, instead of what you think is there.
7. **Write clear copies for yourself** and your other proofreaders. A paper covered with corrections is hard to proofread.
8. **Read for one type of error at a time**—spelling, sentence structure, or grammar.
9. **Keep a record in a notebook of your common mistakes** and how to correct them.
10. **Use all of the tools available to help you edit**—spell checkers and grammar checkers, dictionaries, knowledgeable people, etc.



## Practice

*Edit the paragraph below by using the **copyediting symbols** from the chart on page 449. Use another sheet of paper to rewrite the paragraph correctly.*

### Why I Don't Park in Parks Late at Night

last week I wanted to do some thinking late at nite so i borrowed my  
brothers old car and parked in the park the music on the radio was  
interrupted by an emergency bulletin someone had escaped from prizon  
who uzed a hook to latch onto the car handles of cars the kind of car  
handles that can only be found on older cars like my brothers as soon as i  
heard the report i got out of the park as quickly as i could when i got hoem i  
opened the car door and found a hook hanging from the door handle.







## Practice

**Peer edit your revised draft.** *Then complete the following activities for your partner's essay.*

Evaluation Questions	Evaluation Activities	To the Writer
<ol style="list-style-type: none"> <li>Does the introduction catch the reader's attention?</li> <li>Does the writer "bridge" between the opening hook and thesis statement?</li> <li>Does the thesis state the problem and indicate how the writer feels about it?</li> <li>Does each of the topic sentences make a claim or state an opinion that a reasonable person could agree with?</li> <li>Are any words or phrases in the topic sentences too general?</li> <li>Is each topic sentence supported with descriptions, examples, anecdotes, or facts?</li> <li>Does the conclusion summarize or retell the main points without repeating sentences, phrases, or words used in the introduction or body paragraphs?</li> <li>Does the concluding paragraph end with a statement that gently closes the discussion rather than just abruptly ending it?</li> <li>Are there mechanical and grammatical errors? Mark them.</li> </ol>	<ol style="list-style-type: none"> <li><u>Circle</u> any sentence in the introduction that captures the reader's attention. If you do not find one, write a note to the writer.</li> <li><u>Underline</u> any sentence that serves as the bridge between opening remarks and thesis. If you do not find one, write a note to the reader.</li> <li><u>Double underline</u> the thesis statement. Make sure the thesis is not too broad or too narrow. If it does not clearly state the main idea to attempts to do too much or too little, write a note to the reader.</li> <li>[Bracket] each topic sentence. If each one does not state an opinion or claim, write a note to the reader.</li> <li>Draw a <u>box</u> around any general word that needs replacing with a specific one.</li> <li>Put a star beside each supporting detail, description, and so on. If you do not have at least two stars in each paragraph, write a note to the writer.</li> <li><u>Highlight</u> any sentence that restates the thesis and /or main points. If you do not find one, write a note to the writer.</li> <li>Draw a wavy line under any sentence that offers a satisfactory ending to the essay. If you do not find one, write a note to the writer.</li> <li>Use copyediting symbols to mark any errors you find. (See pages 448-449.) Check with your teacher if you are unsure of any possible errors you locate.</li> </ol>	<ol style="list-style-type: none"> <li>Add an attention-grabbing "hook" to the opening of your introduction. Delete any material that does not do this.</li> <li>Add a sentence or two that "bridges" or makes smooth transition between the "hook" and the thesis.</li> <li>Make sure your thesis clearly states what your essay will explain and how you feel about the topic. Also, make sure the topic stated in the thesis is a useful one that is neither too broad or too narrow.</li> <li>Rewrite your topic sentences to clearly state the point you're making to support your thesis.</li> <li>Replace "dead," general words with vivid nouns and verbs and clear descriptions.</li> <li>Add enough details to ensure your reader knows exactly how you feel about the point you're developing.</li> <li>Remind your reader of the point of your essay without repeating or echoing yourself. Revise the opening sentence/sentences of your conclusion to do this.</li> <li>Make sure your last sentence sounds like an ending rather than falling off a cliff. Revise the ending of your conclusion to do this.</li> <li>Correct any errors marked by your peer editor. Check with your teacher if you are having trouble doing this.</li> </ol>

*You should now make a **clean copy of your essay**. Write it neatly in your best handwriting or type it on a word processor. Make any **corrections or additions** that your **peer-edit revealed** should have been made.*

*Before turning this in to your teacher, allow yourself time to **conduct one final proofreading**, and **do this aloud**. If you "hear" any errors that your eyes missed, correct them. Make this essay as good as you can.*



## Unit 5: Listening, Viewing, Speaking— Communicating Face to Face

### Unit Focus

#### Reading Process

- **LA.910.1.6.1**  
use new vocabulary that is introduced and taught directly
- **LA.910.1.6.2**  
listen to, read, and discuss familiar and conceptually challenging text
- **LA.910.1.7.2**  
analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning
- **LA.910.1.7.3**  
determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details
- **LA.910.1.7.4**  
identify cause-and-effect relationships in text

#### Writing Applications

- **LA.910.4.3.1**  
write essays that state a position or claim, presents detailed evidence, examples, and reasoning to support effective arguments and emotional appeals, and acknowledges and refutes opposing arguments
- **LA.910.4.3.2**  
include persuasive techniques



## **Communication**

- **LA.910.5.2.1**  
select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation)
- **LA.910.5.2.2**  
research and organize information for oral communication appropriate for the occasion, audience, and purpose (e.g., class discussions, entertaining, informative, persuasive, or technical presentations)
- **LA.910.5.2.3**  
use appropriate eye contact, body movements, voice register, and oral language choices for audience engagement in formal and informal speaking situations
- **LA.910.5.2.4**  
use an engaging introduction and conclusion and the use of figurative language to reinforce the intended message
- **LA.910.5.2.5**  
research and organize information that integrates appropriate media into presentations for oral communication (e.g., digital presentations, charts, photos, primary sources, webcasts)

## **Information and Media Literacy**

- **LA.910.6.2.2**  
organize, synthesize analyze and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations
- **LA.910.6.2.4**  
understand the importance of legal and ethical practices, including laws regarding libel, slander, copyright, and plagiarism in the use of mass media and digital sources, know the associated consequences, and comply with the law

- **LA.910.6.3.1**  
distinguish between propaganda and ethical reasoning strategies in print and nonprint media
- **LA.910.6.4.1**  
use appropriate available technologies to enhance communication and achieve a purpose (e.g., video, digital technology)
- **LA.910.6.4.2**  
routinely use digital tools for publication, communication, and productivity





## Unit 5: Listening, Viewing, Speaking—Communicating Face to Face

### Overview

Few things in life give us as much pleasure as speaking of, listening to, and observing the world around us. We soothe a grieving friend with kind words. We hear a song that reminds us of a friend or place. We see pictures and images each day that help us feel the wonder of life. Language and images are mediums of communication. We use them to send and receive messages.



*Music can remind us of a friend or place.*

For the most part, these messages are used in valid and honest ways. We use messages to inform ourselves or others about important events. We use messages to try to persuade others of important ideas and behavior. For example, some viewers might be moved to stop smoking by images of lung cancer victims. Other times, we can be persuaded by speeches to vote for worthy political candidates.

These messages can also be used in invalid and dishonest ways. All too often, we see ads that make untrue claims about products. Such ads claim that owning a certain car or drinking a particular soft drink will solve all of our problems. We will suddenly find romance, excitement, or a sense of self-worth. Other times, we may hear speeches in which candidates for political office claim they can make us all wealthy. Perhaps these same candidates promise to quickly and easily stop crime on our streets.

Most of us want to make good decisions. Learning how to separate truth from exaggerations and outright lies can help us do this. Being a well-informed voter and wise consumer is not easy. We are daily bombarded with images and words hoping to persuade us to do this, buy that, and vote this way.

In this unit, you will study the propaganda techniques used in advertising and speeches. To fully understand these techniques, you will create your own commercial or advertisement. You will also compose and deliver your own political speech.



Because this is a unit on communicating in a valid and respectful way, you will also learn and practice how to participate in a class discussion. Anyone can take the floor and speak in a discussion. However, a good participant knows how to improve a discussion by being both a good speaker *and* a good listener.





## Vocabulary

*Study the vocabulary words and definitions below as a reference for this unit.*

<b>advertising</b>	.....publicly announcing or describing what is good or special about something
<b>body language</b>	.....the act of sending or receiving messages through gestures, facial expressions, or any other body movement or posture
<b>connotation</b>	.....meanings that come from the emotions or ideas readers associate with particular words
<b>enunciation</b>	.....the clear and distinct voicing of words
<b>pitch</b>	.....the highness or lowness of a spoken word (or any sound)
<b>pronunciation</b>	.....the act of saying words correctly, as they are listed in a dictionary's guide of how a word is spoken
<b>propaganda</b>	.....any organized attempt to influence people's thinking or actions
<b>tempo</b>	.....the speed at which words (or any sounds) are spoken



**visual aids** .....any material that can be seen that helps listeners and viewers understand or remember

*Examples:* pictures, posters, drawings, charts, diagrams, puppets, costumes, hats, scenery, and props

**volume** .....the loudness or softness of a spoken word (or any sound)



## The Language of Advertising: “And Now, a Word from Our Sponsor.”

When we hear, “And now, a word from our sponsor,” we know that someone wants to *persuade* us. Perhaps a company is trying to sell us some product. An environmental interest group could be trying to change our lifestyle. If we decide that we like or want the product or idea, the advertisement has worked. **Advertising** is publicly announcing or describing what is good or special about something, some idea, or some behavior.

We are all influenced by *advertising* in some ways. Through advertising we have learned the horrors of body odor. We feel the burn of athlete’s foot. We know the embarrassment of pimples. We understand the loneliness experienced by those with bad breath.



*We are all influenced by advertising in some ways.*

To escape ads, you will have to lock yourself in your room. Even then, you must not turn on your television or radio. You must not use your computer or log onto the Internet. You must not open the pages of a magazine or newspaper. And even after taking these extreme precautions, an ad might slip through. Perhaps you start to hum a tune. Then you realize that it is a jingle advertising a fast food restaurant.



*New athletic shoes on the market.*

You can’t hide from ads. Even if you could, you might not want to. You may want to know what new CD players or athletic shoes are on the market. You may want to know how a presidential candidate feels about nuclear weapons. Rarely, however, does an ad simply tell you what a pair of basketball shoes is made of and how much it costs. Rarely does a presidential candidate buy 30 seconds of television time to tell you the bare-bones truth. Instead, advertisers have developed a complex way to sell their products.

How, then, can you protect yourself from the catchy methods used in ads? How can you end up with basketball shoes that are a good value rather than ones from companies spending zillions of advertising dollars? How can you recognize when a presidential candidate is playing on your



emotions? Your best strategy is to learn the many **propaganda** techniques that advertisers use. *Propaganda* is the name given to any organized attempt to influence people's thinking or actions.

Many of the claims made in advertisements are not logical. These claims attempt to get us to believe something that is not true. For example, I tell you that putting a waste dump near your house will freshen the air in your neighborhood. Of course, you would not believe me. You know that

the cause (a waste dump) will not produce this effect (sweet-smelling air).

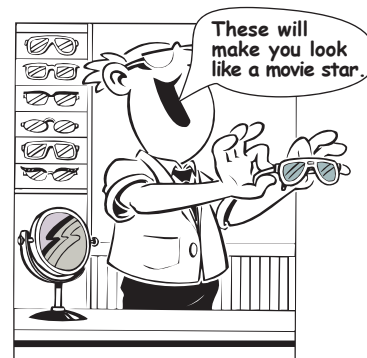


Then I tell you that in exchange for money, I will give you popularity, self-confidence, or romance. This is a bit different. You will probably *want* to believe me. Therefore, you will be more open to putting your common sense to the side and accepting my claims.

Learning to recognize propaganda is a valuable skill. It will help prevent your emotions from moving you to buy things based on empty promises. Similarly, understanding how propaganda works is also important. This skill may help you refuse a political candidate who makes unrealistic promises.

## The Appeal of Advertising: Selling Status and Happiness for Money

All advertisements use catchy words and repetition in order to be convincing. Despite this, some are honest and straightforward in their presentation of facts. Sometimes, however, advertisements present half-truths and loaded or misleading information as a means of persuading people. Most of these techniques appeal to one's emotions rather than to one's common sense.



Similarly, advertisers play on our wish to have high status in our communities. *Status* is the position or standing one holds in his or her group. Advertisers suggest in many ads that we can buy high status. This car will bring you high status. This pair of sunglasses will bring you



high status. You either have high status or you do not, many ads claim. In truth, it is hard for many of us not to be persuaded. A lifetime of living surrounded by ads and their claims have convinced most of us in some way that we *can* buy status.

We accept advertisers' messages as truth for many reasons. We grow up seeing that many people around us do this very thing. When we are in elementary school, we see that middle and high school students with high status wear certain jeans and shoes. We believe the product equals the popularity. We then put pressure—peer pressure—on one another to copy what we have seen.

Most of us want to be known as individuals and independent thinkers. Of course, when we buy, believe, or say things because others do, we are not acting as independent thinkers. Many ads say: "Buy this product if you want to be original!" However, it's hard to be an original person when you're taking orders from an ad and wearing something that millions of others are also wearing!

When we can recognize propaganda techniques, we can begin to sort out *fact* from *fiction*. We may still decide to buy that pair of shoes being hawked on television by our favorite basketball star. However, an informed decision to do this will be based on the quality and value of the shoes. We have looked beyond the famous face who is being paid for promoting those shoes.

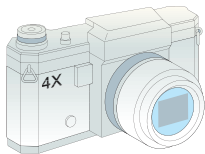
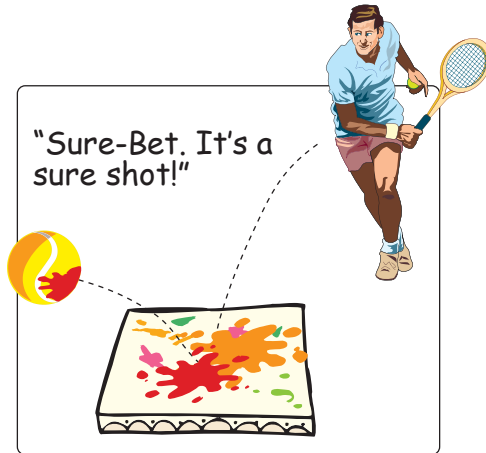
On the following page are some propaganda techniques commonly used in advertising. Each technique is followed by an example of how the technique can be and is used in a television, radio, or magazine ad. Each ad is then followed by an analysis.



## Testimonials

**Testimonials:** using a person, often famous, to endorse a product, an idea, or a person

**Example:** A commercial shows the current world tennis champion being photographed with a Sure-Bet brand camera as he hits painted tennis balls on a canvas. A *voice-over* says: "Sure-Bet. It's a sure shot!" (A voice-over is the voice you hear that is not being spoken by any character on the screen. It appears to be spoken by someone in the background, someone who has authority.)



*If the tennis champion selects Sure-Bet cameras, there must be something special about them.*

**Analysis:** This commercial suggests that if the tennis champion selects Sure-Bet cameras, there must be something special about them. You, too, will feel your pictures are special when you use this camera. However, a tennis player is not a professional photographer, nor an authority on cameras. Having a famous photographer advertise the camera would be different. A well-known photographer has *credibility*. We can assume that he would actually know if the Sure-Bet was a good camera.



## Practice

### Part A:

Work with a partner to **analyze written ads** in magazines. Your teacher will make several available to you. Look through these until you find an ad in which a **famous person** appears. Complete the following for the ad.

1. What product does the ad want you to buy? \_\_\_\_\_
2. Who is the famous person featured in the ad? \_\_\_\_\_
3. Does this person have any credibility for recommending this product? \_\_\_\_\_
4. What does the ad suggest will happen if you purchase this product?  
\_\_\_\_\_  
\_\_\_\_\_
5. What catchy or repetitive words does the ad use? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. How truthful do you feel this advertisement is? Give reasons for your opinion. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Part B:

View a **television commercial** featuring a **famous person**. Then complete the following activities.

1. What product does the ad want you to buy? \_\_\_\_\_
2. Who is the famous person featured in the ad? \_\_\_\_\_
3. Does this person have any credibility for recommending this product? \_\_\_\_\_
4. What does the ad suggest will happen if you purchase this product?  
\_\_\_\_\_  
\_\_\_\_\_
5. What catchy or repetitive words does the ad use? \_\_\_\_\_  
\_\_\_\_\_
6. How truthful do you feel this advertisement is? Give reasons for your opinion. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



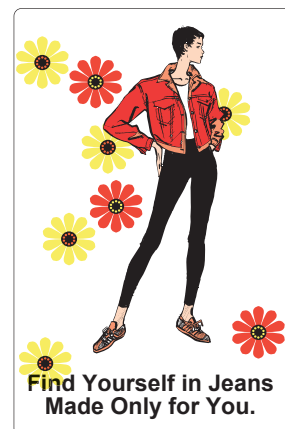


## Weasel Words and Phrases

**Weasel Words and Phrases:** using meaningless words and phrases that sound important

**Example:** An ad in a magazine shows a young, attractive girl wearing a pair of designer jeans. At the bottom of the ad in big bold print are the words, “Find Yourself in Jeans Made Only for You.”

**Analysis:** The ad plays on the words *Find Yourself*. Teenagers often feel insecure. This ad claims to offer a way for teens to find their own identities. However, insecurities or doubts about one’s identity will not be cured by a pair of jeans. The ad also claims, with the words *only for you*, that these jeans are made only for the viewer. Clearly, however, these jeans were made for anyone who is willing to buy them—they are not specially made for any single person.





## Practice

### Part A:

Work with a partner to brainstorm for a moment to come up with a **list of fears, desires, and needs** shared by people your age. The above example uses teenagers' feelings of insecurity. What other things could you add to this list?

### Part B:

Look through the magazines your teacher has made available to you. Find **two advertisements** that use **weasel words and phrases** to appeal to at least one of the words/phrases on your list. Then analyze the ad, using the questions/activities below.

#### Advertisement 1

1. To which fear, need, or desire does this advertisement appeal?

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2. What weasel words and phrases do the writers of this ad employ? In other words, what phrases promise to help the reader resolve or realize one of the situations from your list?

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3. In what way is the advertisement promising something that is *not* true?

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## Advertisement 2

1. To which fear, need, or desire does this advertisement appeal?

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2. What weasel words and phrases do the writers of this ad employ?  
In other words, what phrases promise to help the reader resolve or realize one of the situations from your list?

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3. In what way is the advertisement promising something that is *not* true?

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## Plain Folks

**Plain Folks:** using someone, just like yourself, to persuade you to use a particular product

**Example:** A commercial shows a young woman using Essence of Youth moisturizer to keep her skin beautiful. The print below reads: “A person just like you.”

**Analysis:** This commercial would have you believe that if this lovely person can create a beautiful complexion with Essence of Youth, you can too. However, she may be a model with naturally beautiful skin or this may be a result of other factors, such as a healthy lifestyle or an edited photographic image.





## Practice

Work with a partner to **analyze written ads** in magazines. Your teacher will make several available to you. Look through these until you find an ad that employs the “**Plain Folks**” strategy. Complete the following for the ad.

1. What product does the ad want you to buy? \_\_\_\_\_  
\_\_\_\_\_
2. What does the ad suggest will happen if you purchase this product?  
\_\_\_\_\_  
\_\_\_\_\_
3. What catchy or repetitive words does the ad use? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. How truthful do you feel this advertisement is? \_\_\_\_\_

Give reasons for your opinion. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Flag-Waving

**Flag-Waving:** connecting a product or idea with patriotism

**Example:** In a television ad for herself, a presidential candidate says: “A vote for me is a vote for America!”

**Analysis:** She would like viewers to think that a vote for her is really a patriotic act. However, the only patriotic act a citizen can commit in a voting booth is to vote. Which candidate a citizen votes for is a matter of choice guaranteed by the Constitution.



## Card-Stacking

**Card-Stacking:** presenting only one side of an issue or leaving out certain information

**Example:** In an ad for the upcoming election, the president of the United States claims that he has lowered federal taxes.

**Analysis:** This ad uses a partial truth. True, he has lowered federal taxes, but he has done so by cutting federal aid to the states. Consequently, nearly everyone’s state taxes have gone up, or many programs run by the states have been eliminated.



## Practice

*Brainstorm with your class or in a small group. List as many **issues of concern in your school** as you can. Perhaps your school's dress code is an issue of controversy. Have a recorder keep a list of these.*

*Once the list is complete, **put a star next to those that have clearly defined sides** (each side of the controversy can provide good reasons why their stance is valid.)*

*Divide into groups of four. The **teacher will assign an issue to each group of four**. Two members of the group should prepare an argument that "stacks the cards" in favor of one side of the issue. The remaining two members should do the same for the other side of the issue.*

***Each group of four will then present their arguments.** After each group has presented, the **rest of the class should answer the following questions** for each group.*

1. What issue did the group present? \_\_\_\_\_  
\_\_\_\_\_
2. Which side of the issue did the first two presenters discuss? \_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. What benefits did this side present? \_\_\_\_\_  
\_\_\_\_\_
4. What did this pair fail to mention about the other side of the issue?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



5. What side of the issue did the second two presenters discuss?

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6. What benefits did this pair present? \_\_\_\_\_

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7. What did this pair fail to mention about the other side of the issue? \_\_\_\_\_

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## Loser/Winner

**Loser/Winner:** claiming that if we don't use a product, we will lose out on our chance for happiness or love or success, etc.

**Example:** An ad in a magazine for Luvs jeans shows a man surrounded by beautiful women. Nearby, a lonely-looking man watches, clearly jealous of the other man's "success." The words below read: "It's Luvs or it's no love because without Luvs, there is *no* love."

**Analysis:** True, there are men and woman who attract more admirers than other people. However, even if a piece of clothing could attract others, other people would soon see past the clothing. In addition, this ad attempts to make us think that "success" can only be measured in terms of one's love life. There are, however, many ways that one can find a sense of worth and success in life.



## Practice

Work with a partner to **analyze written ads** in magazines. Your teacher will make several available to you. Look through these until you find an ad that employs the “**Loser/Winner**” strategy. Complete the following for the ad.

1. What product does the ad want you to buy? \_\_\_\_\_  
\_\_\_\_\_
2. What does the ad suggest will happen if you do not purchase this product? \_\_\_\_\_  
\_\_\_\_\_
3. How does this ad phrase the “warning” given to anyone who does not take the advice given in the ad? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. How truthful do you feel this advertisement is? \_\_\_\_\_  
Give reasons for your opinion. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Name-Calling

**Name-Calling:** using negative terms about other products or people to promote a particular brand or person

**Example:** In a television commercial, a voice-over says: “Four out of the last five Glenda Canyon Road Race Winners ran on T.R. Goodtreads. Rally Tires and Midland Tires ran the race also, but they came up a little...well, a little flat!”

**Analysis:** The claim may be true that “four out of the last five” winners ran on this brand of tire. However, it’s unfair to call these other tires “flat,” for T.R. Goodtreads may have used their large resources to pay the winning car owners to use their tires. They also may have paid most of the car owners to use their tires, thereby insuring that the winner would be using their tires.



*T.R. Goodtreads may have used their large resources to pay the winning car owners to use their tires.*



## Practice

Work with a partner to **analyze written ads** in magazines. Your teacher will make several available to you. Look through these until you find an ad that employs the **name-calling** strategy. Complete the following for the ad.

1. What product does the ad want you to buy? \_\_\_\_\_
2. Which other name brands are mentioned? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. In what way(s) are the other brands said to be inferior to the advertised brand? \_\_\_\_\_  
\_\_\_\_\_
4. How truthful do you feel this advertisement is? \_\_\_\_\_

Give reasons for your opinion. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Bandwagon

**Bandwagon:** being urged to do something just because everyone else is supposedly doing it

**Example:** An ad in a magazine shows a large group of attractive high school students all wearing Conqueror sweatshirts. Below the picture are the words: “Have you noticed what everyone is wearing these days?”

**Analysis:** The picture and caption suggest that you should join this large group of good-looking people in wearing this brand of sweatshirt. However—the notion that *everyone else is wearing this brand and so shouldn't you* is not a very good reason for buying and wearing this sweatshirt. There may be better sweatshirt values on the market. In addition, do students really want to let the crowd choose the clothes they will wear?





## Practice

*Time for some honesty. Think for a minute about the **brands of clothing** that you purchase again and again. Include any brands that you would **really like to purchase or plan to purchase in the near future.***

*Now, **make a list** of these brands on your on paper.*

Think very carefully about why you chose or will choose these brands. Indicate if you bought this brand because

- it is of very high quality and will last a long time
- it was on sale and was a very good deal
- it is a popular brand that nearly everyone in school wears.

Look over your answers. Now, be very honest in answering these questions.

1. How susceptible are you to the “bandwagon” strategy of advertising? \_\_\_\_\_

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2. If you feel you *are* susceptible, why do you think you are? \_\_\_\_\_

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3. If you feel you are *not*, explain your reasons for acting as you do.

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4. Do you think this is an effective strategy for most advertisers to use?

Why or why not? 

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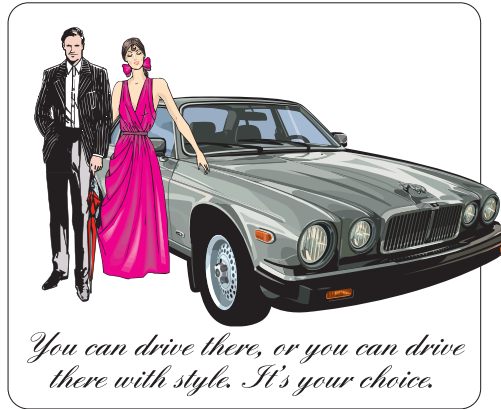


## Snob Appeal

**Snob Appeal:** associating prestige or elitism with a particular product

**Example:** In a television commercial, a smartly dressed man and woman drive their foreign-made luxury automobile along manicured country roads to an exclusive-looking restaurant, while a voice says: “You can drive there, or you can drive there with style. It’s your choice.”

**Analysis:** This ad is another example in which consumers are offered high status in exchange for money. It suggests that others will see you as having style if you are seen in this car.







## Practice

Look through the **magazines** your teacher has made available to you. Find two advertisements that use **snob appeal** to promote their products. Then **analyze the ad**, using the questions/activities below.

### Advertisement 1

1. To which fear, need, or desire does this advertisement appeal?  
\_\_\_\_\_  
\_\_\_\_\_
2. What phrases promise to help the reader resolve or realize one of the situations from your list? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. In what way is the advertisement promising something that is *not* true? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Advertisement 2

1. To which fear, need, or desire does this advertisement appeal?  
\_\_\_\_\_  
\_\_\_\_\_



2. What phrases promise to help the reader resolve or realize one of the situations from your list? \_\_\_\_\_

---

---

3. In what way is the advertisement promising something that is *not* true? \_\_\_\_\_

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## Playing the Numbers

**Playing the Numbers:** using statistics to make a product or idea attractive

**Example:** The voice-over in a commercial claims that four out of five dentists recommend the active ingredient in Crown toothpaste.

**Analysis:** True, dentists do think the active ingredient, fluoride, is important to healthy teeth. However, there are 20 other brands of toothpaste that also contain this active ingredient.





## Practice

Identify the **propaganda techniques** used in each of the following examples.  
Write the correct techniques beside each number.

Flag-Waving  
Loser/Winner  
Plain Folks

Snob Appeal  
Testimonials

- \_\_\_\_\_ 1. "Using Dream Girl cosmetics will make any young woman look sensational."
- \_\_\_\_\_ 2. "You can use a charge card or you can use the one millionaires use—the Prestige charge card. Aren't you worth it?"
- \_\_\_\_\_ 3. "The number-one tennis player wears only one brand of tennis shoes: Retops! He says it's the difference between winning and finishing second."
- \_\_\_\_\_ 4. Below a picture of a race car and a trophy is the caption, "Lightning Power Drink. First to the finish line. Where do you want to finish?"
- \_\_\_\_\_ 5. "The American cowboy is a special breed—he's a rugged, strong, and protective man who wears a cowboy hat, boots and spurs, and Tuffstuff Jeans."



## Practice

Identify the **propaganda techniques** used in each of the following examples. Write the correct techniques beside each number.

Bandwagon  
Card-Stacking  
Name-Calling

Playing the Numbers  
Weasel Words and Phrases

- \_\_\_\_\_ 1. The chairman of a very large corporation says the following:  
“We gave fifty thousand dollars to charitable organizations last year. We are a kind and gentle company!”
- \_\_\_\_\_ 2. “As governor of your state I slashed the budget. Elect me as president and I will do the same for the whole country!”
- \_\_\_\_\_ 3. A speaker urges your entire school to boycott lunch to show support for an open campus. He says: “Every other school in the state has an open campus. Shouldn’t yours?”
- \_\_\_\_\_ 4. “Sparkle contains fluoride—the ingredient that eight out of 10 dentists recommend for fighting cavities. Buy Sparkle so your teeth will get the protection of fluoride!” (Note: Most other brands of toothpaste also contain fluoride.)
- \_\_\_\_\_ 5. A candidate for Student Council President says: “My opponent gets all A’s every semester. Do you want an egghead for president?”



## Interpreting Advertisements: Searching for the Truth

Most of the ads we see or hear come at us in brief bursts. They rely on quick images or a brief voice-over which seems to come out of nowhere, and seems to have authority. Effective ads are the ones that are most difficult to analyze. They make us feel rather than think. However, with a few skills, you can learn to read them—to understand how they attempt to work on us. To analyze an ad, apply the following questions:

- What item or behavior is being sold?  
(Is it a consumer item such as a car or pair of jeans or mouthwash? Is it a behavior such as voting for a political candidate or joining a religious group?)
- Does the ad attach something to the product being sold?  
(Does the ad sell high status with a car? Does it sell romance with a pair of jeans? Does it sell a return to a Great America with a political candidate?)
- What emotion or desire does the ad hope to touch?  
(Does the ad aim at our need to be well liked? Does it aim at our desire to have high status? Does it aim at our desire to feel younger or older? Does the ad sell a desire to return to a better or wealthier time?)
- To what audience or age group does the ad speak?  
(Does the ad use young adults or senior citizens? Would young adults or middle-aged persons or senior citizens identify with the product? Would young adults or middle-aged persons or senior citizens identify with whatever is attached to the product?)
- What persuasion technique(s) does the ad use?  
(Does the ad use a testimonial or the techniques of flag-waving, name-calling, plain folks, etc.?)



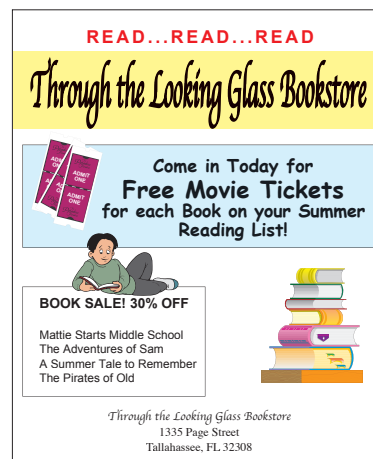


## Practice

Circle the letter of the **audience** to which each ad is aimed.

1. In the advertisement to the right, which best describes the population to which the ad may appeal?

- a. children
- b. retired senior citizens
- c. college students
- d. newlyweds



2. Songs are a popular medium for expressing personal feelings and attitudes. To which of the following groups would the song lyrics, "I want to hold your hand; I want to hold your hand" appeal?
- a. senior citizens
  - b. young lovers
  - c. children on a playground
  - d. families
3. In a magazine advertisement, a man who is bald states that his hair grew back after he used Hair Grow. To which group listed below would this ad most appeal?
- a. men who are comfortable being bald
  - b. women with long hair
  - c. men who are uncomfortable being bald
  - d. mothers of children whose hair has not begun to grow
4. An ad for a new weight-loss program shows young, athletic men and women jogging in beautiful sports clothing. To which group listed below would this ad most appeal?
- a. overweight people who are comfortable with their weight
  - b. overweight people who want to wear beautiful clothing
  - c. senior citizens
  - d. children in elementary school



Circle the letter of the **message** each ad attempts to send.

5. A movie ad for *Vampire Feast* shows a man in a tuxedo whose grin reveals large, bloody fangs, and a woman in a low-cut evening gown beckoning to the viewer with sharp, black fingernails. To which group listed below would this ad most appeal?
  - a. preschool children
  - b. teens and others who like frightening horror films
  - c. parents who want to see a film about a happy family
  - d. fashion designers who like movies about school life
6. A politician's campaign slogan says that she is "The People's Choice." Choose the statement that best fits the message the candidate wants to convey.
  - a. Only the privileged few will vote for the candidate.
  - b. The candidate is compared to a grade of meat.
  - c. All of the people like the candidate.
  - d. The candidate has appeal only for minority groups.
7. An automobile ad shows a popular movie star driving up to the Academy Awards show. The reader is supposed to think which of the following about people who own this car?
  - a. Only the rich and famous can afford this car.
  - b. All people who drive this car win awards.
  - c. People who buy this car can be like the rich and famous.
  - d. This car is the official car for Hollywood stars.
8. An ad for Baci Vanelli jeans shows attractive teens in freeze-frame poses teasing and laughing with one another. The ad suggests that people who wear Vanelli jeans
  - a. are more attractive and have more fun.
  - b. are likely to become astronauts.
  - c. prefer formal activities like operas and White House receptions.
  - d. ride with motorcycle gangs.





## Practice

Read the **advertisement** below, and answer the questions that follow.

"Gee, Mary, I can't figure out why Juanita won't go out with me. She turns away when I get close."

"Well, Herb, I once had the same problem with Rob. But then I started to use Rinse Away mouthwash. It leaves my breath smelling fresh and clean! Now Rob and I are going out, and he calls me every night!"

"Hey, Herb, things are looking fresh and clean!"

"You were right, Mary. It's Rinse Away for me, forever!"

**Rinse Away**  
Mouthwash

1. What item or behavior is being sold? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Does the ad attach something to the product being sold? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. What emotion or desire does the ad hope to touch? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



4. To what audience or age group does the ad speak? \_\_\_\_\_

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5. What persuasion technique(s) does the ad use? \_\_\_\_\_

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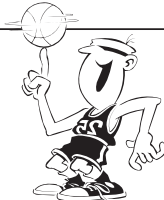
## Positive and Negative Words: Persuasive Techniques

Another persuasive technique is the use of words that we have come to see as positive or negative. For example, if the word *used* makes us think a product is no longer of value, an ad will sell a *used* item as *pre-owned*. The negative of a car having only part of its life left is transformed into a positive—someone else has taken care of all the kinks and bugs in the car!

Certain words we use have taken on associations that affect how we respond to them. *Skinny* describes someone who weighs less than the average person. To be *skinny* suggests that one ought to gain weight. The word *thin* or *slim* has a positive **connotation**, or association. The word *skinny* has a negative **connotation**, or association.

Advertisers or anyone wanting to add a good feeling to their images or language may use positive words. To describe someone who is reluctant to spend his money, you could use the word *frugal* or the word *cheap*. *Frugal*, however, would make him a smart spender, whereas *cheap* would make him appear selfish.

Words that carry strong connotative value can be used to influence people's feelings and thinking about an issue, subject, or consumer product. When we watch or listen to advertisements, we want to recognize when we are being moved by connotative language. Is that car *used* or is that car just *pre-owned*?

Positive Words	Negative Words
 <p>He <i>chatted</i> with me all through the afternoon.</p>	 <p>He <i>jabbered</i> at me all through the afternoon.</p>
<p>He is <i>devoted</i> to his art collection.</p> 	 <p>He is <i>fanatical</i> about his art collection.</p>
<p>He <i>showed</i> me his new basketball shoes.</p> 	<p>He <i>flaunted</i> his new basketball shoes.</p> 



## Practice

The **connotative** words we choose to use in our writing and speech can have a profound impact on the messages we send and on those we receive. Answer the following questions with a short answer.

1. As a high school student, which of the following terms would you prefer to be called—*child*, *kid*, *juvenile*, *teenager*, *adolescent*, *young adult*? Why?

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Which of the above terms do you find most offensive? Why?

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2. If you were over the age of 65, would you prefer to be called a *senior citizen* or an *old person*? Why?

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3. If you were an officer of the law, would you prefer to be called *cop* or *police officer*? Why?

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4. If you had no money, would you prefer the term *poor*, *needy*, or *low income*? Why?

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## Propaganda: Separating Truth from Exaggeration

A good way to learn to read the propaganda and persuasive reasoning in ads is to produce some yourself. Most ads are based in some truth. However, the advertisers exaggerate that truth to make the product or belief something more than it really is in reality. Below is the process for the creation of an ad for a product called *StudyAid*. (Note: *StudyAid* is not a real product.)

### *StudyAid*

#### What is it?

*StudyAid* is a small talking clock. It is similar to an alarm clock, except that instead of an alarm it speaks.

#### What does it do?

*StudyAid* works like an alarm clock. When you begin studying, you push the start button. *StudyAid* then says, in a soothing voice:

*Begin your journey to make yourself a successful student. First, turn off all distractions. If you are distracted by the television or music, turn them off. Then, drive your mind as you would a car or a bicycle. Guide it through your study material. Don't push it too hard. As you go, read carefully, write clearly, and think critically. In a short while you'll feel your knowledge grow. Now begin.*

In exactly 30 minutes, *StudyAid* will say, in a soothing voice:



*You've studied well. Now take a break and let your mind deeply absorb your new knowledge. Go get a drink or walk around and stretch. In seven minutes, StudyAid will sound a loud but soothing alarm. Return to your study place and begin to study again.*



Once you have turned on *StudyAid*, it will continue to alert you every 30 minutes to take a break and then return to your study place and continue. When you are through studying, simply turn the off switch.

### **Why does it help?**

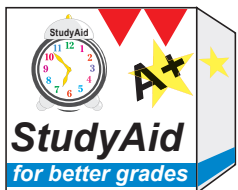
*StudyAid* simply takes a few commonly known techniques for studying and turns them into a timing device. Study experts have shown that after studying for about 30 minutes, most high school students begin to lose their concentration. A short break then actually helps students remember what they've studied and helps refresh them to begin studying again.



The following is a representation of a television commercial made for *StudyAid*.

<p>Hi, Bill, I'm so tired! I studied all night for the math test, but I didn't do very well. I sometimes feel that it doesn't matter whether I study or not. You know what I mean?</p> <p>Yes, Sam, I do. In fact, I used to feel the same way.</p>	<p>You used to feel the same way? You mean you don't feel the same way now?</p> <p>Absolutely not! Ever since my folks bought me <i>StudyAid</i>, it has been improving my grades. It has built my confidence and improved my study habits. I got an A- on my math exam.</p>
<p>What is <i>StudyAid</i>, Bill?</p> <p><i>StudyAid</i> is a revolutionary device that builds confidence in your ability to study and retain knowledge. It keeps you fresh all night. I used to get tired after an hour or so, but not anymore.</p>	<p>Really? Is there any scientific proof that <i>StudyAid</i> works?</p> <p>You bet! Nearly every study expert in the country thinks that the <i>StudyAid</i> program is dynamite! Experts from all 50 states have said that the techniques used in <i>StudyAid</i> are the same techniques they use themselves! Imagine, I'm studying like the experts! Shouldn't you?</p>

*A few weeks later...*

<p>Thanks, Bill. <i>StudyAid</i> has changed the way I study. It's an awesome product! No more wasted time and no more feeling like I'm too tired to go on. <i>StudyAid</i> keeps me on track and confident.</p> <p>That's great, Sam! I'm so glad you joined thousands of us who are turning our study time into good grades and successful futures!</p>	<p><b>CALL</b>  <b>1-800-StudyAid</b>  <i>and you'll be on your way to better grades and a brighter future!</i></p> 
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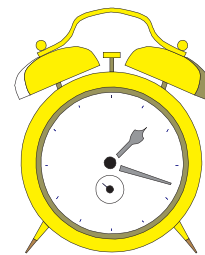
The following is an analysis of the different propaganda techniques used in the above commercial for *StudyAid*:

**Testimonials:** Bill claims that “nearly every study expert in the country” thinks the *StudyAid* program works. Note, however, that we don’t find out who has decided that these experts really are experts. Are they students who have done well? Are they people who teach study courses? What makes them experts?

**Weasel Words and Phrases:** Bill says that the experts think the program is “dynamite.” It’s an explosive word, but what is the intended meaning of these experts? Does *dynamite* mean “good” or “great” or...? Similarly, Sam calls *StudyAid* “awesome.” This word is used so often that it has lost its original meaning. We know Sam thinks *StudyAid* is helpful in some way, but exactly how and how much is not conveyed in this feel-good word, *awesome*.

**Plain Folks:** Note that Bill and Sam are just two typical students. They are plain folks, like you and me.

**Card-Stacking:** Note that this ad presents a slanted view of *StudyAid*. It may be true that the techniques *StudyAid* urges students to use are helpful; however, these are not new techniques. In addition, these techniques, such as taking a break every 30 minutes, are not a part of the product *StudyAid*. *StudyAid* is just a high-tech alarm clock. Anyone could do what *StudyAid* does simply by setting an alarm clock or just glancing at a clock every now and then. *StudyAid* is a clock that helps you keep track of time. Did the experts say that *StudyAid* is effective or just that the techniques *StudyAid* tells students to use are effective? It also uses an electronic voice to remind you to relax and turn off distractions. However, anyone could remind himself or herself to do these things simply by hanging a sign in one’s study place.



*Anyone could do what StudyAid does simply by setting an alarm clock.*

**Loser/Winner:** Notice that in the last frame, there is a student who has received an F on his test. This image implies that either you use *StudyAid* and are a winner, like Bill and Sam, or you don’t use *StudyAid* and you are a loser, like the student with the failing grade.





**Bandwagon:** In the ad for *StudyAid*, Bill says that he is so glad Sam has joined thousands of students who are turning their study time into good grades and successful futures. Bill is suggesting that the rest of us should join everyone else who has jumped on the bandwagon.

**Playing the Numbers:** In the ad, Bill says that “experts from all 50 states” agree with the techniques used in *StudyAid*. Finding one expert in each state who agrees with these techniques may not be very meaningful. A company which can spend large sums of money could track down someone it considers an “expert” in each state who endorses the techniques used in this product.

As you can see, in this simple and brief ad, at least seven techniques were used to sell a product. All of the techniques were based on some grain of truth. Using a grain of truth is one of the characteristics of many ads. They take grains of truth and try to turn them into mountains.



## Practice

**Invent a product** *of your own.*

What is it? \_\_\_\_\_

\_\_\_\_\_

What does it do? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Why does it help? \_\_\_\_\_

\_\_\_\_\_

*Describe how you could use some or most of the **techniques** below to sell your product. (You may not be able to use all the techniques.)*

- **Make your claims as closely connected to the facts of your product as you can.**
- *However, stretch your claims to make your product seem to be more than it is really.*

Testimonials: \_\_\_\_\_

\_\_\_\_\_

Weasel Words and Phrases: \_\_\_\_\_

\_\_\_\_\_

Plain Folks: \_\_\_\_\_

\_\_\_\_\_



Flag-Waving: \_\_\_\_\_

\_\_\_\_\_

Card-Stacking: \_\_\_\_\_

\_\_\_\_\_

Loser / Winner: \_\_\_\_\_

\_\_\_\_\_

Name-Calling: \_\_\_\_\_

\_\_\_\_\_

Bandwagon: \_\_\_\_\_

\_\_\_\_\_

Snob Appeal: \_\_\_\_\_

\_\_\_\_\_

Playing the Numbers: \_\_\_\_\_

\_\_\_\_\_



## Selling Your Product: Making the Pitch

Now that you have created a product, it is time to sell that product. Listed below are guidelines for creating a magazine ad, a script for a radio ad, and a television commercial. Select the one you think would be most effective in selling your product. Use the sales pitches you've already created on pages 502-503.

If you create a magazine ad,

- make your ad no larger than 8 ½" x 11"—most magazines are about this size.
- remember that most ads are a single frame. However, if you think a comic-like strip with multiple-frames will make an effective ad for your product, then use that form.
- make sure the images and the captions, if there are any, are sharp enough to be seen clearly.
- do not use a complicated idea. Your classmates must be able to see and understand it quickly and completely.
- create images that are catchy rather than complex. Read the section "Using Effective Visual Aids: Pictures That Speak" on pages 505-506 before creating your magazine ad.



*example of a created magazine ad*



If you create a script for a radio ad,

- make your sentences short and your language simple. Remember: It may be difficult for a person listening to the radio to follow a complex sentence or to clearly hear uncommon words.
- do not use a complicated idea. Your classmates must be able to see and understand it quickly and completely.
- make your ad run either 30 or 60 seconds.

If you create a script with stage directions for a television commercial,

- make your sentences short and your language simple. Remember: It may be difficult for a person watching television to follow a complex sentence or to clearly hear uncommon words.
- do not use a complicated idea. Your classmates must be able to see and understand it quickly and completely.
- make your commercial run either 30 or 60 seconds.
- use at least one **visual aid**. Your images should be catchy rather than complex. Read the section “Using Effective Visual Aids: Pictures that Speak” below before creating your television commercial.

## Using Effective Visual Aids: Pictures That Speak

A *visual aid* is any material that depends on the sense of sight and is used to enhance a presentation. Visual aids often help to highlight or explain particular pieces of information in a presentation. They also keep the audience viewing and listening.

Your visual aid may be anything from a picture of the product you are trying to advertise, to a chart showing the results of using the product. As you may already know, television is primarily a visual medium. Almost every television commercial relies more on visual images than on words.



Visual aids should do the following:

- enhance the product, not distract from it
- hold the audience's attention
- be easy to read and understand
- be interesting.

Types of visual aids are objects (including the product), pictures, charts or other illustrations, puppets, computer-generated images, and any other props you can use to enhance the commercial.

Anyone appearing as a character in your commercial can enhance your commercial.

- Have each actor in your commercial wear a costume that fits his or her character.
- Have each actor in your commercial use a voice that fits his or her character.
- Have each actor in your commercial use gestures or other dramatic movements that fit his or her character.



## Practice

Create your own ad using the techniques on pages 504-505. You may do one of the following.

1. Draw an **ad** or make one on a computer that **could appear in a magazine**.
2. Create a **script for a radio ad**.
3. Create a **script with stage directions for a television commercial**.



## Practice

After each **magazine ad** is presented, each **radio ad** is broadcasted, or each **television commercial** is acted, (as described in the previous practice), **analyze the presentation**. Use your own paper to answer the following questions to **determine the propaganda techniques being used in each presentation**, and **how effective they are in selling the product (or idea) to the class**.

1. What item or behavior is being sold?
2. To what audience or age group does the ad speak?
3. Does the ad attach something to the product being sold?
4. What emotion or desire does the ad hope to touch?
5. What persuasion technique(s) does the ad use?





## Using Propaganda in Politics: The Honest and Dishonest Political Pitch

Many political speeches are given in good faith. The speaker sincerely believes in a position or in a candidate and hopes to persuade others to think similarly. The speaker may want to persuade us



*Many political speeches are given in good faith.*

that not lowering taxes is a good way to help pay off the national debt. Or the speaker may want us to hear all the good reasons for electing a national or local candidate for political office. If the speaker uses solid evidence and good reasoning to move his or her listeners, then the speech is an honest and helpful one. These types of speeches help us to make informed decisions.

There is nothing wrong with using honest persuasion techniques in a speech (or in an ad). For example, consider the following case. A foreign country, which we'll call *ABC*, has asked for financial aid from the United States. Your research, however, has led you to believe that *ABC* has a fascist government. In a fascist government, the leader and the state have total power; the people have no power. The word *fascist* has a very negative *connotation* to Americans. Using it to describe anything often causes a *negative* association. Hearing the word will most likely help to persuade many of your listeners not to support helping *ABC*. However, in a speech on the issue you use the word because you are sure it is a fair description.

Some political speakers are not so honest. Like advertisers, they use propaganda that is half-true or dishonest. They attempt to appeal to our emotions; they attempt to disable our common sense and our reasoning ability.

A good example of this kind of dishonest speaking occurred during the 1950s. Senator Joe McCarthy began a movement to rid the United States of anyone he considered a Communist. At that time in history, Russia seemed to be a threat to this country; people felt distrust towards anything labeled as Communist. McCarthy used two forms of propaganda to destroy many people's lives.



*Some political speakers are not so honest.*



He used *Name-Calling*—using the negative terms *Communist* and *Red* to say they were not being loyal to the United States. He also used *Flag-Waving*—portraying himself as the real patriot who was only acting to protect this country.

In a more recent example, some very damaging commercials were made about a presidential candidate. The commercials told the story of a presidential candidate who had signed a law while he was governor of a state. One of the effects of this law was to shorten the prison terms of some convicted felons. One of the convicts who had been released early from prison murdered a woman who was a wife and mother. The commercial painted the presidential candidate as soft on crime. This commercial showed only one example, then offered no other statistics to back up its claim. It was a perfect example of *Card-Stacking*—leaving out important information. The commercial also played on people’s fears about rising crime in this country.

### **S-T-R-E-T-C-H-I-N-G the Truth: An Example of a Dishonest Speech**

Clint, a high school student, hoped to persuade his fellow classmates to elect his friend Art Con as president of the Wannabee High School Student Council. He thought that if he stretched the truth a bit and used some scare tactics, he could swing the election in Art Con’s favor. He began with the information listed below.

#### **Who Is It?**

- Art Con is a student at Wannabee High School.
- He is running for Student Council President.

#### **His Biography**

- Art Con was born in the city of Wannabee and has attended Wannabee schools all his life.
- He is captain of the Wannabee High School football team and works as a bag boy for ACME Super Markets during vacations.



*Art Con is captain of the Wannabee High School football team.*



### His Qualifications for Student Council President

- He is a member of the Student Council and has attended all three of the Student Council meetings held thus far.
- He participated with the rest of the Student Council Representatives in rewriting the bylaws of the Student Council.

### His Plans for Improving the School

- He wants to have the Student Council meet more often.
- He wants to make the school safer by putting video cameras in areas where violence has occurred.
- He wants to make the parking lot bigger so all students can park their cars on campus.



*Art Con wants to make the school safer by installing video cameras.*

### What Art Con Knows about His Opponent

- She was not born in Wannabee.
- She is an honor roll student and hopes to be a nuclear scientist.

Clint spun the following information listed above into the speech below:

### Why Wannabee High School Needs Art Con for President

Today I speak to you on behalf of Art Con. I say right now he is an awesome candidate! He knows what you want—after all he was born in Wannabee and has always attended Wannabee schools. He knows how to lead the Student Council. He is, after all, captain of the football team. What better proof do you need that he knows how to lead? In addition, his summer job has been a great teacher. In his job he has learned to organize many different kinds of things in just a small space. Being able to organize, as any successful business person will tell you, is one of the keys to success!



Art Con has also shown how dedicated he is to the Wannabee Student Council. After all, he has attended all of the Student Council meetings. In addition, his knowledge of the Student Council has enabled him to help rewrite the bylaws of the Student Council.

Art Con has great ideas for making this the best high school in the state. First, he will have the Student Council meet more often. Art says that if the Student Council meets more often it will be able to score more touchdowns and lead this high school to glory. He will help make you safe by placing video cameras in those parts of the school where violence has occurred. He will also make the parking lot bigger so each of you can have your own parking space. Why should you have to park off campus and walk the long way here? Do you know another candidate that will turn this school into paradise?

Art Con will make this high school a school that other high schools will envy. Do you want to join him in making his dreams come true, or do you want to be a drag on this school and vote for his opponent? Remember: His opponent was not born in the city of Wannabee. Can we really trust an outsider? And also: His opponent is an honor roll student who wants to be a nuclear physicist. Do you think an egghead really knows what we want? She spends her life with her head buried in a book—how can she know how to have fun and make this a place of good times for all? Vote for Art Con!

Below is this speech reprinted along with an analysis. The analysis appears in italics.

### Why Wannabee High School Needs Art Con for President

Today I speak to you on behalf of Art Con. I say right now he is an awesome candidate!

*The word awesome is very general and means only that this speaker thinks Art Con is great. It is an example of a **Weasel Word**.*



He knows what you want—after all he was born in Wannabee and has always attended Wannabee schools.

*This could be a helpful experience; however, Art Con may not necessarily know what is good for Wannabee High School. This is an example of **Flag-Waving**: You are to believe that he is patriotic to Wannabee.*

He knows how to lead the Student Council. He is, after all, captain of the football team. What better proof do you need that he knows how to lead?

*This is an attempt to confuse one kind of leadership with another. Leading a sports team can involve quite different skills than leading a student council does. This is a form of **Card-Stacking**.*

In addition, his summer job has been a great teacher. In his job he has learned to organize many different kinds of things in just a small space. Being able to organize, as any successful business person will tell you, is one of the keys to success!

*This example also confuses one kind of skill with another. Organizing a bag of groceries is not the same as organizing a group of people.*

Art Con has also shown how dedicated he is to the Wannabee Student Council. After all, he has attended all of the Student Council meetings.

*This is a true statement, but it is **Playing with Numbers**. There have only been three meetings thus far. So Art Con's attendance doesn't show more than an average dedication.*

In addition, his knowledge of the Student Council has enabled him to help rewrite the bylaws of the Student Council.

*Art Con did participate in rewriting the bylaws of the Student Council, but so did every other Student Council Representative! This is an example of **Card-Stacking**—presenting only a piece of information and leaving out the rest.*



Art Con has great ideas for making this the best high school in the state.

*The word best is a **Weasel Word**. What criteria is the speaker using to evaluate all the high schools in the state?*

First, he will have the Student Council meet more often.

*Meeting more often is not necessarily a way to improve the student council.*

Art says that if the Student Council meets more often, it will be able to score more touchdowns and lead this high school to glory.

*His reasons for why more meetings would be good are filled with **Weasel Words and Phrases**. How would a student council “score more touchdowns” or “lead this high school to glory”?*

He will help make you safe by placing video cameras in those parts of the school where violence has occurred. He will also make the parking lot bigger so each of you can have your own parking space.

*Where would the money to accomplish these two expensive projects come from? In addition, how does the speaker know Art Con can get permission to begin these projects?*

Why should you have to park off campus and walk the long way here? Do you know another candidate that will turn this school into paradise?

*Here is another **Weasel Word**—paradise. Note also that the speaker is defining a high school paradise as one that has nothing to do with learning.*

Art Con will make this high school a school that other high schools will envy. Do you want to join him in making his dreams come true, or do you want to be a drag on this school and vote for his opponent?

*This is an example of **Loser/Winner**. Students are given a choice to join Art Con and be a winner or not vote for him and be a loser.*



Remember: His opponent was not born in the city of Wannabee. Can we really trust an outsider?

*Calling her an outsider is a form of **Name-Calling**. It is a negative term used to brand Art Con's opponent.*

And remember: His opponent is an honor roll student who wants to be a nuclear physicist. Do you think an egghead really knows what we want?

*Again, this speaker uses **Name-Calling** to cast a shadow on Art Con's opponent. The word egghead has negative connotations. He does not offer any evidence or reason why an honor roll student who wants to be a physicist would not make a good president.*

She spends her life with her head buried in a book—how can she know how to have fun and make this a place of good times for all?

*Note how the speaker has shifted the purpose of high school from a place to prepare people to be knowledgeable and responsible students and citizens to a place to hang out and have fun.*

Vote for Art Con!



## Practice

### Part A:

*Work with a group of three to four students to complete the following exercise.*

- **Invent** your own **candidate** for the office of student body president.
- Include his or her **biography**, **qualifications**, and **plans**.
- **Be as creative as you wish.** However, **do not make claims that no one would believe.** For example, a candidate who claimed she would make sure every person in school would receive no grade lower than a C on his or her report card would **not** be believed.
- Then **complete a similar analysis of his or her major opponent.** Look at the analysis of Art Con and his opponent on pages 512-515.

### The Candidate

Who is it? \_\_\_\_\_

His or her biography: \_\_\_\_\_

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His or her qualifications for student body president: \_\_\_\_\_

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His or her plans for improving the school: \_\_\_\_\_

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## The Opponent

Who is it? \_\_\_\_\_

What your candidate knows about his or her opponent: \_\_\_\_\_

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## Part B:

Work with your group to determine how you could use some of the **techniques** listed in the chart below. You may **not** be able to use all the techniques listed below.

- **Change the facts** about your candidate **into fiction**.
- Although you should **make your claims as closely connected to the facts** about your candidate as possible—you may need to **stretch your claims to make your candidate seem more than he or she really is**. However, **do not make claims that no one would believe**.
- **Identify each technique you are using** as you work. Place the name of the technique in parenthesis.

### Propaganda Techniques Commonly Used in Advertising

<b>Testimonials</b>	using a person, often famous, to endorse a product, an idea, or a person
<b>Weasel Words and Phrases</b>	using meaningless words and phrases that sound important
<b>Plain Folks</b>	using someone, just like yourself, to persuade you to use a particular product
<b>Flag-Waving</b>	connecting a product or idea with patriotism
<b>Card-Stacking</b>	presenting only one side of an issue or leaving out certain information
<b>Loser/Winner</b>	claiming that if we don't use a product, we will lose out on our chance for happiness or love or success, etc.
<b>Name-Calling</b>	using negative terms about other products or people to promote a particular brand or person
<b>Bandwagon</b>	being urged to do something just because everyone else is supposedly doing it
<b>Snob Appeal</b>	associating prestige or elitism with a particular product
<b>Playing the Numbers</b>	using statistics to make a product or idea attractive



Claims about your candidate: \_\_\_\_\_

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*Now, decide **how you can use information about the opponent.** Determine **how you can make him or her appear an inferior choice** for student body president.*

Claims about the opponent: \_\_\_\_\_

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## Practice

*Look over the information you generated in the previous practice. Also, look over the **speech about Art Con** on pages 511-512.*

*Work with your group members to **create your own speech about your candidate using this information.** Make the **length of your speech** from two to four paragraphs.*

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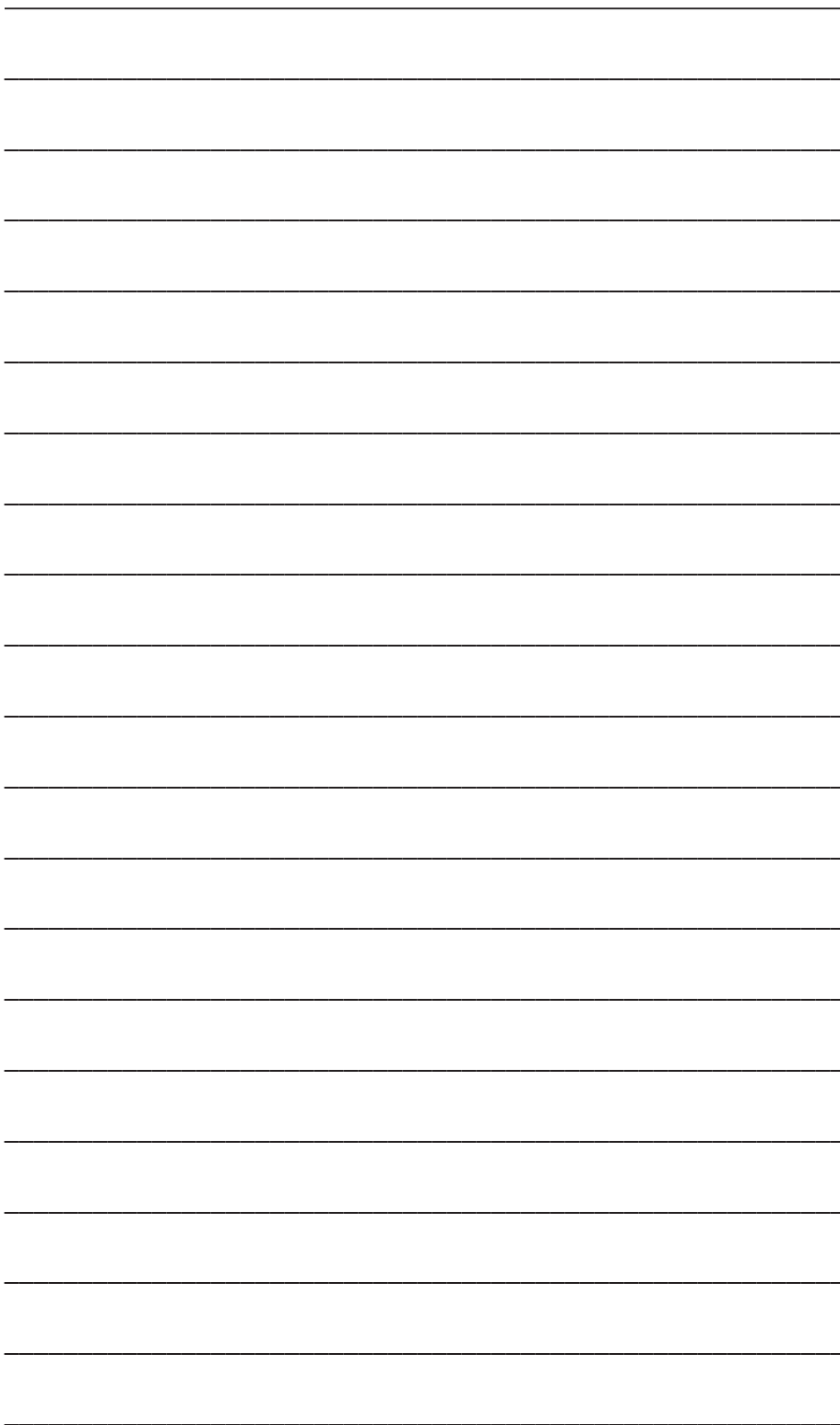
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## Practice

*It is time to practice **delivering, listening to, and evaluating** propaganda.*

- **Choose a spokesperson from your group to deliver the speech you have written.** *Practice with your speaker to make sure she or he is familiar with how all the words are pronounced.*
- **Complete the following checklist** *as other speakers are presenting the speech their group members created.*
- **Each time you hear one of the following techniques used, check it off on the checklist.**

**Propaganda Techniques Checklist**

<b>Testimonials</b>							
<b>Weasel Words and Phrases</b>							
<b>Plain Folks</b>							
<b>Flag-Waving</b>							
<b>Card-Stacking</b>							
<b>Loser/Winner</b>							
<b>Name-Calling</b>							
<b>Bandwagon</b>							
<b>Snob Appeal</b>							
<b>Playing the Numbers</b>							



*Answer the following.*

1. Which pieces of information would make you want to support this candidate and why? \_\_\_\_\_

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2. Which was the most effectively used technique and why? \_\_\_\_\_

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## Effective Presentation Skills: Using Your Voice and Body

Good speakers know that no matter how many good or persuasive ideas they might have, if these ideas are not communicated properly, their ideas cannot be effective. It will be your job to make your speech as persuasive as possible. To do so, you must use the same time-honored skills that good speakers have used for more than two thousand years.

Good speakers use their voices to animate their presentations or bring them to life. This begins with good voice production, which includes the qualities of **enunciation**, **pronunciation**, **volume**, **tempo**, and **pitch**. Use these guidelines to analyze your own voice production.

- **Enunciate and pronounce words clearly and distinctly.** Avoid mumbling or running words together. Separate words just enough for them to be heard. Pronounce every sound in each word that you say.
- **Speak at a suitable volume—neither too loudly nor too softly.** Control the *volume* to express the content of your speech or your feelings. (*Speak softly when reading a poem about a child and loudly when reading a poem about a baseball game.*)
- **Speak at a suitable tempo—neither too slowly nor too quickly.** Pay attention to the natural rise and fall rhythm of the language.
- **Make the pitch of your voice appropriate to what you are expressing—neither too high nor too low.** If you want to calm down the audience, keep the *pitch* or *tone* of your voice low and calm. If you want to excite an audience, use an enthusiastic tone or high pitch.



*If you want to excite an audience, use an enthusiastic tone or high pitch.*





Good speakers also make their speech flow evenly. In casual conversation, people commonly say words and sounds that should be avoided in formal oral presentations. Study the following list and ask a friend to help you identify which expressions you use frequently. Add your own expressions to the list if it does not cover them.

**TOP 10 EXPRESSIONS**

1. *Um . . .*
2. *Well, . . .*
3. *Ya' know . . .*
4. *Like, um, . . .*
5. *I mean . . .*
6. *So . . .*
7. *I guess . . .*
8. *Er . . .*
9. *Gosh, Geez*
10. *Huh! Huh? Hmph.*
11. \_\_\_\_\_
12. \_\_\_\_\_

TO  
**AVOID**

Many people feel nervous when they speak to a group. Understanding what is meant by a “good speech” and knowing the characteristics of a “good speech” are your best tools for delivering a speech that your particular audience will enjoy.



## Practice

*With a partner, practice **enunciating** when you say these **tongue twisters** out loud. Remember, the object is not to say them fast, but to **say them clearly**. If there are words you cannot pronounce, use a dictionary's phonetic spelling, or ask your teacher to help you.*



**Remember:** Don't drop the last sound of a word when you speak.

1. The big black bug bit the big black bear.
2. The very merry Mary crossed the ferry in a furry coat.
3. Bring me some ice, not some mice.
4. Twenty talented teachers teaching tiny tots their twice times table.
5. Please sell me some short silk socks and some shimmering satin sashes.



## Practice

Rewrite the following words so that if they were spoken correctly, **all of their sounds would be heard**. Practice **enunciating** the correct form of each word aloud.

1. gonna: \_\_\_\_\_
2. haft: \_\_\_\_\_
3. could of: \_\_\_\_\_
4. wanna: \_\_\_\_\_
5. gettin ready ta go: \_\_\_\_\_
6. swimmin: \_\_\_\_\_
7. will ya: \_\_\_\_\_
8. whad ya half: \_\_\_\_\_
9. wooda: \_\_\_\_\_
10. gotcha: \_\_\_\_\_



## Communicate: Making Presentations

When we are making presentations, we also need to be aware that we communicate through our postures, our gestures, and our facial expressions. What we communicate with our bodies can either add to or detract from what we are saying. Very large or exaggerated **body language** can cause our audience to watch our movements rather than listen to what we are saying. By being aware of this and learning some *body language* guidelines, we can improve our *nonverbal communication* as well as our ability to make good oral presentations.

### Tips for Using Presentation Body Language

#### Use Good Posture

- stand straight—one foot slightly in front of the other
- relax
- breathe deeply and easily

#### Maintain Eye Contact

- gaze around the room; look at as many people as possible
- avoid talking to one person

#### Keep Face Expressive

- show emotions appropriate to your speech
- avoid a “frozen” expression

#### Use Gestures and Body Language

- use your hands to make expressive gestures when needed
- let your hands rest naturally at your sides when not gesturing
- shift posture to emphasize important points



## Characteristics of Good Oral Presentations

The characteristics listed on the following chart will help you to deliver a good speech. This, in turn, will help you to gain confidence when you speak to an audience. Use this checklist to practice presenting your speech.

Characteristics of Good Oral Presentations		
Elements	Characteristics	Definitions
Preparation	1. <b>Subject Knowledge</b>	- the presentation subject is thoroughly researched and the speaker is prepared for any questions that may be asked
	2. <b>Organization</b>	- the presentation material is arranged or put together in an orderly way—using index cards, outlines, or visual materials to keep presentation well paced and on track
	3. <b>Audience Awareness</b>	- the presentation is prepared for the type of audience receiving the information—speaking or writing is appropriate for and understood by the target audience
Speaking	4. <b>Enunciation</b>	- words are spoken clearly, without mumbling, making each sound distinct
	5. <b>Pronunciation</b>	- words are spoken according to a dictionary's pronunciation guide
	6. <b>Volume</b>	- the sound produced by the voice is not too loud or too soft; the sound changes during the presentation to match what is being described
	7. <b>Tempo</b>	- the speed at which words are spoken is not too fast or too slow; the speed may change to match what is being described
	8. <b>Pitch</b>	- the highness or lowness of the sound of the voice matches what is being described
	9. <b>Expressiveness</b>	- the presentation (or words) are communicated in a vivid and persuasive manner
	10. <b>Complete Sentences</b>	- the presentation uses a group or groups of words that present a complete thought
Body Language	11. <b>Eye Contact</b>	- the speaker looks directly into the eyes of one or more persons—communicates the speaker's confidence, alertness, and empathy with the audience
	12. <b>Natural Gestures</b>	- the speaker uses normal movement of the hands, head, or other body parts to express the speaker's thoughts or feelings—gestures should emphasize presentation points, not distract from them
	13. <b>Good Posture</b>	- the speaker carries or holds his body straight while sitting, standing, or walking—conveys confidence and readiness; slouching conveys the opposite—unreadiness, indifference



## Practice

Use the **speech** you prepared in the practice on pages 520-521. If possible, use a word processor to reproduce this speech for each member of your group. Otherwise, follow your teacher's instructions for making your own copy of the speech.

- Each member of your group should practice giving the speech to the rest of the group members.
- As each member speaks, the other **three members** should complete a copy of the **Presentation Rubric** on the following page.
- It is important to remember that you are still **practicing** and that you can **change your technique** during this activity.
- **Make changes to your speech** based on your group members' **feedback**.

Make a **new copy** of your revised speech. Each member of the group should have his or her own copy.



Presentation Rubric				
	3	2	1	Comments
<b>PREPARATION:</b> Total Points for Preparation: _____				
<b>Knowledge of Subject</b>	speaker showed total knowledge of subject <input type="checkbox"/>	speaker showed incomplete knowledge of subject <input type="checkbox"/>	speaker showed no knowledge of subject <input type="checkbox"/>	
<b>Organization</b>	presented in orderly way <input type="checkbox"/>	presented in orderly way with few exceptions <input type="checkbox"/>	omitted or most parts presented out of order <input type="checkbox"/>	
<b>Language and Audience Awareness</b>	language appropriate for particular audience <input type="checkbox"/>	language occasionally inappropriate for particular audience <input type="checkbox"/>	language inappropriate for particular audience <input type="checkbox"/>	
<b>Use of Rehearsal</b>	speaker has rehearsed often <input type="checkbox"/>	speaker has rehearsed somewhat <input type="checkbox"/>	speaker has not rehearsed <input type="checkbox"/>	
<b>SPEAKING:</b> Total Points for Speaking: _____				
<b>Enunciation</b>	all words spoken clearly and distinctly <input type="checkbox"/>	most words spoken clearly and distinctly <input type="checkbox"/>	most words were not spoken clearly <input type="checkbox"/>	
<b>Volume</b>	audience found volume varied to match changing contents of speech <input type="checkbox"/>	audience found volume varied to match most of the contents of speech <input type="checkbox"/>	audience found volume was either too loud or too soft <input type="checkbox"/>	
<b>Tempo</b>	pace helped audience hear words clearly and maintain interest <input type="checkbox"/>	pace helped audience hear words clearly but occasionally sped up or slowed down without purpose <input type="checkbox"/>	pace varied without reason and disoriented audience <input type="checkbox"/>	
<b>Pitch</b>	tone matched action of speech throughout <input type="checkbox"/>	tone matched action of speech with few exceptions <input type="checkbox"/>	tone was not used to move audience <input type="checkbox"/>	
<b>BODY LANGUAGE:</b> Total points for Body Language: _____				
<b>Eye Contact</b>	speaker made appropriate eye contact with listeners <input type="checkbox"/>	speaker made eye contact with each listener but did not hold contact long enough <input type="checkbox"/>	speaker did not look at audience (gazed at floor, ceiling, etc.) <input type="checkbox"/>	
<b>Gestures</b>	speaker used hands, head, and other body parts to express parts of speech appropriately <input type="checkbox"/>	speaker often used gestures appropriately but occasionally lapsed into inactivity <input type="checkbox"/>	speaker did not gesture or used gestures inappropriately <input type="checkbox"/>	
<b>Posture</b>	speaker carried and held body in a straight line, except to emphasize a part of speech <input type="checkbox"/>	speaker held body in a straight line but lapsed occasionally into a slouch <input type="checkbox"/>	speaker slouched throughout <input type="checkbox"/>	
<b>Presentation Total Points:</b> _____				



## Practice

*Your teacher will help you **form new groups**. In this way, **each member in the new group will have a corrected copy of a different speech**.*

- *Within these new groups, **each member will take a turn giving his or her corrected speech**.*
- *As each member presents, **listeners will complete the Presentation Rubric on the following page**.*





Presentation Rubric				
	3	2	1	Comments
<b>PREPARATION:</b> Total Points for Preparation: _____				
<b>Knowledge of Subject</b>	speaker showed total knowledge of subject <input type="checkbox"/>	speaker showed incomplete knowledge of subject <input type="checkbox"/>	speaker showed no knowledge of subject <input type="checkbox"/>	
<b>Organization</b>	presented in orderly way <input type="checkbox"/>	presented in orderly way with few exceptions <input type="checkbox"/>	omitted or most parts presented out of order <input type="checkbox"/>	
<b>Language and Audience Awareness</b>	language appropriate for particular audience <input type="checkbox"/>	language occasionally inappropriate for particular audience <input type="checkbox"/>	language inappropriate for particular audience <input type="checkbox"/>	
<b>Use of Rehearsal</b>	speaker has rehearsed often <input type="checkbox"/>	speaker has rehearsed somewhat <input type="checkbox"/>	speaker has not rehearsed <input type="checkbox"/>	
<b>SPEAKING:</b> Total Points for Speaking: _____				
<b>Enunciation</b>	all words spoken clearly and distinctly <input type="checkbox"/>	most words spoken clearly and distinctly <input type="checkbox"/>	most words were not spoken clearly <input type="checkbox"/>	
<b>Volume</b>	audience found volume varied to match changing contents of speech <input type="checkbox"/>	audience found volume varied to match most of the contents of speech <input type="checkbox"/>	audience found volume was either too loud or too soft <input type="checkbox"/>	
<b>Tempo</b>	pace helped audience hear words clearly and maintain interest <input type="checkbox"/>	pace helped audience hear words clearly but occasionally sped up or slowed down without purpose <input type="checkbox"/>	pace varied without reason and disoriented audience <input type="checkbox"/>	
<b>Pitch</b>	tone matched action of speech throughout <input type="checkbox"/>	tone matched action of speech with few exceptions <input type="checkbox"/>	tone was not used to move audience <input type="checkbox"/>	
<b>BODY LANGUAGE:</b> Total points for Body Language: _____				
<b>Eye Contact</b>	speaker made appropriate eye contact with listeners <input type="checkbox"/>	speaker made eye contact with each listener but did not hold contact long enough <input type="checkbox"/>	speaker did not look at audience (gazed at floor, ceiling, etc.) <input type="checkbox"/>	
<b>Gestures</b>	speaker used hands, head, and other body parts to express parts of speech appropriately <input type="checkbox"/>	speaker often used gestures appropriately but occasionally lapsed into inactivity <input type="checkbox"/>	speaker did not gesture or used gestures inappropriately <input type="checkbox"/>	
<b>Posture</b>	speaker carried and held body in a straight line, except to emphasize a part of speech <input type="checkbox"/>	speaker held body in a straight line but lapsed occasionally into a slouch <input type="checkbox"/>	speaker slouched throughout <input type="checkbox"/>	
<b>Presentation Total Points:</b> _____				



## Discussion Skills: Listening and Speaking in a Group

Many of you find that your teachers will, from time to time, assign group work that includes discussion of ideas. Other times, your teacher will lead a discussion of the entire class in order to hear ideas from the entire group. Either way, giving and receiving input from an entire group can be an excellent way of learning new facts and details.

However, group discussions can get out of hand. Some students abuse these occasions and turn them into an opportunity to socialize. Others want to express their own ideas without listening to the ideas of others. Either way, these students are missing the point of group discussion.

A group discussion is more than just a conversation. It's true that even in the best-planned group discussions, people do talk and listen to each other. However, these participants have a purpose for their interactions. They must make a decision or solve a problem. Everyone must be allowed to participate and to voice an opinion. Obviously, this cannot be done at the same time or the discussion becomes confusing. A group discussion must be planned according to certain guidelines. Some helpful guidelines are as follows:

### Listening and Speaking in a Group



**Listen completely to others.** Do not interrupt others. Wait until you are sure they are through before you speak.

**Empty your mind when others speak.** Often, our minds are filled with what we want to say. As a result, we don't hear what the speaker says. To fully listen to another, we must "unclutter" our minds. Write down what you want to say ahead of time. That way, you can listen to others. You aren't in danger of forgetting your own ideas.

**Be strong enough to be moved by others.** Don't hold on to your ideas too tightly. If someone makes a good point, it's okay to change your mind. A strong person has self-confidence. He or she is not afraid to admit that someone else is right.

**Make a contribution.** Don't just sit and let others do all the work. Do your part. Come to class prepared. You should add to and improve the discussion.

**Stay calm.** Speaking louder than others will not change their minds. Let your good ideas do that.



## Practice

**Remain within your new group** and join your teammates for a **discussion**.  
*In this discussion, you will do the following.*

- **Analyze the propaganda techniques** *each speaker used.*
- *Point out and* **discuss any of the propaganda techniques you noticed** *in each speech.*
- *Then use the* **Discussion Rubric charts** *on the following pages to rate your* **active listening and participation skills during the discussion of each speech.**
- *After each discussion is over,* **complete a Discussion Rubric** *for your own* **participation** *in the discussion.*
- **Rate yourself in an honest and objective way.**



Your name \_\_\_\_\_

Speaker's name \_\_\_\_\_

Discussion Rubric				
	4	3	2	1
<b>Body Language during Discussion:</b>		Total points for Body Language: _____		
<b>Showed Interest</b>	always looked at each speaker <input type="checkbox"/>	usually looked at each speaker <input type="checkbox"/>	sometimes looked at each speaker <input type="checkbox"/>	did not look at each speaker <input type="checkbox"/>
<b>Stayed Involved</b>	always nodded your head when you agreed or understood <input type="checkbox"/>	usually nodded your head when you agreed or understood <input type="checkbox"/>	sometimes nodded your head when you agreed or understood <input type="checkbox"/>	did not nod your head when you agreed or understood <input type="checkbox"/>
<b>Used Correct Posture</b>	always sat up and didn't fidget <input type="checkbox"/>	usually sat up and didn't fidget <input type="checkbox"/>	sometimes sat up and didn't fidget <input type="checkbox"/>	did not sit up and did fidget <input type="checkbox"/>
<b>Active Listening during Discussion:</b>		Total points for Active Listening: _____		
<b>Followed Discussion</b>	always took notes on main points when necessary <input type="checkbox"/>	usually took notes on main points when necessary <input type="checkbox"/>	sometimes took notes on main points when necessary <input type="checkbox"/>	never took notes on main points when necessary <input type="checkbox"/>
<b>Encouraged Speaker</b>	always permitted speaker to pause without interrupting <input type="checkbox"/>	usually permitted speaker to pause without interrupting <input type="checkbox"/>	sometimes permitted speaker to pause without interrupting <input type="checkbox"/>	never permitted speaker to pause without interrupting <input type="checkbox"/>
<b>Clarified Points</b>	always asked follow-up questions when more information was needed <input type="checkbox"/>	usually asked follow-up questions when more information was needed <input type="checkbox"/>	sometimes asked follow-up questions when more information was needed <input type="checkbox"/>	never asked follow-up questions when more information was needed <input type="checkbox"/>
<b>Speaking during Discussion:</b>		Total points for Speaking: _____		
<b>Stayed Focused</b>	always stayed on subject <input type="checkbox"/>	usually stayed on subject <input type="checkbox"/>	sometimes stayed on subject <input type="checkbox"/>	never stayed on subject <input type="checkbox"/>
<b>Deepened Discussion</b>	always made connections and built on others' points <input type="checkbox"/>	usually made connections and built on others' points <input type="checkbox"/>	sometimes made connections and built on others' points <input type="checkbox"/>	never made connections and did not build on others' points <input type="checkbox"/>
<b>Encouraged Others</b>	always responded calmly to others <input type="checkbox"/>	usually responded calmly to others <input type="checkbox"/>	sometimes responded calmly to others <input type="checkbox"/>	never responded calmly to others <input type="checkbox"/>

Now review each of your scores. Work to improve any skills on which you scored a 2 or 1.



Your name \_\_\_\_\_

Speaker's name \_\_\_\_\_

Discussion Rubric				
	4	3	2	1
<b>Body Language during Discussion:</b> Total points for Body Language: _____				
<b>Showed Interest</b>	always looked at each speaker <input type="checkbox"/>	usually looked at each speaker <input type="checkbox"/>	sometimes looked at each speaker <input type="checkbox"/>	did not look at each speaker <input type="checkbox"/>
<b>Stayed Involved</b>	always nodded your head when you agreed or understood <input type="checkbox"/>	usually nodded your head when you agreed or understood <input type="checkbox"/>	sometimes nodded your head when you agreed or understood <input type="checkbox"/>	did not nod your head when you agreed or understood <input type="checkbox"/>
<b>Used Correct Posture</b>	always sat up and didn't fidget <input type="checkbox"/>	usually sat up and didn't fidget <input type="checkbox"/>	sometimes sat up and didn't fidget <input type="checkbox"/>	did not sit up and did fidget <input type="checkbox"/>
<b>Active Listening during Discussion:</b> Total points for Active Listening: _____				
<b>Followed Discussion</b>	always took notes on main points when necessary <input type="checkbox"/>	usually took notes on main points when necessary <input type="checkbox"/>	sometimes took notes on main points when necessary <input type="checkbox"/>	never took notes on main points when necessary <input type="checkbox"/>
<b>Encouraged Speaker</b>	always permitted speaker to pause without interrupting <input type="checkbox"/>	usually permitted speaker to pause without interrupting <input type="checkbox"/>	sometimes permitted speaker to pause without interrupting <input type="checkbox"/>	never permitted speaker to pause without interrupting <input type="checkbox"/>
<b>Clarified Points</b>	always asked follow-up questions when more information was needed <input type="checkbox"/>	usually asked follow-up questions when more information was needed <input type="checkbox"/>	sometimes asked follow-up questions when more information was needed <input type="checkbox"/>	never asked follow-up questions when more information was needed <input type="checkbox"/>
<b>Speaking during Discussion:</b> Total points for Speaking: _____				
<b>Stayed Focused</b>	always stayed on subject <input type="checkbox"/>	usually stayed on subject <input type="checkbox"/>	sometimes stayed on subject <input type="checkbox"/>	never stayed on subject <input type="checkbox"/>
<b>Deepened Discussion</b>	always made connections and built on others' points <input type="checkbox"/>	usually made connections and built on others' points <input type="checkbox"/>	sometimes made connections and built on others' points <input type="checkbox"/>	never made connections and did not build on others' points <input type="checkbox"/>
<b>Encouraged Others</b>	always responded calmly to others <input type="checkbox"/>	usually responded calmly to others <input type="checkbox"/>	sometimes responded calmly to others <input type="checkbox"/>	never responded calmly to others <input type="checkbox"/>

*Now review each of your scores. Work to improve any skills on which you scored a 2 or 1.*



Your name \_\_\_\_\_

Speaker's name \_\_\_\_\_

Discussion Rubric				
	4	3	2	1
<b>Body Language during Discussion:</b>		Total points for Body Language: _____		
<b>Showed Interest</b>	always looked at each speaker <input type="checkbox"/>	usually looked at each speaker <input type="checkbox"/>	sometimes looked at each speaker <input type="checkbox"/>	did not look at each speaker <input type="checkbox"/>
<b>Stayed Involved</b>	always nodded your head when you agreed or understood <input type="checkbox"/>	usually nodded your head when you agreed or understood <input type="checkbox"/>	sometimes nodded your head when you agreed or understood <input type="checkbox"/>	did not nod your head when you agreed or understood <input type="checkbox"/>
<b>Used Correct Posture</b>	always sat up and didn't fidget <input type="checkbox"/>	usually sat up and didn't fidget <input type="checkbox"/>	sometimes sat up and didn't fidget <input type="checkbox"/>	did not sit up and did fidget <input type="checkbox"/>
<b>Active Listening during Discussion:</b>		Total points for Active Listening: _____		
<b>Followed Discussion</b>	always took notes on main points when necessary <input type="checkbox"/>	usually took notes on main points when necessary <input type="checkbox"/>	sometimes took notes on main points when necessary <input type="checkbox"/>	never took notes on main points when necessary <input type="checkbox"/>
<b>Encouraged Speaker</b>	always permitted speaker to pause without interrupting <input type="checkbox"/>	usually permitted speaker to pause without interrupting <input type="checkbox"/>	sometimes permitted speaker to pause without interrupting <input type="checkbox"/>	never permitted speaker to pause without interrupting <input type="checkbox"/>
<b>Clarified Points</b>	always asked follow-up questions when more information was needed <input type="checkbox"/>	usually asked follow-up questions when more information was needed <input type="checkbox"/>	sometimes asked follow-up questions when more information was needed <input type="checkbox"/>	never asked follow-up questions when more information was needed <input type="checkbox"/>
<b>Speaking during Discussion:</b>		Total points for Speaking: _____		
<b>Stayed Focused</b>	always stayed on subject <input type="checkbox"/>	usually stayed on subject <input type="checkbox"/>	sometimes stayed on subject <input type="checkbox"/>	never stayed on subject <input type="checkbox"/>
<b>Deepened Discussion</b>	always made connections and built on others' points <input type="checkbox"/>	usually made connections and built on others' points <input type="checkbox"/>	sometimes made connections and built on others' points <input type="checkbox"/>	never made connections and did not build on others' points <input type="checkbox"/>
<b>Encouraged Others</b>	always responded calmly to others <input type="checkbox"/>	usually responded calmly to others <input type="checkbox"/>	sometimes responded calmly to others <input type="checkbox"/>	never responded calmly to others <input type="checkbox"/>

*Now review each of your scores. Work to improve any skills on which you scored a 2 or 1.*



Your name \_\_\_\_\_

Speaker's name \_\_\_\_\_

Discussion Rubric				
	4	3	2	1
<b>Body Language during Discussion:</b> Total points for Body Language: _____				
<b>Showed Interest</b>	always looked at each speaker <input type="checkbox"/>	usually looked at each speaker <input type="checkbox"/>	sometimes looked at each speaker <input type="checkbox"/>	did not look at each speaker <input type="checkbox"/>
<b>Stayed Involved</b>	always nodded your head when you agreed or understood <input type="checkbox"/>	usually nodded your head when you agreed or understood <input type="checkbox"/>	sometimes nodded your head when you agreed or understood <input type="checkbox"/>	did not nod your head when you agreed or understood <input type="checkbox"/>
<b>Used Correct Posture</b>	always sat up and didn't fidget <input type="checkbox"/>	usually sat up and didn't fidget <input type="checkbox"/>	sometimes sat up and didn't fidget <input type="checkbox"/>	did not sit up and did fidget <input type="checkbox"/>
<b>Active Listening during Discussion:</b> Total points for Active Listening: _____				
<b>Followed Discussion</b>	always took notes on main points when necessary <input type="checkbox"/>	usually took notes on main points when necessary <input type="checkbox"/>	sometimes took notes on main points when necessary <input type="checkbox"/>	never took notes on main points when necessary <input type="checkbox"/>
<b>Encouraged Speaker</b>	always permitted speaker to pause without interrupting <input type="checkbox"/>	usually permitted speaker to pause without interrupting <input type="checkbox"/>	sometimes permitted speaker to pause without interrupting <input type="checkbox"/>	never permitted speaker to pause without interrupting <input type="checkbox"/>
<b>Clarified Points</b>	always asked follow-up questions when more information was needed <input type="checkbox"/>	usually asked follow-up questions when more information was needed <input type="checkbox"/>	sometimes asked follow-up questions when more information was needed <input type="checkbox"/>	never asked follow-up questions when more information was needed <input type="checkbox"/>
<b>Speaking during Discussion:</b> Total points for Speaking: _____				
<b>Stayed Focused</b>	always stayed on subject <input type="checkbox"/>	usually stayed on subject <input type="checkbox"/>	sometimes stayed on subject <input type="checkbox"/>	never stayed on subject <input type="checkbox"/>
<b>Deepened Discussion</b>	always made connections and built on others' points <input type="checkbox"/>	usually made connections and built on others' points <input type="checkbox"/>	sometimes made connections and built on others' points <input type="checkbox"/>	never made connections and did not build on others' points <input type="checkbox"/>
<b>Encouraged Others</b>	always responded calmly to others <input type="checkbox"/>	usually responded calmly to others <input type="checkbox"/>	sometimes responded calmly to others <input type="checkbox"/>	never responded calmly to others <input type="checkbox"/>

Now review each of your scores. Work to improve any skills on which you scored a 2 or 1.





# Unit 6: Discovering the World, Analyzing Ourselves

## Unit Focus

### Reading Process

- **LA.910.1.6.1**  
use new vocabulary that is introduced and taught directly
- **LA.910.1.6.2**  
listen to, read, and discuss familiar and conceptually challenging text
- **LA.910.1.6.6**  
distinguish denotative and connotative meanings of words
- **LA.910.1.7.2**  
analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning
- **LA.910.1.7.3**  
determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details
- **LA.910.1.7.4**  
identify cause-and-effect relationships in text
- **LA.910.1.7.5**  
analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text
- **LA.910.1.7.6**  
analyze and evaluate similar themes or topics by different authors across a variety of fiction and non-fiction selections



- **LA.910.1.7.7**  
compare and contrast elements in multiple texts
- **LA.910.1.7.8**  
use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources

### **Literary Analysis**

- **LA.910.2.1.1**  
analyze and compare historically and culturally significant works of literature, identifying the relationships among the major genres (e.g., poetry, fiction, nonfiction, short story, dramatic literature, essay) and the literary devices unique to each, and analyze how they support and enhance the theme and main ideas of the text
- **LA.910.2.1.2**  
analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict)
- **LA.910.2.1.3**  
explain how meaning is enhanced through various features of poetry, including sound (e.g., rhythm, repetition, alliteration, consonance, assonance), structure (e.g., meter, rhyme scheme), and graphic elements (e.g., line length, punctuation, word position)
- **LA.910.2.1.5**  
analyze and develop an interpretation of literary work by describing an author's use of literary elements (e.g., theme, point of view, characterization, setting, plot), and explain and analyze different elements of figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, imagery)

- **LA.910.2.1.6**  
create a complex, multi-genre response to the reading of two or more literary works, describing and analyzing an author's use of literary elements (i.e., theme, point of view, characterization, setting, plot), figurative language (i.e., simile, metaphor, personification, hyperbole, symbolism, allusion, imagery), and analyzing an author's development of time and sequence through the use of complex literary devices such as foreshadowing and flashback
- **LA.910.2.1.7**  
analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts
- **LA.910.2.1.8**  
explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written
- **LA.910.2.2.3**  
organize the information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining)

### **Writing Process**

- **LA.910.3.1.1**  
generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials, or other reliable sources) based upon teacher-directed topics and personal interests
- **LA.910.3.1.2**  
making a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion

- **LA.910.3.2.1**  
developing ideas from the pre-writing plan using primary and secondary sources appropriate to the purpose and audience
- **LA.910.3.2.2**  
establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant
- **LA.910.3.3.1**  
evaluating the draft for development of ideas and content, logical organization, voice, point of view, word choice, and sentence variation
- **LA.910.3.3.4**  
applying appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics)
- **LA.910.3.5.1**  
prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia)

### **Information and Media Literacy**

- **LA.910.6.2.1**  
select a topic and develop a comprehensive but flexible search plan, and analyze and apply evaluative criteria (e.g., objectivity, freedom from bias, topic format) to assess appropriateness of resources
- **LA.910.6.2.2**  
organize, synthesize analyze and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations
- **LA.910.6.2.3**  
write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas



## Unit 6: Discovering the World, Analyzing Ourselves

### Overview

What was it like to live in the time of King Henry VIII? What was it like when a man stood on the moon for the first time? Might a 16-year old living in 16<sup>th</sup> century China have the same reaction to his or her first love as you might today? Of course, none of us can answer these questions firsthand. But we *can* experience the answers through our imaginations as we read literature.



*What was it like to live in the time of King Henry VIII?*

Literature is writing that has lasting value. It is characterized by language that is elastic and powerful. Writers of great literature can stretch their words into dramatic plays that keep us on the edge of our chairs. They can also squeeze words into poetic snapshots that cause us to see, touch, and hear beautiful moments in life. Writers and the literature they create have the power to capture the emotions that come with being human. They bring us triumph, passion, or loneliness. When we read literature we know that we are not alone. We realize that across history others have shared our experiences and emotions.

Reading literature also allows us to learn the power of a single word. Learning to understand why a poet chose a particular set of words helps you read better. Mastering the art of seeing the information contained in a dramatic character's dialogue does as well. The skills you perfect in becoming a good reader serve you well in all areas of life. Becoming a good reader of literature is a no-lose investment of your time.

Reading literature from good writers will also help you with your own writing skills. The more you read, the more exposure you have to how good writers use words. You become aware of how these artists use words so well, you see, feel, and hear exactly what they intended. This is a worthwhile lesson for all writers. Even if you never expect to write fiction or poetry, you always hope your readers understand your meaning.



In this unit, you will learn some skills for approaching good literature, and you will practice these skills across several genres. These skills will help you critically analyze the literature you read and understand an author's deeper meaning. This deeper understanding will open new doors of enjoyment and comprehension of everything you read.

You will also learn some strategies for writing about literature. In upper level classes, you are often asked to respond to and analyze the words you are reading. The skills presented will give you some ideas of beginning such pieces of writing.



## Vocabulary

*Study the vocabulary words and definitions below as a reference for this unit.*

<b>adjective</b>	.....a word that tells something about a noun or pronoun
<b>adverb</b>	.....a word that tells something about a verb, adjective, or another adverb
<b>anecdote</b>	.....a very brief account of a true event that is meant to entertain or inform
<b>antagonist</b>	.....a character in conflict with the protagonist or main character
<b>audience</b>	.....the readers to whom a piece of writing is directed or the listeners to whom a talk is directed
<b>autobiography</b>	.....a work of nonfiction in which the author tells his or her own life story
<b>biographical sketch</b>	.....a short work that allows the writer to capture the basic quality of the person's life in a few episodes or a single important event
<b>biography</b>	.....a work of nonfiction in which the author tells the life story of another person
<b>character</b>	.....a person or creature in a literary work



- climax** .....the most suspenseful point in a (literary) work; the point at which one of the two opposing forces must give way to the other
- comedy** .....a type of drama or literary work which has a happy ending and often points out human weaknesses and flaws in a humorous way
- conflict** .....a struggle between opposing forces (often characters); can be internal or external
- connotation** .....meaning that comes from the emotions or ideas readers associate with particular words  
*Example:* The word *home* means the place where one lives, but its connotation may suggest family, love, and comfort.
- details** .....the added information about a topic
- dialogue** .....conversation between characters
- diary** .....a day-by-day account of the events that occur in a person's own life
- direct characterization** .....character traits passed on directly by the writer's description of a character





- drama** .....a literary genre in the form of dialogue between characters; meant to be performed and seen rather than read
- essay** .....a short piece of writing on a single subject that expresses a specific point of view
- exposition** .....an introduction to the people, places, and situation important to the plot
- external conflict** .....conflict which occurs when a person struggles with another person or outside force
- falling action** .....the action that follows the climax
- fiction** .....writing based on imagination; may involve real people or events as well as invented ones
- figurative language** .....uses words in such a way that the reader sees something special or feels a particular way; uses words to describe and create images  
*Examples:*  
simile—makes comparisons using like or as  
metaphor—describes one thing as being or is another  
personification—describes an animal, object or idea as having *human characteristics*
- first-person point of view** .....the teller of the story who is also a character or observer in the story; uses *I* or *me*



<b>form</b>	.....the way a piece of writing is organized or structured
<b>genres</b>	.....different categories into which literary works are grouped <i>Examples:</i> short stories, novels, poems, essays, and plays
<b>imagery</b>	.....words that appeal to one or more of the five senses and create mental sights, sounds, smells, tastes, or touches
<b>implied</b>	.....that which is indicated, suggested or understood; something not directly stated
<b>indirect characterization</b>	.....character traits revealed indirectly by the way a character acts or speaks
<b>internal conflict</b>	.....conflict which occurs when a person struggles within himself or herself
<b>literary elements</b>	.....common ingredients that work together to make a story, poem, drama, or biography interesting to read
<b>literature</b>	.....writing in which expression and form are important features, such as poetry, fiction, biography, essays, etc.; writing that has lasting value
<b>metaphor</b>	.....a comparison between two different or unlike things without using <i>like</i> or <i>as</i> in the comparison <i>Example:</i> Each day <i>is</i> a blank sheet of paper.



<b>mood</b>	.....the feeling created by a story, play, or poem
<b>narrator</b>	.....the speaker in a literary work
<b>nonfiction</b>	.....writing based on real people, events, and facts rather than on imaginary ones
<b>novel</b>	.....a long work of fiction in which characters and conflicts can be explored in great depth
<b>paragraph</b>	.....a group of related sentences that present and develop one main idea
<b>personification</b>	.....an expression that gives a human characteristic or action to an animal, object, or idea <i>Example:</i> The sun smiled down on the hikers.
<b>play</b>	.....a story written to be performed by actors
<b>plot</b>	.....the skeleton or outline of a literary work; the sequence of the main events in a work
<b>poetry</b>	.....a type of literature written in verse and expressing strong feelings
<b>protagonist</b>	.....the main character



<b>repetition</b>	.....the use of words or phrases more than once for effect or emphasis
<b>resolution</b>	.....an end to the story, in which remaining questions are answered and results of the climax are learned
<b>rhyme</b>	.....sounds at the end of words which are repeated in the writing; used particularly in poetry <i>Examples: nap and rap</i>
<b>rhythm</b>	.....a pattern of beats based on stressed and unstressed syllables; used particularly in poetry
<b>rising action</b>	.....the part of the plot that adds complications to the problems and increases the reader's interest
<b>setting</b>	.....the time (when) and place (where) in which the story takes place
<b>short story</b>	.....a short work of fiction usually focusing on a few characters and a single conflict
<b>simile</b>	.....a comparison between two different or unlike things using <i>like</i> or <i>as</i> in the comparison <i>Example: My mind is as sharp as a tack.</i>
<b>stanza</b>	.....a group of lines in a poem considered a unit



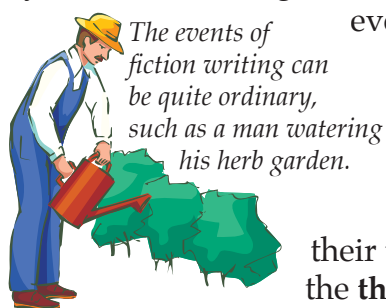
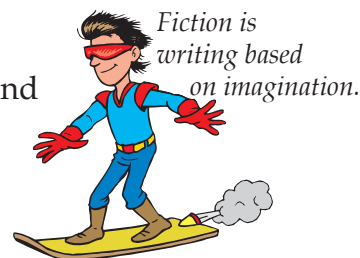
<b>supporting details</b>	.....the words used to support the main idea or topic sentence <i>Examples:</i> Supporting details can describe a person, persuade an audience, or explain a process.
<b>suspense</b>	.....a technique used to create uncertainty so that the reader will stay interested in the story
<b>tall tale</b>	.....a story, usually funny, containing unusually incredible or exaggerated characters and events <i>Examples:</i> Paul Bunyan and Pecos Bill
<b>tempo</b>	.....the speed at which words are spoken
<b>theme</b>	.....the central idea or message of the literary work; often a lesson about life
<b>thesis statement</b>	.....the main point of the essay; the claim or opinion the rest of the essay will discuss or support
<b>third-person point of view</b>	.....story told by someone not in the story using <i>he</i> or <i>she</i> to talk about characters
<b>topic sentence</b>	.....the sentence that tells the focus or main point of a paragraph
<b>tragedy</b>	.....a type of drama or literary work that shows the downfall or the destruction of a noble or outstanding person





## Fiction and Nonfiction: The Imagined and the Real

**Fiction** is writing based on imagination, whereas **nonfiction** presents the actions and ideas of real people or events. Both are considered **literature** and have lasting value. A work of *fiction* may take many different **forms**. It can be a **short story**, a **novel**, or a **tall tale**. Regardless of its form, a work of fiction tells a story that is largely created by the writer's imagination. Sometimes the



*The events of fiction writing can be quite ordinary, such as a man watering his herb garden.*

events can be dramatic, such as a woman entering a burning building to save an elderly neighbor. Sometimes, the events can be quite ordinary, such as a man watering his herb garden. We tend to think of the purpose of fiction as entertainment. However, many writers use their talents to convey their personal beliefs through the **themes** of their words.

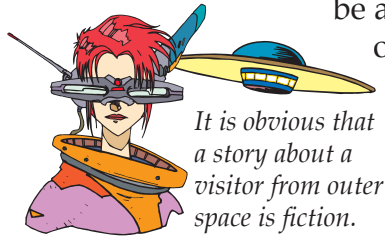
Like a work of fiction, a work of *nonfiction* may take many different forms. We usually read nonfiction in order to be informed. However, many pieces of nonfiction are highly entertaining as well. It can be a **biography**, **autobiography**, **essay**, cookbook, newspaper article, or a true-to-life adventure story. Diaries, essays, speeches, newspaper and magazine articles, cookbooks, and instructional books are also examples of nonfiction **genres**. A category of literary work is called a *genre*. Sometimes, these works are lengthy, like a novel. Other times, they are very brief, as are many magazine or newspaper articles. Unlike a work of fiction, these examples are based on factual information, real people, and real events. Writers of nonfiction do not create the stories; they research situations and include actual facts. In addition, some **poetry** that pays tribute to real people or commemorates real events is nonfiction as are some **dramas**, including television documentaries.



*We usually read nonfiction in order to be informed.*



Sometimes it is easy to tell the difference between fiction and nonfiction. It is obvious that a story about a visitor from outer space or a mutant lizard is fiction. We know it is unrealistic to think that such a tale could



*It is obvious that a story about a visitor from outer space is fiction.*

be a retelling of factual, real-life events. It is also obvious that a story written by a famous person about her own life is probably *nonfiction* or *not false*. We know that the famous person probably wrote about events that actually happened to her. Basing a story on factual events makes it nonfiction.

Other times it is more difficult to distinguish between fiction and nonfiction. All writing is to some degree inspired by real experiences and requires imagination. How, then, do we know which is real and which is made-up? Culture and history can be reflected in works of both fiction and nonfiction. There are many books featuring events such as the Revolutionary War, the sinking of the *Titanic*, and the string of bank robberies by Bonnie and Clyde. Are these books fiction or nonfiction? To answer these questions, it is helpful to consider the author's purpose in writing the literary work. Usually, the main purpose of nonfiction is to inform, educate, or persuade using factual information. The main purpose of fiction, however, is to entertain.

	Fiction	Nonfiction
<b>Types</b>	short stories, novels, tall tales, some poetry, comic books, some dramas	true-life adventure stories, essays, biographies, autobiographies, cookbooks, magazine, and newspaper articles
<b>Based On</b>	imagination	real people or factual, real-life events
<b>Main Purpose</b>	to entertain	to inform, educate, or persuade using factual information





## Practice

Read over the following titles. Put an **F** beside those you consider **fiction** and an **N** beside titles you consider **nonfiction**.

- \_\_\_\_\_ 1. *One Thousand Ways to Cook Chicken*
- \_\_\_\_\_ 2. "The Adventures of Paul Bunyan and Babe the Blue Ox"
- \_\_\_\_\_ 3. "Eating Disorders: A Present Danger" in *Teen Dream* magazine
- \_\_\_\_\_ 4. "I Have a Dream," a speech by Martin Luther King, Jr.
- \_\_\_\_\_ 5. "Hansel and Gretel"
- \_\_\_\_\_ 6. "The Tell-Tale Heart" by Edgar Allan Poe
- \_\_\_\_\_ 7. *The Life and Times of George Washington* by Jason Johnson
- \_\_\_\_\_ 8. "Mysteries of the Seven Seas: Life on the Ocean Floor" in *World Geography* magazine
- \_\_\_\_\_ 9. "Programming Your New Megapixel Digital Camera with Optical Zoom Lenses"
- \_\_\_\_\_ 10. *The Call of the Wild* by Jack London
- \_\_\_\_\_ 11. *The Diary of Anne Frank*
- \_\_\_\_\_ 12. An after-school television special titled *Mom, the Babysitter, and Me*
- \_\_\_\_\_ 13. The President's State of the Union Address
- \_\_\_\_\_ 14. *One Life to Lead*, a daily afternoon television drama



## Practice

*This activity will take more than one day to complete. Your teacher will give you the schedule for completion. With a partner, visit your school's **media center** and complete the following **scavenger hunt**.*

*Look through the fiction section. Choose **two novels with summaries** provided on their **book jackets**. Then complete the following activities.*

### Novel 1

1. Provide the following.

Title: \_\_\_\_\_

Author: \_\_\_\_\_

Year published: \_\_\_\_\_

2. From what you read in the summary, what appears to have been made up? \_\_\_\_\_

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3. What appears to be based on real facts or ideas? \_\_\_\_\_

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## Novel 2

1. Provide the following.

Title: \_\_\_\_\_

Author: \_\_\_\_\_

Year published: \_\_\_\_\_

2. From what you read in the summary, what appears to have been made up? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. What appears to be based on real facts or ideas? \_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_



**Find two biographies or autobiographies with summaries on their book jackets. Then complete the following activities.**

### **Book 1**

1. Provide the following.

Title: \_\_\_\_\_

Author: \_\_\_\_\_

Year published: \_\_\_\_\_

2. On whose life is this work based? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

3. What has this person done that makes him or her a worthy subject of an entire book? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. In what ways do you think this work would be entertaining as well as informative? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Book 2

1. Provide the following.

Title: \_\_\_\_\_

Author: \_\_\_\_\_

Year published: \_\_\_\_\_

2. On whose life is this work based? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. What has this person done that makes him or her a worthy subject of an entire book? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. In what ways do you think this work would be entertaining as well as informative? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



Find a **magazine** that contains both **factual articles** and **fiction stories**—probably one with **short stories**.

Locate an **article** based on **fact**.

1. Provide the following.

Title: \_\_\_\_\_

Author: \_\_\_\_\_

2. Read the article and list the actual facts it provides. \_\_\_\_\_

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3. What was the author's purpose in writing this article? \_\_\_\_\_

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4. What did you find entertaining and/or interesting in this article?

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Locate a **fictional short story**.

1. Provide the following.

Title: \_\_\_\_\_

Author: \_\_\_\_\_

2. Read the short story and summarize the story. \_\_\_\_\_

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3. Was the story in any way based on real facts? If so, what were they?

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4. How could you tell this was a work of fiction rather than nonfiction?

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## History and Culture in Literature: Events and Values Depicted in Stories and Reflected through Writers

When we read a variety of literary works, we “widen our horizon.” This means that we begin to see that history and culture influence all people. You probably have students in classes with you or neighbors who come from different countries or cultures. You yourself might be from another culture or country. When you get to know people from other cultures or countries, you may compare how you celebrate holidays, how different foods are prepared, and what special observances were celebrated in former homelands. Through our reading, we can also envision other cultures, and we can compare those different cultures with our own.



*Through our reading, we can envision other cultures, and we can compare those different cultures with our own.*

World-famous writers are honored with the Nobel Prize for literature as they bring people and their cultures to life through the written word. Some past winners include names you may recognize: Americans Ernest Hemingway, Saul Bellow, and Toni Morrison; Colombian Gabriel Garcia Marquez; West Indian Derek Walcott; Nigerian Wole Soyinka; and Mexican Octavio Paz. Many more writers have been honored for helping us understand our struggles as human beings.

One characteristic our American culture seems to value is competition, and we give a lot of attention to individual and team sports. National sports, such as baseball, are important to our culture. Everybody can choose to participate, either as a fan or a player on a local team. Young and old, people can share their favorite stories about their favorite team or player. Writers can do the same.

Many books have been written about the game itself. In addition, you will find many biographies about baseball heroes. Historical or factual information about baseball is also available in almanacs, encyclopedias, and ball cards, which are valuable from a collector’s point of view!



History and culture can also provide the background for historical novels. For example, a novelist can tell us stories about baseball players, their families, and their teams. The writer might use the names of real players, or quote sportscasters like Red Barber, but then make up the stories about the other characters in the novel, thus writing historical fiction.

Another novelist may relate a tale about how one girl wanted to become a baseball player. The writer might tell how the girl passed herself off as a male and managed to fool everyone, hitting and running well for her team. In the final chapter, the writer may tell of the girl's disguise being discovered, how she is kicked off the team, but how, in her continued desire to play, she begins an all-girls' league. Although this story may be based on some historical facts, the story itself is purely fiction.

Historical fiction provides information about cultures and people, even through fictional stories about baseball players. For example, the writer may describe what people wore, how they traveled, and if money turned "rags to riches" players into happy or unhappy people. Writers of historical fiction still address these very issues about teams and their players. From the Greek Olympic Games to now, we can read the following writers' themes in their works.

- the purity of the game itself
- a love of competition
- the beginning of competitive sports for women
- racial and gender injustice
- stereotypical personalities in sports
- individual courage
- backgrounds of players
- the good or evil of wealth



## Practice

Choose one **fiction** and one **nonfiction** work about your favorite team or your favorite sport player. Complete the following chart with information from your selected readings.

	Fiction	Nonfiction
Title of Work		
What is the setting, or geographical location, of the work? Does it change?		
Which historical events are described in the work?		
What cultural or ethnic influences can be identified in the work?		
What economic backgrounds are depicted in the work?		



## Practice

Write one or more paragraphs comparing the **cultural and historical influences** present in the two works. Develop your own comparison or use one of the following questions.

1. How do the cultural and historical influences affect the behavior of the characters? \_\_\_\_\_

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Do all of the characters in each work respond in the same way?

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2. How do the cultural values shown in these two works differ?

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3. In spite of the different cultures and histories in each work, what values are similar in both works? \_\_\_\_\_

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## Practice

Read one piece of **nonfiction** and one of **fiction** that are both on the same topic. Compare the two selections by answering the questions below. If you need more space, use your own paper.

**Title of Work of Nonfiction:** \_\_\_\_\_

**Author:** \_\_\_\_\_

1. What does the author show, explain, or argue in this work? \_\_\_\_\_

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2. What three things did you like about this piece? \_\_\_\_\_

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3. What, if anything, made reading and understanding this piece difficult? \_\_\_\_\_

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4. How are history and culture reflected in this work? \_\_\_\_\_

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**Title of Work of Fiction:** \_\_\_\_\_

**Author:** \_\_\_\_\_

1. What does the author show, explain, or argue in this work? \_\_\_\_\_

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2. What three things did you like about this piece? \_\_\_\_\_

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3. What, if anything, made reading and understanding this piece difficult? \_\_\_\_\_

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4. How are history and culture reflected in this work? \_\_\_\_\_

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5. Write a short analysis that explains whether you liked the fiction or nonfiction work best. \_\_\_\_\_

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## Practice

Use the list below to write the correct term for each definition on the line provided.

autobiography  
biography  
drama

fiction  
genres

nonfiction  
novel  
poetry

short story  
theme

- \_\_\_\_\_ 1. a literary genre in the form of dialogue between characters; meant to be performed and seen rather than read
- \_\_\_\_\_ 2. a long work of fiction in which characters and conflicts can be explored in great depth
- \_\_\_\_\_ 3. a work of nonfiction in which the author tells his or her own life story
- \_\_\_\_\_ 4. writing based on real people, events, and facts rather than on imaginary ones
- \_\_\_\_\_ 5. the central idea or message of the literary work; often a lesson about life
- \_\_\_\_\_ 6. different categories into which literary works are grouped
- \_\_\_\_\_ 7. a short work of fiction usually focusing on a few characters and a single conflict
- \_\_\_\_\_ 8. a work of nonfiction in which the author tells the life story of another person
- \_\_\_\_\_ 9. a type of literature written in verse and expressing strong feelings
- \_\_\_\_\_ 10. writing based on imagination; may involve real people or events as well as invented ones



## Common Literary Elements: The Parts That Make Literature Go

Everybody knows that cars have wheels and most use gasoline for power. Everybody also knows that bread has some type of flour as its main ingredient. Even literature has certain common ingredients that make the story, poem, or drama interesting to read. These common ingredients are called **literary elements**. But some cars are powered by electricity, not gasoline; and some breads are made from whole wheat flour instead of white. In the same way do some literary forms differ from others by using different elements. Not all of these elements appear in every *genre*. Knowing the terms used to talk about *literary elements* will help you as you study the forms of genre in the rest of this unit. You are already familiar with some of the terms used.

*Everybody knows that cars have wheels and most use gasoline for power.*



## Elements of Fiction

### Setting

The **setting** is the when and where (the time and place) of the story. In some stories, one or both elements of *setting* are unimportant. This is true of fables, stories that have messages relevant across time and place. However, in many stories, setting is very important to making the events in the story believable.

The setting provides location and background for the **characters** and **plot**. Often, the setting will include the historical period, the geographic area, the landscape, the season, the weather, and the culture in which the action takes place. In many instances, the setting creates a feeling or **mood**. This *mood* can influence the reader's interpretation of the story.

Descriptive details often enhance the atmosphere of the story. A vivid description of the setting can cause a feeling of expectancy or add to a story's suspense. Look at the following "scene setting" sentences.

I had always hated January. Everything was cold and dead and ugly and a whole year stretched out before Christmas came again. My birthday wasn't for six months and the only thing we could look forward to was at





least another month of frost and cold wind. The only holiday came the first part of the month and that was no big deal. Just a pot of black-eyed peas and hog jowl and Mama telling everybody it was bad luck to wash or sew on New Year's Day.

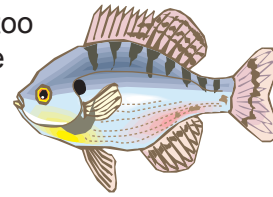
- The setting here describes a cold and dreary January—not a happy time for the narrator.
- The descriptive details—the description of food eaten on New Year's Day and the superstitious warnings cue us to place and time. It suggests a country setting in the South, probably some time in the past. In modern times, more people are better educated and do not hold so closely to superstitions.



## Practice

Read the opening paragraphs of a **short story** below. Then **analyze the setting** by answering the following.

Jo Ellen sat up in bed and listened hard. There had been a noise from the bedroom, and she thought maybe it was time. Pink streaks were showing over behind the water tank, and the outside black was turning to gray. She leaned toward the wall that separated her from her parents, but couldn't hear anything else. It was still too early. Daddy had said five-thirty. He wanted to be on the lake by six. *Shellcrackers*<sup>1</sup> started biting early and quit as soon as the sun got high....



*Shellcrackers started biting early and quit as soon as the sun got high.*

The sheets were clumped around Jo Ellen, wrinkled and damp, and her night gown was sticky against her back. She kicked the covers away and pulled at the gown to loosen it. A layer of sweat covered her like a second skin and she felt heavy and slow. Her temples throbbed from the heat. It would be cooler on the lake.

Answer the following about the **setting**.

1. At what time of year is this taking place? \_\_\_\_\_

\_\_\_\_\_

2. What details let you know this? List at least two. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

<sup>1</sup>*Shellcrackers*—A type of fish. They are found in fresh water. They are usually found in Central or South Florida. They are a good food fish.



3. What mood does this opening create? \_\_\_\_\_

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4. What information or details create this mood? \_\_\_\_\_

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5. Are there any hints in these paragraphs as to the time period of this story (now, the 70s, 50s, etc.)? \_\_\_\_\_

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What are these hints? \_\_\_\_\_

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## Plot

You might think of the *plot* as the skeleton, or outline, of a literary work. It is the sequence of events that move the story along from beginning to end. From start to finish, the events of the story are related to one another. One event leads logically to another. The author has one or more reasons for presenting pieces of the plot in his or her pattern. Each event may provide background information; to show or tell something about a character; or to develop or resolve a problem.

In addition, the plot also shows us why things occur in the story. The British author, E. M. Forster, said that if someone told you the king died and then the queen died, they would be only telling you of two events that happened and be describing only half the plot. However, if they told you that the king died and then the queen died of *grief*, they would be describing the whole plot. In other words, the plot includes the cause (the king's death) and its effect (the queen's death).

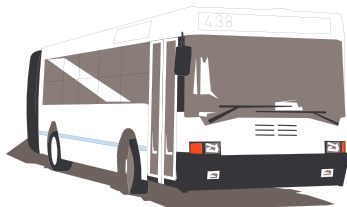
The plot of many works of literature follows a structure or order.

**The Beginning:** Most beginnings give us information. We are made aware of who the main characters are, where and when the story takes place, and any other information we need to make sense of what is to follow. This is called the **exposition**. Usually, the plot begins with an *exposition* that introduces the setting, characters, and the basic situation. The exposition or beginning also accomplishes something very essential to the story—it suggests that something will happen to upset the presented situation. For example, the beginning of *Jack and the Beanstalk* suggests that a young boy will not just simply follow his mother's instructions to sell the family cow. We are told that Jack is imaginative and a bit lazy. He will probably attempt to find some adventure and perhaps avoid the long walk into the market place to sell the cow.

**In the Middle:** The middle of a literary work is usually the longest and most intense part. In the middle, **conflict**, or struggle between opposing forces (often between characters), upsets the picture presented at the beginning in the exposition. Conflict can be **internal conflict** or **external conflict**. The **rising action**, consists of all the events before or *preceding* the *climax*. The action builds up as problems or situations develop. Our interest increases. The plot's conflict then continues to build and increase to the point of **suspense** or the reader's highest interest—the **climax**. The climax is the turning point of the story. It begins to reveal how the conflict or problem will be solved.



The story of Belinda illustrates the introduction of *conflict*. The exposition tells us that she left home on a beautiful sunny day to catch the public bus for school. On the bus, Belinda sat next to Missy. Thus in the exposition, we are given the setting of the story and the characters involved.



*Belinda left home on a beautiful sunny day to catch the public bus for school.*

However, this story is complicated when the writer introduces conflict. Missy asked Belinda if she would like to skip school for a day of goofing off at the mall. Thus conflict puts Belinda into a dilemma. Should she go to school and risk Missy's disapproval? Should she cut her class and risk getting into trouble with her teachers and parents? Belinda knows the consequences of each action, and she thinks about these as the bus approaches school. Finally, the bus arrives, and Belinda must decide. This moment of decision is called the *climax* of the story. At this point, Belinda makes the decision with which she must live. She chooses to skip class with Missy.

**The End:** The end of a story is also called its **resolution**. The conflict is resolved, or decided. The ending often also shows the effects of the *resolution*. After deciding to skip class, Belinda faces all the effects of her decision. She has failed a quiz and lost her purse at the mall. In addition, the attendance office called to report Belinda's absence to her parents. This resulted in two weeks of restriction for Belinda. Belinda must also deal with her regret at having little will power to resist peer pressure from Missy. She is also upset that she has disappointed her parents.

Each story is told differently. No two plots are developed in the same way. However, most works of fiction contain the following.

- **Exposition:** This gets us ready for the story. In the exposition, we learn the setting—the when and where the story takes place. We are also introduced to the characters in the story. Sometimes we are given background that is important for our understanding of the story. For example, we might understand Belinda's giving in to Missy if the writer had told us that Missy was a very popular girl. Belinda was new to the high school and wanted desperately to fit in. Many readers would understand Belinda's feelings.



Also in the exposition, we see the conflict begin. In most works of fiction, the exposition offers the same information found in a well-written essay. The readers are given answers to the following questions. Who does what with whom? Where is it done? Why is it done?

- **Complications:** As the story continues, unexpected events often happens and the conflict grows more intense. These complications are often called the *rising action* of the story. For example, when Missy suggests skipping class, she points out that several other friends will be there. One is Mitchell, a boy Belinda has a crush on. However, Belinda remembers the quiz she studied for the night before. She also knows her parents are very firm about school attendance and will punish her if they find out. Usually, readers can sympathize with a character such as Belinda. Because of this, they worry about the decision she will make.
- **Climax:** This is the point of no return. An action or decision occurs that changes the lives of the characters in some way. This action or decision points to the story's end. The action usually ends the conflict. Sometimes the ending is happy, and sometimes it is just the opposite.

After the conflict is solved, the writer reduces the emotional involvement of the reader. This portion is called the **falling action**. *Falling action* consists of all the events that *follow* the climax. It readies the reader for the end of the story—brings us back to reality.

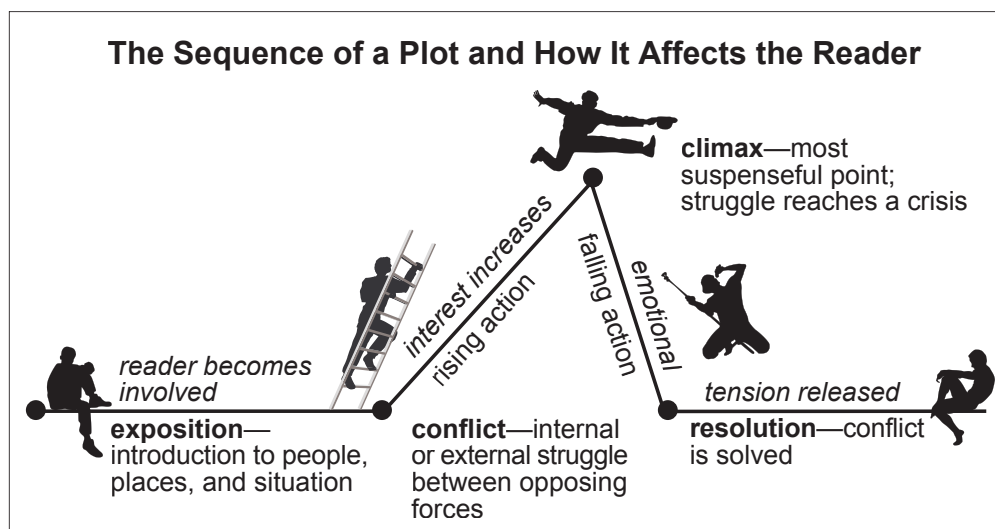
The ending of Belinda's story is not happy, but it is not tragic. However, several things happen that Belinda cannot undo. Her grade suffers, she is without her favorite purse and lunch money for the rest of the week, and she must work to regain her parents' trust.

- **Resolution:** This ends the story. Remaining questions are answered here. Often, we learn the characters' fates. We also see characters grow or learn from making the decisions they made. It is in the resolution that we see the consequences of the character's decisions and actions.



As Belinda's story comes to an end, she is filled with regret. However, she has learned the pitfalls of giving in to peer pressure. Mitchell did *not* ask her out. Missy did *not* become a close friend. Belinda resolves to be stronger in the future.

The following diagram shows how the sequence of a plot works together and affects the reader.





## Practice

Read the folktale “**Prince Wicked and the Grateful Animals.**” Then complete the questions and activities about the **elements of fiction** as instructed as you read.

### Prince Wicked and the Grateful Animals

Once upon a time, in a lovely kingdom in an ancient India lived a kindly old king. The old king had only one child, a son named Rasheed, who was so evil, he became known as Prince Wicked, even to members of his own family. He was fierce and cruel, and he spoke to nobody without screaming or blows. Prince Wicked was like sand in the eye to everyone, both in the palace and out of it.

His people said to one another, “If he acts this way while he is a prince, how will he act when he is king?”



*Once upon a time, in a lovely kingdom in an ancient India lived a kindly old king.*

Answer the following about the **exposition**.

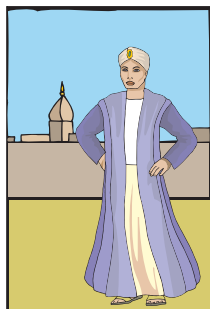
1. The above two paragraphs contain important **exposition** that has prepared you to read the story. Look back over the **explanation of exposition**. Then list at least **five details** that you feel are **important to the story**.

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- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_





One day, Prince Wicked was swimming in the river. Suddenly, a great storm came on, and the sky grew very dark.



In the darkness the servants who were with Prince Wicked and who had all been abused by him, swam away. They said to each other, "Let us leave him alone in the river, and he may drown."

*The king's only child—a son named Rasheed—was so evil, he became known as Prince Wicked.*

When they reached the shore, some of the servants who had not gone into the river asked, "Where is Prince Wicked?"

The servants from the river look around, pretending to be surprised. They asked, "Isn't he here?" When the other servants said no, they suggested that he had come out of the river in the darkness and went back home. Then all of the servants went back to the palace.

The old King asked where his son was, and again the servants asked, "Isn't he here, O King?" When he said no, they added, "A great storm came on soon after we went into the water. It grew very dark. When we came out of the water, the Prince was not with us."

At once the old King, who loved his son despite his evil ways, ordered a search for his son. He and all his men looked up and down the banks of the river for the missing Prince Wicked. But no trace of him could be found,

In the darkness Prince Wicked had been swept down the river. He was crying for fear he would drown, when he came across a log. He climbed upon the log and floated farther down the river.

When the great storm arose, the water rushed into the homes of a Rat and a Snake who lived on the river bank.



The Rat and the Snake swam out into the river and found the same log the Prince had found. The Snake climbed upon one end of the log, and the Rat climbed upon the other.



On the river's bank a cottonwood tree grew, and a young Parrot lived in its branches. The storm pulled up this tree, and it fell into the river. The heavy rain beat down the Parrot when it tried to fly, and it could not go far. Looking down it saw the log, and flew down to rest. Now there were four on the log floating downstream together.





Just around the bend in the river, a gentle and kind poor man had built himself a hut. As he walked to and fro late that night listening to the storm, he heard the loud cries of Prince Wicked. The poor man said to himself, "I must get that man out of the water. I must save his life." So he shouted, "I will save you! Hold on!" as he swam out in the river.



*The poor man said to himself, "I must get that man out of the water. I must save his life."*

He was a strong swimmer, and he soon reached the log. Pushing it by one end, he soon pushed it into the bank. Prince Wicked jumped up and down with happiness. He was so glad to be safe and sound on dry land.

Then the poor man saw the Snake, the Rat, and the Parrot and carried them to his hut. He built a fire, putting the animals near it so they could get dry. He took care of them first, because they were weaker, and afterwards he looked after the comfort of the Prince.

Then the poor man brought food and set it before them, looking after the animals first and Prince Wicked afterwards. This made the young prince angry. He said to himself, "This poor man does not treat me like a prince. He takes care of the animals before taking care of me." And Prince Wicked began to hate the poor man.

A few days later, when the Prince, the Snake, the Rat, and the Parrot were rested and the storm was over the refugees from the storm began their departure. The Snake said to the poor man, "Father, you have been very kind to me. I know where there is some buried gold. If ever you want gold, you shall have only to come to my home and call, 'Snake!' and I will show you where the gold is buried. It shall all be yours."



*The Snake said to the poor man, "I know where there is some buried gold....It shall all be yours."*

Next the Rat said goodbye to the poor man. "If ever you want money," said the Rat, "come to my home, and call out, 'Rat!' and I will show you where a great deal of money is buried near my home. It shall all be yours."

Then the Parrot came, saying, "Father, silver and gold have I none. But if you ever want choice rice, come to where I live and call, 'Parrot!' and I will call all my family and friends together, and we will gather the choicest rice in the fields for you."



Then came Prince Wicked. In his heart he hated the poor man who had saved his life. But he pretended to be as thankful as the animals had been, saying, “Come to me when I am King, and I will give you great riches.” So saying, he went away.

Not long after this, the kindly old King died. Prince Wicked became King Wicked. He was very rich, but he was still very cruel. He made his subjects’ lives miserable.

After a time the poor man said to himself, “Each of the four whose lives I saved made a promise to me. I will see if they will keep their promises.”

First he went to the Snake, and standing near his hole, the poor man called out, “Snake!”



At once the Snake darted forth, and with every mark of respect he said, “Father, in this place there is much gold. Dig it up and take it all. You will be a rich man.”

“Thank you, Snake,” replied the poor man. “When I need it, I will not forget.”

After visiting for a while, the poor man said goodbye to the Snake and went to where the Rat lived, calling out, “Rat!”



The Rat came at once, and just as the Snake had done, showed the poor man where the money was buried.

“When I need it, I will come for it,” said the poor man, and he thanked the Rat.

Going next to the Parrot, he called out, “Parrot!” and the bird flew down from the treetops as soon as he heard the call.

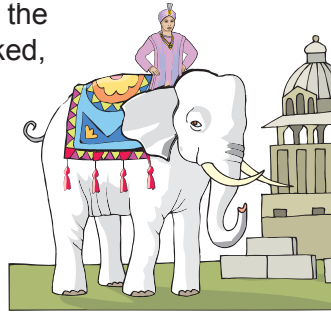
“O Father,” said the Parrot, “shall I call together all my family and friends to gather choice rice for you?”

Seeing that the Parrot was willing and ready to keep his promise, the poor man said, “I do not need rice now. If ever I do, I will not forget your offer.”





Last of all, the poor man went into the city where King Wicked lived. King Wicked, seated on his great white elephant, was riding through the city. The King saw the poor man and recognized him. He said to himself, “That poor man has come to ask me for the great riches I promised to give him.”



*King Wicked, seated on his great white elephant, was riding through the city and saw the poor man.*

Answer the following about the **rising action**.

2. At this point, the rising action in the story is coming very close to the turning point, or the climax.

List the incidents—the complications—that lead up to this moment in order. \_\_\_\_\_

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3. What conflict is Prince Wicked facing? (Between what two actions must he choose?) \_\_\_\_\_
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- \_\_\_\_\_
4. How do you think Prince Wicked will react? \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
5. Why do you think he will act that way? Point to specific details from the story that led you to think this way. \_\_\_\_\_
- \_\_\_\_\_
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- \_\_\_\_\_
- \_\_\_\_\_



With a cruel look on his face, King Wicked thought to himself. “He did not treat me as he should have, and I don’t want to give him anything. However, I cannot let him tell my subjects that he saved my life. I will have them cut off his head before he can do that.”

So King Wicked called his servants to him and said, “You see that poor man over there? Seize him and bind him. Beat him at every corner of the street as you march him out of the city, and then chop off his head.”



*With a cruel look on his face, King Wicked thought, I will have them cut off his head.*

The servants had to obey their King or they would be punished. So they bound the poor man and beat him at every corner of the street. The poor man did not cry out, but he said, over and over again, “It is better to save poor, weak animals than to save a Prince.”

Some wise men among the crowds along the street asked the poor man what Prince he had saved. Then the poor man told the whole story. He ended by saying, “By saving your King Wicked, I brought all this pain upon myself.”

The wise men and all the rest of the crowd cried out, “How terrible! How cruel! This poor man saved our King Wicked, and now the King has ordered him to be killed. How can we be sure that he will not have any, or all, of us killed? Let us kill him! He is not worthy of being King!” And in their anger they rushed from every side upon King Wicked as he rode on his elephant, and with arrows and stones they killed him then and there.

Then they made the poor man King to rule over them.



*The poor King ruled his people well.*

The poor King ruled his people well. One day he decided to try the Snake, the Rat, and the Parrot. So, followed by many servants, the poor King went to where the Snake lived.

The moment the poor King called out “Snake!” out came the Snake from his hole, saying, “Here, O King, is your treasure. Take it.”

“I will, said the poor King. “And I want you to come with me.”

Then the poor King had his servants dig up the gold.

Going to where the Rat lived, the poor King called, “Rat!” Out came the Rat, and said, “Take all the money buried here.”



“I will,” said the poor King, and he asked the Rat to go with him.

Then the poor King went to where the Parrot lived and called, “Parrot!” The Parrot said, “O King, shall I and my family and friends gather rice for you?”

“Not until rice is needed,” said the poor King. “Will you come with us?”

So with the gold, the money, and his animal friends, the poor King went back to the city.

The poor King had the gold and money locked away in the coffers of the palace. He had a tube of gold made for the Snake to live in. He had a glass box made for the Rat and a cage of gold for the Parrot. Each had the food he liked best of all to eat every day, so they lived happily all their lives.

*Answer the following about the **climax** and **resolution**.*

6. At what point does the former Prince Wicked seal his fate? In other words, at what point is the story’s climax? \_\_\_\_\_

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7. After this point of no return, the resolution begins. What action changes the former Prince Wicked’s life forever? \_\_\_\_\_

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8. How is conflict resolved? \_\_\_\_\_

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9. What insight about life would the reader gain from reading this story? \_\_\_\_\_

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## Practice

Work with a partner to complete the following activity. Discuss how the story **might have been different** if **King Wicked** had made a **different decision**. Then answer the following questions.

1. Rather than order the poor man to be killed, what *different decision* could King Wicked have chosen? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. What events might have followed as a result of this *different decision*?  
(In other words, what might have been the events of this new resolution?) List them below in order. \_\_\_\_\_  
\_\_\_\_\_  
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\_\_\_\_\_  
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3. How might have this *different decision* affected King Wicked's fate?

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How might it have been different from his fate in the original story?

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4. Would your insight about life have changed with the results of the *different decision*? See number 9 on page 588 to compare insights.

If so, what is your insight now? Explain. \_\_\_\_\_

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**Proofread and revise** *as instructed in Unit 4.*

## Unit 6: Literature—Discovering the World, Analyzing Ourselves



## Practice

Match each definition with the correct term. Write the letter on the line provided.

- |           |   |                      |
|-----------|---|----------------------|
| _____ 1.  | conflict which occurs when a person struggles with another person or outside force  | A. character         |
| _____ 2.  | a person or creature in a literary work   | B. climax            |
| _____ 3.  | the skeleton or outline of a literary work; the sequence of the main events in a work   | C. conflict          |
| _____ 4.  | a struggle between opposing forces (often characters); can be internal or external  | D. exposition        |
| _____ 5.  | the time (when) and place (where) in which the story takes place  | E. external conflict |
| _____ 6.  | an end to the story, in which remaining questions are answered and results of the climax are learned                          | F. falling action    |
| _____ 7.  | the most suspenseful point in a (literary) work; the point at which one of the two opposing forces must give way to the other | G. internal conflict |
| _____ 8.  | the feeling created by a story, play, or poem   | H. mood              |
| _____ 9.  | an introduction to the people, places, and situation important to the plot  | I. plot              |
| _____ 10. | the action that follows the climax  | J. resolution        |
| _____ 11. | conflict which occurs when a person struggles within himself or herself   | K. setting           |



## Character

A *character* is a person or creature in a literary work. *Main characters* are the most prominent. Usually, the story revolves around a *central* main character and those individuals most important to him (also considered main characters). *Minor characters* are usually included in works of fiction. These characters are less important to the story.

Characters can be developed in two ways within a work of fiction.

**Direct characterization** is when the author *tells* you what you should think of the character. Writers can *directly characterize* a person in two ways. First, they can provide narration that reveals character. For example, when the narrator tells us directly, “Tommy Jones was the type of young man every mother would want for a son,” we are pretty much aware of Tommy’s qualities.

**Indirect characterization** comes through more subtle means. Here, writers *show* readers what a character is like. Writers usually employ five ways of *indirect characterization*.

1. **Appearance**—this is a natural place for a writer to begin giving hints about a character. Look, for example, at the following description a young wife offers about her husband’s grandmother.

Lucindy’s white hair stood out against the blackness of the hall beside her. It was pulled back from her face with her turtle shell combs, and twisted up on top of her head. I always thought it looked a little bit like a crown.



Lucindy’s white hair stood out against the blackness of the hall beside her.

She wore long sleeves and her black cotton stockings. Lucindy dressed like that even in the middle of August, during the hottest part of dog days, and I’d never even seen her break a sweat.

This description lets us know quite a bit about Lucindy. We see her as almost queenly, somewhat elegant. It is also obvious that the speaker admires Lucindy a great deal.



2. **Dialogue**—we can learn even more about this family from hearing them speak and have conversations with each other.

Darcy, the **narrator**, or speaker in the story, is about to have a baby. Her father-in-law responds to the news:

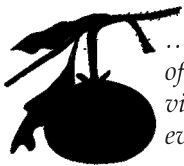
“So it looks like we’ll have us a baby here real soon. That’s fine...just fine...it’s been too long since there’s been a baby in the house.”

His words show the father-in-law is kind and gentle. He is also looking forward to being a grandfather for the first time.

3. **Private thoughts**—When the *narrator* (the “I” telling the story) is the main character, his or her thoughts are especially important. Taking readers inside a character’s mind allows us to see from behind that person’s eyes.

In the above story, Darcy is in her garden, gathering vegetables for lunch. The writer allows us to share her thoughts.

The morning dew was still heavy in the garden, and the smell of tomato vines was everywhere. The peas were filling out real good. I sat down in the dirt and scooted along from vine to vine, filling up a galvanized water bucket as I went. The dirt was cool and fine feeling. I ran it through my hands a few times, liking its rich, deep smell. I liked being there, liked the dirt under my toes and in my fingers.



...the smell  
of tomato  
vines was  
everywhere.



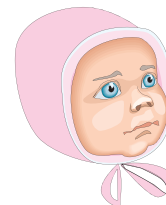
The peas were  
filling out real  
good.

We learn that Darcy loves growing things in the garden. Her language—incorrect grammar (“The peas were filling out real good”) and reference to a galvanized water bucket—show she is not highly educated. However, the information also lets us know she is very knowledgeable about gardening.



4. **Actions**—we learn much about characters based on what they do, just like we learn about people in real life.

Darcy's baby has just been born and the doctor has left. Lucindy has taken the baby girl out to her father.



Lucindy came back to me, then. She bathed me and helped me into a clean gown. She fastened my hair back up and put sweet-smelling sheets on the bed....Lucindy tucked me back in bed and found some quilts to cover me with—I was still shaking pretty hard....

Wouldn't we all like to have a Lucindy to take care of us when we are in need of attention?

5. **Effects character's actions have on others**—real insight into a character comes as readers see how their actions and words affect others. We look especially at how characters we trust and like respond to others.

Lucindy has arthritis and has trouble moving about on cold mornings. Darcy comments on how "spritely" Lucindy is moving on this particular morning. Lucindy responds:

"It's warm this morning. Springtime always brings me a little ease. Maybe I'll be able to get down in the woods for that sassafras bark today. A little sassafras tea would be good for both of us."

"Hmmm." I was rolling biscuits and putting them into a black tin baker. I hated the taste of sassafras tea, but always drank it when Lucindy gave it to me. It seemed to settle my stomach in the first few months, and was good now for heartburn. I did what Lucindy said. She was always right.



*"A little sassafras tea would be good for both of us."*

We have, at this point, come to like and trust Darcy's judgement. The fact that she has such unquestioned faith in Lucindy makes us trust Lucindy as well. She appears to have a great deal of knowledge about folk medicines.



**Protagonist**—The *protagonist* is the most important or leading character in a work. When we refer to a character as a hero or heroine, we are usually referring to the protagonist. Readers usually hope things will turn out well for the protagonist.

**Antagonist**—If the protagonist is in direct conflict with another character, this other character is the *antagonist*. If an antagonist is especially evil, he or she is called a villain. Some stories center around internal conflicts rather than outward conflicts. For example, a character who must decide between two career choices is experiencing internal conflict. Such a story does not have an antagonist.





## Practice

Turn back to the practice with the folktale, “**Prince Wicked and the Grateful Animals**,” to answer the following.

1. Who is the protagonist in this story? \_\_\_\_\_

Why would he or she be considered the protagonist? \_\_\_\_\_

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2. The writer uses direct characterization to tell us about the protagonist. Give an example from the story. \_\_\_\_\_

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3. The writer uses indirect characterization. Give an example of each kind of characterization you see for the protagonist.

Private thoughts \_\_\_\_\_

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Actions \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

Effect on others \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. Who is the antagonist in the story? Why would he or she be considered a antagonist? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



5. The writer uses direct characterization to tell us about the antagonist. Give an example from the story. \_\_\_\_\_

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6. The writer uses indirect characterization. Give an example of each kind of characterization you see for the antagonist.

Private thoughts \_\_\_\_\_

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Actions \_\_\_\_\_

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Effect on others \_\_\_\_\_

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7. Who would be considered important minor characters? \_\_\_\_\_

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8. In what way(s) are these characters you named in number 7 developed? \_\_\_\_\_

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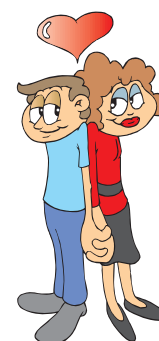
## Theme

The *theme* is the message or central idea that the writer hopes to convey in a literary work. The theme is usually the *opinion* held by the writer about the subject or topic and often contains a *universal message* or *general statement about life*—death, love, nature, or human tendencies.

Often, the theme conveys a “lesson” the writer hopes readers will understand after reading. This lesson may be “don’t be greedy,” “war is bad,” or “always tell the truth.” *All elements of fiction*—setting, plot, characterization—contribute to the theme. Seldom is the theme of a work stated directly, although it is developed throughout the story. Readers often see different, although related, themes in a single work. For example, in “Prince Wicked and the Grateful Animals,” most readers will relate the theme to being grateful, kind, or generous. Many will also see a statement about no wicked deed going unpunished.

Certain themes are *universal*. *They can be true at any time and in any place*. Some examples of universal themes include the following.

- love conquers all
- hatred is destructive
- good triumphs over evil



*love conquers all*

How many fables, fairy or folk tales, myths, or short stories have you read that teaches one of these themes?

Sometimes, writers will *reverse* the messages of universal themes. For example, a story might point out that evil *can* conquer good. Often, when writers offer stories showing the *opposite* of what readers hope and believe, the writers do this for a reason. Usually, it is to warn or teach. For example, a writer may warn that *unless* human beings are watchful and brave enough to prevent it, evil will indeed be the conqueror. It is very common for writers to use theme to communicate a message. However, the reader must often interpret how the theme communicates this.

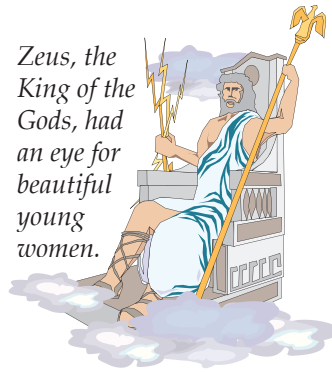


## Practice

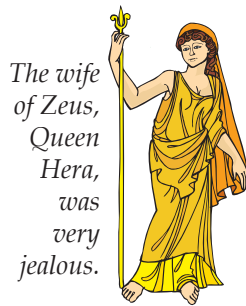
Read the myth “Echo and Narcissus.” Then complete the activities that follow.

### Echo and Narcissus

Zeus, the King of the Gods, had a very human weakness. Although he was married, he had an eye for beautiful young women. His wife, Queen Hera, was very jealous. Since she could not punish the King of all Mount Olympus, she took her anger out on the poor girls Zeus fell in love with. One of these was the poor wood nymph Echo.



*Zeus, the King of the Gods, had an eye for beautiful young women.*



*The wife of Zeus, Queen Hera, was very jealous.*

Zeus often came to the mountains to see the lovely wood nymphs who lived and played there. When he did, the nymphs rushed to embrace the flirtatious god. They played with him in icy waterfalls and laughed with him in lush green glades.

Hera, always jealous, searched the mountainside trying to catch her husband with the nymphs. But whenever Hera came close to finding Zeus, a charming nymph named Echo stepped across her path. Echo chatted with Hera in a lively fashion and did whatever she could to stall the goddess until Zeus and the other nymphs had escaped.

Eventually Hera figured out that Echo had been tricking her, and the Queen of Olympus flew into a rage. “Your tongue has made a fool of me!” she shouted at Echo. “From this moment on, your voice will be more brief, my dear! You will always have the last word—but never the first.”

From that day on, poor Echo could only repeat the last words of what others said.



*Whenever Hera came close to finding Zeus, a charming nymph named Echo stepped across her path.*



One day Echo spied a golden-haired youth hunting deer in the woods. The boy's name was Narcissus, and he was the most beautiful young man in the forest. All who looked upon Narcissus fell in love with him

*All who looked upon Narcissus fell in love with him immediately. However he would have nothing to do with anyone, for he was very conceited.*



immediately. However he would have nothing to do with anyone, for he was very conceited. He felt no woman worthy of his beauty and charm.

When Echo first laid eyes upon Narcissus, her heart burned like the flame of a torch. She secretly followed him through the woods, loving him more with each step. She got closer and closer until finally Narcissus heard the leaves rustling. He whirled around and cried out, "Who's here?"

From behind a tree, Echo repeated his last word, "Here!"

Narcissus looked about in wonder, "Who are you? Come to me!" he said.

Narcissus searched the woods, but wood nymphs were very skilled at hiding among the trees. "Stop hiding! Let us meet!" he shouted in fear and frustration.

"Let us meet!" Echo cried. Then she stepped from behind the tree and unable to control her passion, rushed to embrace Narcissus.



*When Echo first laid eyes upon Narcissus, her heart burned like the flame of a torch.*



Narcissus saw that Echo was just a nymph. Only one of the beautiful goddesses of Olympus would have been worthy of him. Therefore, the youth was disgusted when Echo flung her arms around his neck. He pushed her away and shouted, "Leave me alone! I'd rather die than let you love me!"

"Love me!" was all poor Echo could say as she watched Narcissus run from her through the woods. "Love me! Love me! Love me!"

*"Love me!" was all poor Echo could say as she watched Narcissus run from her through the woods. "Love me! Love me! Love me!"*

Humiliated and heartbroken, Echo wandered the mountains until she found a lonely cave to live in.

Aphrodite, the goddess of love, had seen Narcissus' cruel rejection of Echo. She felt anger at the

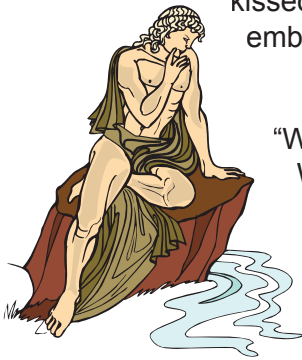


young man and pity toward Echo. She enchanted Narcissus in a way that would allow him to feel the pain of unreturned love.

Narcissus continued hunting in the woods, still proud and still convinced no mortal woman was worthy of him. One day he discovered a hidden pool of water with a silvery-smooth surface. No shepherds ever disturbed its waters—no goats or cattle, no birds or fallen leaves. Only the sun danced upon the still pond.

Tired from hunting and eager to quench his thirst, Narcissus lay on his stomach and leaned over the water. But when he looked at the glassy surface, he saw someone staring back at him.

Narcissus was spellbound. Gazing up at him from the pool were eyes like twin stars, framed by hair as golden as Apollo's and cheeks as smooth as ivory. But when he leaned down and tried to kiss the perfect lips, he kissed only spring water. When he reached out and tried to embrace this vision of beauty, he found no one there.



*Day after day, Narcissus stared at the water, in love with his own reflection.*

"What love could be more cruel than this?" he cried.  
"When my lips kiss my beloved, they touch only water!  
When I reach for my loved one, I hold only water!"

Narcissus began to weep. When he wiped away his tears, the person in the water also wiped away tears. "Oh, no," sobbed Narcissus. "I see the truth now. It is myself I weep for! I yearn for my own reflection!"

Aphrodite smiled.

As Narcissus cried harder, the tears broke the glassy surface of the pool and caused his reflection to disappear. "Come back! Where did you go?" the youth cried. "I love you so much! At least stay and let me look upon you!"

Day after day, Narcissus stared at the water, in love with his own reflection. He began to waste away from grief, until one sad morning, he felt himself dying. "Goodbye, my love!" he shouted to his reflection.

"Goodbye, my love!" Echo cried to Narcissus from her cave deep in the woods.

Then Narcissus took his last breath.





*Aphrodite's heart  
relented a bit, seeing  
the young man's pain.  
She determined his  
beauty would not  
completely fade from  
the earth.*

Aphrodite's heart relented a bit, seeing the young man's pain. She determined his beauty would not completely fade from the earth.

After he died, the water nymphs and wood nymphs searched for Narcissus's body. But all they found was a magnificently beautiful flower beside the hidden pool where the youth had once yearned for his own reflection. The flower had white petals and a yellow center, and from that time on, it was called Narcissus.

The story and the flower became well known. Even today, when someone feels he or she is more beautiful, intelligent, or charming than all others, this person is called a "narcissist." We often say that narcissists are in love with themselves.



*The water nymphs  
found a beautiful flower  
beside the hidden pool  
where Narcissus had  
once yearned for his own  
reflection and from that  
time on, the flower was  
called Narcissus.*

And alas, poor Echo, desolate after her love's death, did not eat or sleep. As she lay forlornly in her cave, all her beauty faded away, and she became very thin until her voice was all that was left. Thereafter, the lonely voice of Echo was heard in the mountains, repeating the last words anyone said.

*Answer the following.*

1. You will notice that the word "love" or at least a reference to being in love appears very frequently in this myth. (This includes words such as "beloved.") Therefore, around what theme will this story center?

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2. You have read in books, seen on television and in movies, and heard many stories that also center around love. What messages do these stories offer about love?

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3. There are two love stories within this story.

- Echo's love for Narcissus
- Narcissus love for himself

Provide the following information about the plot of each love story.

- a. Echo's love for Narcissus

- (1) For what reason did this love begin?

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- (2) Why was it unsuccessful?

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- (3) At what point does the person realize he or she will not attain his or her heart's desire? (This would represent the climax of this love story's tale.)

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- (4) How is this unsuccessful love resolved?

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b. Narcissus's love for himself

- (1) For what reason did this love begin?

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- (2) Why was it unsuccessful?

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- (3) At what point does the person realize he or she will not attain his or her heart's desire? (This would represent the climax of this love story's tale.)

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(4) How is this unsuccessful love resolved?

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4. How do you feel about the fate of each character?

Does Echo deserve what happened to her? Give your reasons why.

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Does Narcissus deserve what happened to him? Give your reasons why.

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5. Based on all of your answers above, what message about love do you think this myth is meant to deliver?

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6. Is it similar or different to most universal hopes and often beliefs human beings have about love? Give your reasons for answering as you do.

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7. Briefly summarize a story you have heard, seen, or enjoyed about love.

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8. Is it similar or different to the story of Echo and Narcissus? In what way(s)?

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## Themes in Literature

An old saying tells us, “there is nothing new under the sun.” To a certain extent this is true of themes in literature. The oldest of myths and the most recent short stories and movie plots tend to touch on the same ideas about human behavior. These universal themes offer insights into not only love, but into other common emotions and behavior. These include grief, hope, happiness, death, courage, isolation, loneliness, tolerance, power, and cruelty.



You might think that retelling the same story would get old, even boring. However, this is not the case. In the hands of a good writer, a recurring theme can be presented in a fresh new way that will capture readers’ hearts and minds. After all, how many stories about first love have you read or seen on television or in movies? More than likely, a great deal. And, more than likely, you were intrigued by most of them. We often find ourselves smiling or grimacing as gifted writers touch on the very emotions we ourselves have felt. Their ability to paint with words has given us a way to understand that the human heart is the same, no matter how long ago or far away the person lived.

A light work, meant only for entertainment, may not have a theme. However, usually, funny stories will hint at a statement about human behavior. As you progress into more sophisticated pieces of literature, the themes often become more difficult to find. Authors frequently give hints through characterization and *diction* (word choice) about what they want to say about their themes. In this case, the theme is **implied**, rather than *explicitly stated*. *Implied* themes are usually revealed gradually, as the story unfolds.



## Practice

Work with a **partner** to complete this activity.

With your partner, look over the list of **three common themes** found in **fiction**. Then think of **two works** that have dealt with **each theme**. Provide the information requested for each work. The work can be a **novel, short story, movie, or television program**.

- Grief
- Friendship
- Family

### Grief

1. Give the titles of two works dealing with this theme.

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2. Briefly summarize the plot of each.

a. 

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b. 

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3. What message did each work seem to deliver about this topic?

a. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. Were these messages similar or different or both? Give details from the work to support your answer.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Friendship

1. Give the titles of two works dealing with this theme.

\_\_\_\_\_  
\_\_\_\_\_



2. Briefly summarize the plot of each.

a. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. What message did each work seem to deliver about this topic?

a. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



4. Were these messages similar or different or both? Give details from the work to support your answer.

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### Family

1. Give the titles of two works dealing with this theme.

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2. Briefly summarize the plot of each.

a. 

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b. 

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3. What message did each work seem to deliver about this topic?

a. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. Were these messages similar or different or both? Give details from the work to support your answer.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Putting It All Together

More than likely, most of you have been part of some sort of team. Perhaps you participate in athletics. Maybe you are part of a musical ensemble of



*The elements of fiction work as a team—working toward a single goal—for an ending.*

some sort, or you have cooperated with others in order to do a job. If so, you know that team members are individual people. They have their strengths that help accomplish wins on the playing field, successful performances, or well-done projects. However, each of these individuals is different. When working as a team, however, these people work toward a single goal.

The *elements of fiction* are also a team. Each *element* has distinct features and provides different information for the reader. However, they all work together, just as any team for an ending, overall effect. Usually, good readers, without even knowing it, read with this end result in mind. They evaluate *setting*, *plot*, and *characterization* as they read, noting how these elements contribute to theme.



## Practice

Read the following **short story** “**Lucille’s Black Sheep**.” Complete the questions and activities as instructed as you read.

**Author’s Note:** The action in this story revolves around a “graveyard working or cleaning.” This is a practice, still prevalent in very rural regions of the South, where family members take the responsibility for maintaining the graves of their family members and friends. In these regions, cemeteries are connected to a church, usually sharing the same property. At one time (and still is, occasionally), it was customary for church members to designate a day, once or twice a year, to have a communal clean up of the cemetery. This is a “graveyard working.”

### Lucille’s Black Sheep

by Janice McLain

I sat on the tailgate of the old Ford watching the yellow clay road as it rolled beneath my feet. We weren’t going fast and it was a good thing because Raymond didn’t drive very good. He swerved off to the right, almost slipping down inside the deep, ragged gully<sup>1</sup>. I grabbed for the side of the truck body and looked around.

Inside the truck, Aunt Lucille nearly bounced off her seat. I could just see her double chins quivering, almost hear her fussing at Raymond. “Son—if you don’t stop chasing rabbits in the ditch, I’ll make you stop this truck. You sure better straighten up. Corner Creek is up ahead. I’m beginning to wonder if we’ll make it across the bridge alive or not.”

1. Where is this story taking place? \_\_\_\_\_

List the details that tell you this. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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<sup>1</sup>*gully*—a ditch worn away by running water, serving as drainage after heavy rains



2. What do we find out about Aunt Lucille? \_\_\_\_\_

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3. What do we find out about Raymond? \_\_\_\_\_

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4. What do you notice about the narrator's choice of words? \_\_\_\_\_

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What does this tell us about her? \_\_\_\_\_

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*The bridge was high and didn't have railings of any kind, and it was a good 30-foot drop to the water.*

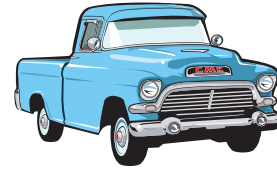
That was something to wonder about. The bridge was high and didn't have railings of any kind, and it was a good 30-foot drop to the water. I slipped back a little from the tailgate and wished again that Raymond wasn't driving.

Those old spells of Uncle Foy's! They always kept him from doing things he needed to. Raymond didn't have any business driving, wasn't even old enough for a license. He wouldn't be 16 for another two months and I didn't think he'd get one then. Not if the patrolman<sup>2</sup> had to ride with him.

<sup>2</sup>*patrolman*—policeman or highway patrolman



Aunt Lucille hated Raymond's driving, too. She usually worried and fussed a lot, just sure the road patrol was waiting around the next bend. It was going to take more than one of Uncle Foy's spells, though, to keep her away from the graveyard working up at Hurricane Ridge. She always said you could tell a person's character by the way they took care of their babies and their dead. Since most of the graves in the yard belonged to our people, Aunt Lucille's sense of family pride was pretty big. She was bent on doing the right thing, even if it meant trusting Raymond not to drown us all in the creek.



*Aunt Lucille hated  
Raymond's driving, too.*

5. Why is Raymond driving? \_\_\_\_\_

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6. Where is the family headed? \_\_\_\_\_

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7. What does Aunt Lucille's insistence on going tell us about her?

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8. What other details help us understand and see Aunt Lucille?

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The truck swerved to the right side of the road again, almost sliding in the ditch. We slowed down, almost stopped, and I could hear Aunt Lucille through the open window.

“Raymond Earl! If you don’t watch what you’re doing, I’ll take hold of that steering wheel myself!”

“Aw, Ma, you can’t drive!”

“Well that makes two of us.”

I giggled and looked at Uncle Foy riding next to me in the truck bed. His color was a little better than it had been earlier when he’d missed the bottom doorstep and fell in the yard. He’d landed flat on his face in the dirt, winding himself pretty good. Aunt Lucille said he was lucky he didn’t break anything.

It was a good thing Uncle Foy wasn’t taken more than once a month or so. I wasn’t sure he’d live if the spells came more often. When one got hold of him, it was awful to behold. He’d nearly go out of his mind. He’d get the blind staggers<sup>3</sup>, running into the side of the wall and walking off the porch if we didn’t watch him real close. He got sick to his stomach, too, and threw

<sup>3</sup>*blind staggers*—inability to walk straight; often seems as if the person were “blind” as his or her lack of coordination would cause him or her to sometimes run into things



up every bit of food he tried to eat. He'd sleep a lot and talk crazy, calling the hogs or singing when he wasn't even awake. It'd take him nearly a week to get over one, they served him so bad.

9. Describe Uncle Foy's "old spells." \_\_\_\_\_

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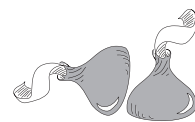
10. What do you think is wrong with him? \_\_\_\_\_

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Nobody else seemed to pay too much attention to Uncle Foy's spells, but I worried a lot. Him and Aunt Lucille were the only folks I had. My mama—Aunt Lucille's baby sister—died with Asiatic flu<sup>4</sup> the year I was born. Nobody ever knew who my daddy was except her, and she died without telling. Aunt Lucille always said I'd have to be extra good and pray especially hard if I wanted to go to heaven, since I was burdened so heavy. I guess I was a burden to her, too. Just the week before, Brother Sampson's wife had been visiting us, and I overheard Aunt Lucille almost crying, thinking I was outside and couldn't hear. She was saying how my mama disgraced the family by refusing to tell who my daddy was, and how she'd tried to do right by me.

Things like that made Uncle Foy mad. He said I was as good as anybody and that he loved me just as much as he did Raymond, even if I wasn't born to him and Aunt Lucille. He was always proud of me, took me to town with him every Saturday and brought me Hershey's silver points<sup>5</sup> and planted black-eyed Susans alongside the yard fence, just for me. Nobody else ever did that sort of thing, and whenever Uncle Foy got sick, I'd pray he wouldn't die.



*Uncle Foy took me to town with him every Saturday and brought me Hershey's silver points.*

<sup>4</sup>*Asiatic flu*—in 1957, this strain of influenza killed 170,000 people worldwide

<sup>5</sup>*Hershey's silver points*—Hershey's kisses, which are chocolate pieces wrapped in silver foil



11. Why is the narrator worried about Uncle Foy's dying? \_\_\_\_\_

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12. The title of this story refers to Lucille's "Black Sheep." A black sheep is a term for a person who does the wrong thing and in some way is an embarrassment to his or her family.

So far, how many black sheep does Lucille have to deal with?

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Who are they? \_\_\_\_\_

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13. What is Lucille's attitude toward the narrator (Reba)? \_\_\_\_\_

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14. What is Uncle Foy's attitude toward the narrator? \_\_\_\_\_

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15. This introduces conflict. Is this conflict external—between two people? or internal—between a person and a personal choice he or she must make? \_\_\_\_\_

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16. Between what forces or people does this conflict exist? \_\_\_\_\_

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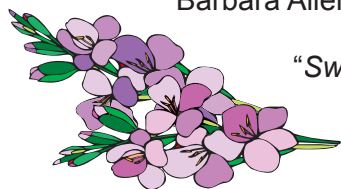
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I looked back over my shoulder. He was laying next to the purple gladiola Aunt Lucille meant to put on Granny Gem's grave. His face was turned up toward the sun and every now and then, he'd sing a line from "Barbara Allen,"<sup>6</sup> drawing each word out longer than it needed.



Uncle Foy was laying next to the purple gladiola Aunt Lucille meant to put on Granny Gem's grave.

*"Sweet William on his deathbed lay..."*

He turned over and nicked his elbow on the blade of the scuffle hoe<sup>7</sup>, causing the handle to fly up against the back window. Aunt Lucille turned around, trying to see through the dirty glass.

"What's going on back there?"

I could see her looking for Uncle Foy. He was up against the cab and out of her sight, so she called to me as loud as she could. "Reba—has your Uncle Foy fell off this truck bed?"

Uncle Foy grinned and beat on the cab. "Here I am, Sugar Pie—all safe and sound...don't you worry about old Foy..."

*She heard the death bell knellin'*

*He's gone, he's gone, Sweet William's gone...*

Lord a' mercy me, Reba! Ain't it a pretty day? Just right for a graveyard working."

I nodded. It was a pretty day, one of the warmest we'd had so far. Even under the thick trees near the creek bed, the sun came through in little shafts, making the light flicker overhead as we passed. Crickets were singing and everything smelled like honeysuckles.

17. During what time of year is this story set? \_\_\_\_\_

How do you know this? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

<sup>6</sup>*Barbara Allen*—a traditional English folk song about unfulfilled love; sometimes it is entitled "Bonny Barbara Allen"

<sup>7</sup>*scuffle hoe*—a farming hoe used to chop weeds and break up hard dirt to make it possible to plant seeds or seedling plants



18. What does Reba’s description of her surroundings tell us about her?

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I wasn’t as sure about the graveyard working part. There was lots of things I’d rather be doing than pulling grass off grave tops and resetting pine foot markers<sup>8</sup>. I always was a little uneasy, never could tell where one grave started and one left off and was forever stepping on one. Aunt Lucille was sure the dead went to trembling when I walked in the graveyard, I was so careless.

19. This passage reveals that the family holds strong superstitions. With what social class or region of the country do we usually associate this? \_\_\_\_\_

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Raymond made things a lot worse, too. He liked to hide behind the japonica<sup>9</sup> bushes and moan or rattle sticks together whenever I stepped on a grave. I couldn’t understand why a boy nearly 16 years old still acted so dumb.

<sup>8</sup>*pine foot markers*—in rural areas, not everyone could afford tombstones; often, a grave was designated by a piece of wood at the head and foot of the grave

<sup>9</sup>*japonica*—an ornamental plant that bears various colored flowers, usually in late fall and winter; today, these are referred to as camellias



20. What does this tell us about Raymond? \_\_\_\_\_

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21. What is the relationship between him and Reba? \_\_\_\_\_

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*“Mother, oh Mother, come and make my bed.*

*Make it long and narrow...”*

Uncle Foy stopped singing as we started over the bridge. Both of us sat straight and quiet, listening to the tires bump over each plank. Inside the truck, Aunt Lucille was telling Raymond to go easy. I closed my eyes, listening to the water running under us and breathing in the strong smell of creosote<sup>10</sup> off the bridge pilings<sup>11</sup>. Uncle Foy let out a long breath when we drove back onto the clay road.

I opened my eyes and he winked at me, reaching inside the front of his overall bib. I scooted closer. He always kept something good in his front pocket.

“What brings you back here, Miss Reba?”

“Just waiting to see what’s in your front pocket.”

“I thought you were getting too big for such as this...you turning 12 last month and all...”

<sup>10</sup>*creosote*—a product of pine sap, which has been used for centuries as a wood preservative; creosote turns wood dark and has a distinctive smell—even today, creosote is sometimes used to preserve telephone poles

<sup>11</sup>*bridge pilings*—the beams or pillars driven into the creekbed to support the bridge



I crooked my arm around his and smiled my sweetest. Uncle Foy laughed and rumped my hair, just like he did when I was little, and took out a package of Ike and Mike's<sup>12</sup>.

There was two pieces and I gave one to Uncle Foy. We ate the pink frosted gingerbread together, almost choking on the last few pieces.

"You feeling better, Uncle Foy?"

"Pretty good, baby, pretty good. I felt a little dizzy there on the porch, but the air's doing me good. I think a work-out with the hoe will set me to rights." He picked at a piece of frosting that had fallen on his leg. "You bring some flowers for your mama?"

"Yes sir. Aunt Lucille's got them up front. Pink sweet peas."

"Sweet peas? You get them at the Dollar Store<sup>13</sup>?"

"Um-hmm. They had a whole tableful—pink, purple, yellow. All in little baskets. I liked pink the best."

"That's nice...real nice. Roses and glads<sup>14</sup> about all you can find most of the time without going out of town. Your mama liked pink, too."

"That's what Aunt Lucille said...said ya'll buried her in a pink checked dress."



*"You bring some  
flowers for your  
mama?"*

Uncle Foy's eyes misted up a little. "Sure did...she looked like a little sleeping doll laying there in that pink checked dress...everybody said she was the prettiest thing...I'll never forget all the flowers they brought...carnations, pinks, roses...most flowers I ever did see at a funeral...Lucille still has a copy of the prayer Brother Sampson said...sweet, real sweet...you don't remember anything about it, do you, Reba?"

"No sir. I was just a baby."

<sup>12</sup>*package of Ike and Mike's*—a package of large gingerbread cookies, decorated with pink frosting that came two to a package, which were popular during the 1950s and 60s

<sup>13</sup>*Dollar Store*—stores that began with merchandise that only cost one dollar, then later they evolved into discounts stores, where your "dollar would buy more"

<sup>14</sup>*glads*—short for gladiolas, a type of flower





He nodded, his eyes still a little glassy. “That’s a shame, a real shame. She had a real nice funeral. Everybody came...we all loved her a lot...your mama was a sweet girl...only little sister I ever had....”

Uncle Foy stopped talking and shook his head, wiping a tear from the corner of his eye. Talking about my mama’s funeral always made him cry. I scooted closer and patted his hand.

22. What type of person does Uncle Foy appear to be? Give details from the story that made you think this. \_\_\_\_\_

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We were quiet for a while until Raymond started slowing down. I knew we were about to turn into the churchyard and stood up against the cab so I could look.

The church sat on top of a hill that was still bright green with winter pasture grass. I could see all the way down to Corner Creek bottom and the road looked like an unbound spool of buff-colored ribbon twisting in and out of the dark green swamp. There was always a breeze blowing up here, making a sighing noise through the pine needles. Hurricane Ridge set on the highest point in the country, and I always thought it was nice, the graveyard being as close to heaven as people could make it.

Raymond stopped the old truck under a big tung oil<sup>15</sup> tree that still had a few blooms near the top. We were early—only two other cars and one pickup were in the yard. I knew that made Aunt Lucille happy. She liked to be first, to meet everyone else and tell them how hard she’d been working.

<sup>15</sup>*tung oil*—tung oil trees bear “tung nuts,” which at one time were used to make paint; the paint industry was at one time thriving in the southern states



23. What do we learn about Aunt Lucille? How do these details add to the impression you formed of her earlier? \_\_\_\_\_

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I held my hand for Uncle Foy. He wasn't too steady getting up, but I braced myself and gave a good yank. He stumbled to his feet, stepping on the hoe again.

Raymond reached up to help his daddy get down, and I jumped off the side of the pickup. Aunt Lucille handed me my bouquet of plastic sweet peas and told Raymond to bring her scuffle hoe.

Bascombs and McCormicks and Coreys took up almost half the cemetery, all of them kin to us in some way or another. I never could keep them straight, they all looked the same—a long mound of dirt and two wood markers. Aunt Lucille knew the name of every last one of them, though, and headed straight for Granny Gem. She wanted to work on her mama first.

*Aunt  
Lucille  
told  
Raymond  
to bring  
her scuffle  
hoe.*



She soon had Uncle Foy chopping up nutgrass and goose-weed while the two of us toted bucketfuls of new dirt from the edge of the woods. Granny was all fixed up in just a little while, the new gladioli bouquet sitting high on the fresh mound of dirt. I took off my shoes and wiggled my toes in the damp, yellow sand.

Aunt Lucille drove down a new pine foot-marker. "I'm gonna do something about getting Mama a permanent marker, Foy. I noticed that Wilmer Tatum's put one up for his folks since last year. It's not very big, looks like one of those that Clem Bedsole used to sell out of his insurance office. If we can get Jake and Edna to put in some on Mama's, we can drive up to Montgomery and buy one of those nice, gray marble ones. I don't want one of those cheap cement stones over *my* mama."



24. What do you think are Lucille’s motivations in wanting a headstone for her mother’s grave? What makes you think this? \_\_\_\_\_

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Uncle Foy nodded and wiped the sweat off his face with a flour-sack<sup>16</sup> handkerchief. Aunt Lucille looked a little closer at him and seeing he was so pale, said it’d be a good idea if he went to the truck and rested for a while. He nodded and walked toward the tung oil tree.

Mary Jane Chance and her folks were working their corner of the graveyard and I was keeping them company. Mary Jane brought her battery-powered radio and we were listening to Wilma Lee and Stoney<sup>17</sup> sing “Tramp on the Street” when Aunt Lucille called me over.

“Reba! Come here and see your mama’s grave.”

She was bent over on all fours, pulling green weeds off another mound of dirt. I got down to help her, making sure I didn’t lean too heavy on the grave.

“You need to remember where your Mama’s at, Reba. One day, you’ll have to come take care of her.”

“Yessum.”

I brought fresh dirt while she found the last of the grass blades and weeds.

<sup>16</sup>*flour sack*—for years, flour came in sacks made from printed cotton material; the material was usually of fairly high quality, and farm wives collected them, using them to sew clothing and household items such as quilts

<sup>17</sup>*Wilma Lee and Stoney*—a husband and wife country music duo; their music, mostly religious in nature, was popular in the 1940s and 1950s



When we were through re-piling the mound and driving down the markers, Aunt Lucille tried getting to her feet. It wasn't easy. She was almost as round as she was tall. I helped her balance and she stood up.

"I wish you could remember your mama, Reba. She was a mighty pretty girl...even if she did do such a shameful thing. Some people might say her dying young was her punishment...I don't know. I just wish you remembered her. After all, she was your mama."

25. Does this paragraph in any way change your opinion of Aunt

Lucille, even if just a little? \_\_\_\_\_

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Aunt Lucille shook her head and looked like she might cry. Both of us stared down at the sweet peas until I felt a sting on the back of my leg where I'd rolled up my jeans. I hit at whatever was biting me and smeared blood all over myself. It'd been a horsefly.

Aunt Lucille saw what I'd done and sniffed. She pointed to the side of the church, saying there was a spigot there and for me to go wash off.

I found the metal tap sticking from under the side of the building. A spider web covered the mouth and I thought it might be dry. It sputtered a bit, then spewed rusty colored water. I let it run for a few minutes, though, and it cleared up real nice.

Some of the blood had already dried and I had to scrub it off with my fingernails. I stepped in the water as I washed. It felt good between my toes, all gushy and cool.



I was standing with both feet under the spigot, enjoying the puddle as it got bigger when I heard some kind of moaning coming from around side the church. It sounded again and again and I was scared for a minute. Then I got mad, figuring Raymond was trying something new.



*I was standing  
with both feet under  
the spigot...*

“All right, Raymond. That ain’t funny.”

The moan came again.

“Raymond, stop it! I’ll tell Aunt Lucille.”

The moaning started to sound like humming.

I turned off the water and started round the side of the building, stripping a switch from a gallberry<sup>18</sup> bush as I went. I’d fix that Raymond good.

Just as I went to turn the corner, though, Aunt Lucille called Raymond and he answered. I stopped short as the moaning started again.

The switch fell out of my hand and I ran toward Aunt Lucille.

“Aunt Lucille, come here quick!”

She dropped her hoe and started running toward me. I didn’t scream and yell much, had always been quiet and shy, and she must have thought something bad was wrong. I almost forgot how scared I was when Aunt Lucille started running toward me. Her whole front side shook up and down with every step and she almost tripped up over her own feet.

“What’s the matter, child?”

“Aunt Lucille, there’s something taking on over behind the church just awful...sounds like it’s dying...I never heard anything like it before. I’m scared to go around there by myself.”

Aunt Lucille straightened her skirt, relieved and a little put out that nothing was wrong with me.

<sup>18</sup>*gallberry*—a shrub that grows wild in southern climates; it resembles a blueberry bush, but the berries it bears are too bitter to eat



26. Why would Lucille be “put out” that nothing was wrong with

Reba? \_\_\_\_\_

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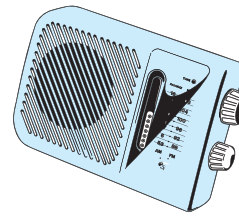
“I ain’t scared...come on.”

I walked behind her, not wanting to look.

She stopped short when we rounded the corner of the building, and I ran into her backside.

“Jesus help us...your Uncle Foy’s having another one of them old spells...RAYMOND! RA-A-A-Y-MOND! COME HERE! I NEED HELP WITH YOUR DADDY!”

Raymond didn’t hear, he was listening to the Chance’s radio and flirting with Mary Jane, so Aunt Lucille went running back to get him. I looked down at Uncle Foy, sprawling half under the building and wondered if he was going to die. I bent closer. He looked flushed, with fever I reckoned, and I started to cry.



*Raymond didn’t hear,  
he was listening to the  
Chance’s radio...*

“Uncle Foy?”

He opened his eyes and smiled a bit. “Is that you, Reba?”

“Yes sir, it’s me.”

He raised up on his elbow. As he did, something fell out of his overall bib and clattered to the ground. It sounded like glass.

I walked closer to see and Uncle Foy tried to grab it, but it was out of his reach. I could see that it was an empty bottle with some kind of orange or pink picture on it. Looked like apples or peaches.

As I looked closer, Uncle Foy’s eyes followed mine and he turned even redder.



27. What is the real source of Uncle Foy’s “old spells”? \_\_\_\_\_

\_\_\_\_\_

I’d seen a bottle like that once or twice before, but couldn’t remember where.

“Reba....”

As I turned to look at Uncle Foy, I remembered where. At the Green Front on Saturday afternoons. A dozen or so old men would be sitting out front every week, drinking from bottles like that. I remembered Aunt Lucille talking about how bad they were, how drinking that stuff was doing the devil’s work. She always crossed the street whenever we had to go past them.

Uncle Foy motioned for me to come closer, but I backed away.

28. What is the Green Front? \_\_\_\_\_

\_\_\_\_\_

“Reba. . .” he was almost begging.

I remembered how Uncle Foy always said “Amen” louder than anyone else when Brother Sampson preached about the evils of liquor. When Aunt Lucille talked about how awful our fifth cousins, the Hossetts, were for making and selling shine<sup>19</sup>, Uncle Foy always agreed. Said the whole family wasn’t worth the powder<sup>20</sup> it’d take to shoot them with.

29. How is our perception of Uncle Foy changed? \_\_\_\_\_

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\_\_\_\_\_

<sup>19</sup>*shine*—short for moonshine; an illegally distilled corn whiskey

<sup>20</sup>*powder*—short for gunpowder; used in guns, fireworks, and blasting



“Reba, don’t be mad at your Uncle Foy...”

I didn’t say anything.

“Reba...will you move that bottle...?”

I still didn’t say anything.

“Your Aunt Lucille would get awful mad if she saw it.”

I backed away even further. I didn’t want to be part of such an awful thing. I didn’t want to lie to Aunt Lucille. He turned over, reaching for the bottle himself.

Aunt Lucille and Raymond were coming. I could hear her telling Raymond about the terrible condition Uncle Foy was in. She was almost crying and it was the same voice, almost the same words I’d overheard last week when Brother Sampson’s wife was visiting.

30. About what had Aunt Lucille and Mrs. Sampson been talking the week before? \_\_\_\_\_

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31. How had their conversation affected Reba? \_\_\_\_\_

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32. What does remembering this and the tone of Aunt Lucille’s voice bring Reba to realize? \_\_\_\_\_

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Uncle Foy had reached the bottle and was trying to put it back in his pocket. I could hear Aunt Lucille getting closer as he fumbled around with it, not able to find the opening in his overalls.

“Raymond, he can hardly talk...we’ve got to get him home before he says something awful or does something to hurt himself in front of everybody....”

I reached down to take the bottle from Uncle Foy. I stuck it in the back of my jeans under my shirt as Raymond and Aunt Lucille came around the corner.

As Aunt Lucille and Raymond helped him up, her lips were pressed tight together and her eyes were hard. She didn’t look scared at all, just mad. Raymond kept turning his head away from us, trying to hide his grin, but not doing a very good job.

33. What do we learn about Aunt Lucille and Raymond in this paragraph? What details reveal these things? \_\_\_\_\_

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They bundled Uncle Foy into the back of the truck and I threw the bottle up under the building as far as I could, hoping it would break, and climbed over the truck body. I sat next to Uncle Foy, moving his leg out of the way and kicking it a little as I did. He looked surprised but I didn’t look back at him, and neither one of us spoke.

34. Reba is still obviously angry and disappointed with Uncle Foy. Why did she decide to help him? \_\_\_\_\_

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Aunt Lucille went to tell everybody else that we had to go, that Uncle Foy was in a bad way. I sat still, waiting for Raymond to start the truck.

As we drove back, Uncle Foy reached over and took my hand. I didn't want to give it to him, but he didn't pay any attention to that. He just held on to it, patting it with his thin, bony fingers. The sun was high as we crossed the bridge at Corner Creek, almost time for dinner. I was hungry and as I thought about food, my stomach growled.

Uncle Foy reached into his hip pocket and threw me a bag of jelly beans. I should have known he wouldn't forget the trip home. I tore open the bag and took out a red one. It was sort of sour and made my jaws tweak. He laughed at the face I made and then I laughed too. I picked out the black ones for him, he liked them best, and scooted up closer to him. Uncle Foy started singing again:



*"They buried Sweet William in the old church yard,  
They buried Barbara Allen beside him.  
On William's grave grew a red, red rose.  
On Barbara's grew a green briar  
They grew and they grew to the old church top  
Till they couldn't grow any higher.  
They wound and twined in a true love's knot  
The red rose and the green briar."*

35. Obviously, the relationship between Uncle Foy and Reba has been more or less restored. Why does she decide to forgive him? \_\_\_\_\_

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## Practice

Think about the short story “Lucille’s Black Sheep.” Are any of the events similar to events in your life? Use the chart below to record these similarities.

- In the left column, describe events from the story.
- In the right column, write down an event from your own life.

The events don’t have to be exactly the same. They just need to be connected. Look at the examples and then complete the chart.

**Relating Similar Events**

Events from the story	Events from my own life
1. Reba and her family are going to the cemetery to clean their family's grave sites.	1. My family doesn't participate in that type of grave site cleaning. However, we do remember my great-grandmother and great-grandfather on special occasions. Mom always takes a special bouquet of flowers to their grave site every Mother's Day and Father's Day.
2. Aunt Lucille fusses at Raymond's driving.	2. Boy is this familiar! I have my learner's permit right now. Whenever I drive with my parents—especially my father—he tells me everything I do wrong. Sometimes I get so nervous I can't concentrate on my driving.



## Practice

### Part 1

Look over your **chart** from the previous practice. Choose **one of the events from your own life** that you remember in great detail. You will use this event to **plan and write a brief vignette**.

A **vignette** is a short, **descriptive retelling of a memorable event**. It is rather like a scene from a movie. It **creates an impression that has remained with you**.

*Below is an example of a vignette. It describes a most embarrassing moment.*



*As always, my family and I went to church.*

One of my most embarrassing moments happened last Sunday. As always, my family and I went to church. At first, things seemed just fine. I got up in time. I even got dressed before Mom was ready. When we arrived at church, our favorite pew was vacant. Then, my best friend Monica came to sit with me. That's when trouble really started. While we were singing the opening hymn, my voice cracked. Monica looked at me; I looked at her. Then we both started laughing. Luckily, we were able to hide behind the hymnals. Finally, just as the hymn was over, we could stop laughing. I really tried to listen to the sermon. But after about 15 minutes, I heard Monica going "SSSSS" to get my attention. She rolled her eyes toward the next pew. There he was: Jimmy Brett, the heartthrob

of Central Methodist Church. That's when the note-writing started. Monica began with a list of Jimmy's best features. I answered with my opinions about his eyes, his smile, his hair. And it went from there. We were so busy with our notes, we didn't notice that the minister had stopped talking. The next thing we knew, he had called us by name. He invited us to the front of the church to share our written conversation with everyone else. Monica and I both turned bright red. We shook our heads quickly. We couldn't look at anyone for the rest of the sermon. When we got home, Mom and Dad didn't have to say a word. I went straight to my room. I stayed there till it was time for supper.



*The next thing we knew, the minister called us by name.*



Note that this brief description deals with only one incident. In doing this, the writer provides only the following.

- The exposition needed to understand this incident. She doesn't give you the details of her friendship with Monica or her crush on Jimmy Brett.
- The characters important to this incident. She has not told us about the minister's wife who always slept during church or Monica's sister who was dating Jimmy Brett's older brother.
- A relevant, chronological recounting of the events of the incident. She did not digress from the incident being described. She omitted mentioning how Jimmy Brett had smiled at her in the cafeteria the week before because it isn't really relevant to this vignette. Note how the author uses transitions or signal words to move from event to event.

Note, too, that the vignette creates a dominant impression. In this case, the dominant impression is her embarrassment. Every detail in the vignette helps create this impression. In creating this impression, the writer shares a *lesson* she has learned. This comes very close to conveying a *theme statement*. What do you think this might be? If you said that she learned that continually passing notes in church is inappropriate, you are on the right track.



## Part 2

Now **plan** your vignette. Use the following **chart** to help organize your thoughts.

### Vignette Planning Chart

1. What incident or event from the previous practice will you describe?

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2. When and where did it take place?

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3. Who was involved?

- Provide a sentence identifying or describing each person involved. For example, "...my best friend Monica." However, there's no need to tell each person's family history.

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- Place the events that made up this incident in the order they occurred.

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4. What “lesson” did this incident teach you?  
This doesn’t have to be life-changing. Perhaps, the lesson was simply realizing how important a friend or family member is to you.

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## Practice

Review the portion of **elements of fiction** that discusses characters on pages 593-596. Then **analyze the characters** in the short story “Lucille’s Black Sheep.”

A. Use the chart below to **describe the characters**.

- In the **first column**, write down words that describe each.
- In the **second column**, write down the reasons why.

See the example below and then complete the chart.

**Analyzing Characters**

Characters	I think this character...	I think this because...
<b>Reba</b>	<ul style="list-style-type: none"><li>• is immature for a 12 year old</li></ul>	<ul style="list-style-type: none"><li>• she talks like a little girl. She also enjoys the treats that Uncle Foy brings her. He treats her like a little girl.</li></ul>
<b>Uncle Foy</b>		
<b>Aunt Lucille</b>		



- B. The *words characters* say are important. Words help show what characters are like. Read each quotation below. Then explain what it *reveals* about the speaker.

Complete the chart.

### Words Characters Say Are Important

Quotation	What it reveals about the speaker
1. <b>Aunt Lucille:</b> "Son—if you don't stop chasing rabbits in the ditch, I'll make you stop this truck. You sure better straighten up. Corner Creek is up ahead. I'm beginning to wonder if we'll make it across the bridge alive or not." (page 618)	
2. <b>Uncle Foy:</b> "[Reba's mother] had a real nice funeral. Everybody came...we all loved her a lot...your mama was a sweet girl...only little sister I ever had...." (page 629)	
3. <b>Aunt Lucille:</b> "I'm gonna do something about getting Mama a marker, Foy. I noticed that Wilmer Tatum's put one up for his folks since last year. It's not very big, looks like one of those that Clem Bedsole used to sell out of his insurance office. If we can get Jake and Edna to put in some on Mama's, we can drive up to Montgomery and buy one of those nice, gray marble ones. I don't want one of those cheap cement stones over <i>my</i> mama." (page 630)	
4. <b>Aunt Lucille:</b> "I wish you could remember your mama, Reba. She was a mighty pretty girl...even if she did do such a shameful thing. Some people might say her dying young was her punishment...I don't know. I just wish you remembered her. After all, she <i>was</i> your mama." (page 632)	



- C. *Actions* are also important. Actions, just like words, help show what characters are like. Read each passage below. Each describes a character's *actions*. Then explain what it *reveals* about the character.

Complete the chart.

### Actions Are Important

Action	What it reveals about the character
<p>1. <b>About Aunt Lucille:</b>  "Aunt Lucille hated Raymond's driving, too. She usually worried and fussed a lot, just sure the road patrol was waiting around the next bend. It was going to take more than one of Uncle Foy's spells, though, to keep her away from the graveyard working up at Hurricane Ridge...She was bent on doing the right thing, even if it meant trusting Raymond not to drown us all in the creek." (page 620)</p>	
<p>2. <b>About Raymond:</b>  "Raymond made things a lot worse, too. He liked to hide behind the japonica bushes and moan or rattle sticks together whenever I stepped on a grave. I couldn't understand why a boy nearly 16 years old still acted so dumb. (page 626)</p>	
<p>3. <b>About Uncle Foy:</b>  "I crooked my arm around his and smiled my sweetest. Uncle Foy laughed and rumbled my hair, just like he did when I was little, and took out a package of Ike and Mike's." (page 628)</p>	
<p>4. <b>About Uncle Foy:</b>  "I remembered how Uncle Foy always said "Amen" louder than anyone else when Brother Sampson preached about the evils of liquor. When Aunt Lucille talked about how awful our fifth cousins, the Hossetts, were for making and setting shine, Uncle Foy always agreed. Said the whole family wasn't worth the powder it'd take to shoot them with." (page 635)</p>	
<p>5. <b>About Reba:</b>  "I backed away even further. I didn't want to be part of such an awful thing. I didn't want to lie to Aunt Lucille." (page 636)</p> <p>"I reached down to take the bottle from Uncle Foy. I stuck it in the back of my jeans under my shirt as Raymond and Aunt Lucille came around the corner." (page 637)</p>	



### Actions Are Important

Action	What it reveals about the character
6. <b>About Aunt Lucille:</b> "As Aunt Lucille and Raymond helped him up, her lips were pressed tight together and her eyes were hard. She didn't look scared at all, just mad." (page 637)	
7. <b>About Raymond:</b> "Raymond kept turning his head away from us, trying to hide his grin, but not doing a very good job." (page 637)	
8. <b>About Reba:</b> "They bundled Uncle Foy into the back of the truck and I threw the bottle up under the building as far as I could, hoping it would break, and climbed over the truck body. I sat next to Uncle Foy, moving his leg out of the way and kicking it a little as I did. He looked surprised but I didn't look back at him, and neither one of us spoke." (page 637)	



- D. Understanding a story usually depends upon how well you *understand the characters* and why they behave as they do. Characters' *motivations*, their reasons for acting as they do, are seldom spelled out for you by the author. Instead, you must put together the "clues" contained in their words and actions to completely understand them. Complex characters often show both *positive* and *negative* behaviors. In this way, they are very human. Just as well-developed fictional characters, few of us are completely good *or* bad.

The characters in "Lucille's Black Sheep" seem simple, but they are not. Each has motivations that we don't always understand at first. Read over the actions listed for each character below. Then *explain his or her motivation* for acting as he or she did.

1. Reba: She worries about Uncle Foy's dying.

Motivation: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. Aunt Lucille: Insists on attending a graveyard working every time one is held.

Motivation: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



3. Reba: Feels she is a burden to Aunt Lucille and Uncle Foy.

Motivation: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. Uncle Foy: Gets angry when he hears any talk of Reba's being a burden.

Motivation: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Aunt Lucille: Insists Reba remember her Mama and where she is buried.

Motivation: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. Aunt Lucille: Crosses the street to avoid the men sitting in front of the Green Front.

Motivation: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



7. Reba: Keeps Uncle Foy's secret about drinking in the church yard.

Motivation: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

8. Aunt Lucille: Refuses to admit the source of Uncle Foy's "spells," even though she apparently knows.

Motivation: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

9. Reba: Forgives Uncle Foy.

Motivation: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



- E. Look over the information you have generated in **parts A-D** of this exercise. Discuss these **details** with a partner and decide what they *reveal* about each character.

Then write two *descriptive sentences about each character*, using all of the information and your discussion with your partner. Explain *why* you described each character as you did.

1. Reba: \_\_\_\_\_

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Explanation: \_\_\_\_\_

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2. Aunt Lucille: \_\_\_\_\_

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Explanation: \_\_\_\_\_

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3. Uncle Foy: \_\_\_\_\_

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Explanation: \_\_\_\_\_

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4. Raymond: \_\_\_\_\_

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Explanation: \_\_\_\_\_

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F. Now that you know these characters well, choose *one to write about*.

Chosen Character: \_\_\_\_\_

Once you have chosen your character, use the information you have generated as follows:

- **Five Traits**

Look at the descriptive sentences written about this individual in **Part E** of this practice. Now list *five words or phrases* describing each. Use **adjectives** and **adverbs** at this point that give your ideas about his or her character is, for example, loving, deceptive, or naive.

Your Character: \_\_\_\_\_

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

- **Two Details and Supporting Details**

Now look back at all of the information from **Part E** of this practice. Come up with *two details* that brought you to believe that your chosen character is, for example, loving, deceptive, or naive. Then write two **supporting details** from the story for each detail you chose.

Your Character: \_\_\_\_\_

1. Detail 1: \_\_\_\_\_

Supporting Detail 1: \_\_\_\_\_

Supporting Detail 2: \_\_\_\_\_



2. Detail 2: \_\_\_\_\_

Supporting Detail 1: \_\_\_\_\_

Supporting Detail 2: \_\_\_\_\_

- **Your Overall Impression**

Now look over the *details* and *supporting details*. What **dominant** impression do you have of this character. Is he or she likable or unlikable? More than likely, you will have to *weigh* the **favorable** against the **unfavorable** in order to decide. You can *like* a character despite flaws. You can also *dislike* a character despite good points.

Your overall impression of this character: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

- **Pick Three Items to Convey Overall Opinions**

Now look over the *five traits* and *supporting details* you have listed. Pick the **three** that will best convey your overall opinion of this character.

For example, if you are writing about Reba and want to convey an overall good impression of her, the fact that she is illegitimate is *not* really important. You could *eliminate* that detail when you write your **paragraph**.

However, these negative traits could help you construct a good **topic sentence**. For example, look at the following:

Despite being born illegitimate, Reba is a character most readers will admire.



- **Topic Sentence of Overall Impression**

Now write your **topic sentence**. Keep your overall impression *general*—do **not** use any of the details you will include in your *paragraph*.

Using this **topic sentence** and the **information** from the details and supporting details you wrote in **Part E**, write a **description of your chosen character**.

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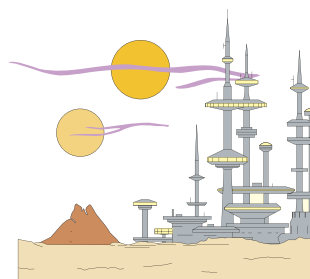
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## Analyzing Setting

The setting of a story involves time and place. Sometimes, we are told when and where the story happens, but at other times we are only given clues. For example, when do most fairy tales take place? Once upon a time. We know this is sometime in the past.

Where do many of them take place? In a land far, far away. If you are familiar with the *Star Wars* movies, you are given a similar setting. The events took place long ago in a galaxy far, far away. These clues allow our imaginations a great deal of freedom.



*The events took place long ago in a galaxy far, far away.*

Many stories are more realistic. They tell us more specifically when and where they happen. If they are not specific, they give specific hints.

For example, let's examine the King Arthur legends. We know where they took place: in England. However, we are not exactly sure when. Many scholars think the Arthur legends came from a 5<sup>th</sup> century Celtic chief. Many of the traditions come from the 11<sup>th</sup> and 12<sup>th</sup> century. We know this because we know history. The people in the tales do what people did at that time. We analyze the hints given in the story.

The *setting* of a story is often *very important*. Sometimes, *when* a story takes place affects *what* happens. Sometimes *where* a story takes place does the same. For example, a story is set in 2002. The main character has an attack of appendicitis. This is no big deal. Medical science should be able to take care of this. However, what if the man is stranded on a desert island? Chances are, he will die. Setting plays an important role in what happens.

Other elements of the setting are often important to the story.



## Practice

Analyze the setting of the short story “Lucille’s Black Sheep.” *The writer has given some clues. Other clues are **not** specific, but **they** do give specific hints.*

*See the example below and then complete the chart.*

### Analyzing Setting

I think the story takes place...	Why I think this...
1. <b>Year/Decade</b> in the late 1960s or early 1970s	<ul style="list-style-type: none"><li>• Reba’s mother died around 1957 in the Asiatic flu epidemic. (It could have been a year earlier or later.)</li><li>• Reba was born that same year.</li><li>• Reba is now 12.</li></ul>
2. <b>Time of Year</b>	
3. <b>Place—city, state, etc.</b>	
4. <b>Place—home conditions</b>	



## Practice

Analyze the elements of the setting in the short story “Lucille’s Black Sheep.” The setting of “Lucille’s Black Sheep” plays an important role in what happens. Check your answers in the **first column** of the chart from the previous practice. Use the same answers for the **elements of setting** in the first column of the chart below.

See the example below and then complete the chart.

**The Setting**

Element of Setting	Effect on Story
1. <b>Year/Decade</b> late 1960s or early 1970s	<ul style="list-style-type: none"><li>Conventional ideas about morality were beginning to change during this time. However, many people especially in rural areas still held tightly to them. This explains the family’s shame over Reba “having no father” and their condemnation of alcohol.</li></ul>
2. <b>Time of Year</b>	
3. <b>Place—city, state, etc.</b>	
4. <b>Place—home conditions</b>	



## Practice

A story's **setting** involves **two elements**—**when** the story takes place and **where** the story takes place. Answer the following to **analyze the important elements of setting** in the short story “Lucille’s Black Sheep.”

1. What are the most important elements of setting in this story?

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Explain your answer. \_\_\_\_\_

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2. What elements have no effect on the story? \_\_\_\_\_

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Explain your answer. \_\_\_\_\_

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## Practice

Imagine a **similar story** took place **today in your hometown**. In what ways would the **events differ**? No doubt, the exact events would have to be **changed** in order to be **believable**. Answer the following on your own. Then discuss your answers with your classmates and teacher.

1. More than likely, your community does not engage in “graveyard workings.” What event would bring several members of your religious or social community together so such a story could take place?

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2. Illegitimacy is not the moral stigma it once was. Certainly, little if any condemnation is placed on the child. However, at this point in time and in your community, what circumstances might make a 12-year-old be seen as a burden to the family who is taking care of him or her?

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3. The issue of alcoholism is still problematic. More people understand it as an illness, not a choice. However, it is still destructive and still an issue that people often have trouble admitting and openly discussing.

Would an otherwise lovable uncle with a drinking problem cause such distress today? Would his family refuse to acknowledge the problem? If not, what situation might cause a similar reaction in your immediate surroundings?

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## Analyzing Plot

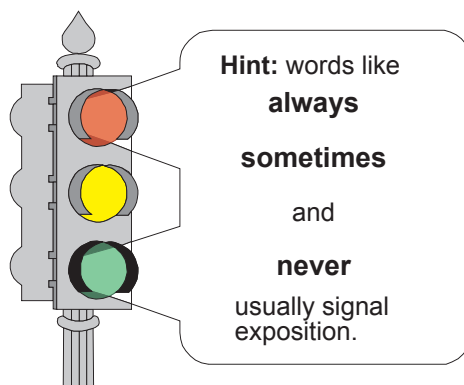
A short story writer tells us many things, all of which we need to know. We need to know certain things about the characters and their lives. We also need to know why events in the story happen. This information is called *exposition*. Once readers have been given important exposition—the introduction to the people, places, and situation important to the plot, writers then relate the events in the *plot*.

Sometimes it is hard to keep up with the events in the plot.

Therefore, it is helpful to decide the kind of information you are given.

Is it exposition?

- If it tells you about the characters, it is exposition.
- If it tells you about the setting, it is exposition.



Is it an event in the plot?

- If it moves the story along, it is an event in the plot.



## Practice

Let's practice figuring out **which detail is which**—**exposition or plot**—in the short story “**Lucille’s Black Sheep**.” Read over each of the details below from the short story.

- If the **detail is exposition**, write **E** next to it.
- If it is **part of the plot**, write **P**.
- Then **explain your answer beneath each detail**. The first one has been completed for you.

- E     1. “I sat on the tailgate of the old Ford watching the yellow clay road as it rolled beneath my feet. We weren’t going fast and it was a good thing because Raymond didn’t drive very good.”

The detail lets us know the family is traveling to some unknown destination. It also introduces the fact that Raymond is a bad driver. This is important later as it reiterates the importance of the graveyard working for Aunt Lucille: she will get there even if it means putting their lives in danger through Raymond’s bad driving.

2. “Those old spells of Uncle Foy’s! They always kept him from doing things he needed to.”

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\_\_\_\_\_ 3. "I guess I was a burden to her, too. Just the week before, Brother Sampson's wife had been visiting us and I overheard Aunt Lucille almost crying, thinking I was outside and couldn't hear. She was saying how my mama disgraced the family by refusing to tell who my daddy was, and how she'd tried to do right by me."

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\_\_\_\_\_ 4. "Raymond stopped the old truck under a big tung oil tree that still had a few blooms near the top."

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\_\_\_\_\_ 5. "Bascombs and McCormicks and Coreys took up almost half the cemetery, all of them kin to us in some way or another. I never could keep them straight, the all looked the same—a long mound of dirt and two wood markers."

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\_\_\_\_\_ 6. "Uncle Foy nodded and wiped the sweat off his face with a flour-sack handkerchief. Aunt Lucille looked a little closer at him and seeing he was so pale, said it'd be a good idea if he went to the truck and rested for a while."

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\_\_\_\_\_ 7. "When we were through re-piling the mound and driving down the markers, Aunt Lucille tried getting to her feet...I helped her balance and she stood up."

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\_\_\_\_\_ 8. "She was almost as round as she was tall."

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\_\_\_\_\_ 9. "I was standing with both feet under the spigot, enjoying the puddle as it got bigger when I heard some kind of moaning coming from around side the church."

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- \_\_\_\_\_ 10. "I remembered how Uncle Foy always said 'Amen' louder than anyone else when Brother Sampson preached about the evils of liquor."

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- \_\_\_\_\_ 11. "I threw the bottle up under the building as far as I could, hoping it would break, and climbed over the truck body."

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*Check your work with your teacher before completing the following practice.*



## Practice

Check your answers from the previous practice. Use them to help you **analyze the plot** in the short story “Lucille’s Black Sheep.”

Now look carefully at the **details of the plot**. They show **one-time action**. They can also show decisions. They **do not** contain words like “sometimes,” “always,” or “usually.”

The **events of the plot** can be **mapped**. The first event **leads to** the second. The second event leads to the third. And the **sequence goes on**.

Look back over “Lucille’s Black Sheep.” Then **map the plot** on the **Plot Map** below. Put the events in your **own words**. The first one has been done for you.

### Plot Map

Reba, Uncle Foy, Aunt Lucille, and Raymond are going to the graveyard to clean up their family's graves.		





## Analyzing Conflict

Most of us dream about a life without *conflict*. Wouldn't it be great to be successful in everything you do? To like and be liked by everyone you meet? To have a happily-ever-after story unfold for you on a daily basis? Living such an existence would, indeed, be wonderful.

However, if you were to set such a perfect, non-conflicted life into a story, your readers would be bored beyond belief. No one wants to read about a perfect person living a perfect life. Readers want complications; they want to see people overcoming obstacles. In short, readers want to see conflict in the stories they read.

In classic folktales and stories, conflict is easy to identify. It is between a *protagonist* and an *antagonist*. For example, Jack, of beanstalk fame, is in conflict with the giant. Cinderella is in conflict with her cruel family. Both of these conflicts are *external*, easy to find and easy to resolve.

The conflict in "Lucille's Black Sheep" is not so easy to identify and even more difficult to resolve. We must look at actions and hints more closely than in the above-mentioned fairy tales. Unlike in fairy tales, the characters in "Lucille's Black Sheep" aren't all perfect nor all evil. Every character in the story has likable and admirable qualities.

However, each of the characters is, in some way, *deceptive*—a quality we don't normally think of as admirable. We also learn that Aunt Lucille has been burdened with a number of people she would label as *black sheep*—people who cause shame and pain to her good reputation. Finally, there is Aunt Lucille herself. There is more going on with her than *meets the eye*.

The story's major conflict is not, however, between Lucille and her "black sheep." In order to figure out what it is, you will need to look carefully at all the characters' *actions*, *interactions*, and *thoughts*. The following worksheet can be helpful in doing this. The first question has been done for you.



## Practice

**Analyze the conflict** in the short story “Lucille’s Black Sheep.” *The first question has been done for you.*

1. What one fact affects everyone in the story? \_\_\_\_\_

Uncle Foy’s drinking problem

2. In what way does it affect each character?

Reba: \_\_\_\_\_

\_\_\_\_\_

Aunt Lucille: \_\_\_\_\_

\_\_\_\_\_

Raymond: \_\_\_\_\_

\_\_\_\_\_

Uncle Foy himself: \_\_\_\_\_

\_\_\_\_\_

3. How does each character attempt to deal with this situation?

Reba: \_\_\_\_\_

\_\_\_\_\_

Aunt Lucille: \_\_\_\_\_

\_\_\_\_\_



Raymond: \_\_\_\_\_

\_\_\_\_\_

Uncle Foy himself: \_\_\_\_\_

\_\_\_\_\_

4. In dealing with Uncle Foy's problem, each person reacts differently and for a different reason. These reasons point to other sources of conflict within the story. Explain each character's reason for reacting as he or she does? Then speculate as to the additional conflict these motivations suggest.

Reba

Motivation: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Other conflicts faced: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Aunt Lucille

Motivation: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



Other conflicts faced: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Raymond

Motivation: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Other conflicts faced: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Uncle Foy himself

Motivation: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Other conflicts faced: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Is the problem solved? \_\_\_\_\_

\_\_\_\_\_



6. If so, in what way? If not, why? \_\_\_\_\_

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## Analyzing the Story's Climax

We usually expect a story's *climax* to be obvious. For example, what is the climax of "The Three Little Pigs"? Of course, it is when the wolf falls into the pot of boiling water. At this point, he cannot turn back and he will eat no more pigs. The surviving little pig will be safe. Up until this moment, the ending could have been different. We tend to think of the climax as the "aha!" of the story. We expect it to be a moment of great *drama*. Maybe someone dies. Perhaps the hero declares his love for the heroine. Sometimes, we even see the universe saved from forces of evil.



*The climax of "The Three Little Pigs" is when the wolf falls into the pot of boiling water.*

Most stories are not this dramatic. The climax of most serious short stories is more realistic and involves a moment of decision or revelation.

Looking at the main character can help as you work to determine conflict. When you first meet this person, what is he or she like? How is he or she different at the story's end? This difference can be great or small.

Something within the story caused this difference. Usually, the moment this happened is the climax. This moment can be an action, a memory, or a realization. Once this moment happens, the character has changed forever. The situation in the story has also changed.



## Practice

Find and analyze the climax *in the* short story “Lucille’s Black Sheep.”

1. Describe the main character as the story *begins*.

a. Is there someone in the story the character especially likes?

Explain. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

b. How does this character feel about himself or herself? Explain.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

c. What beliefs or morals does the character hold? From where do these come? Explain. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. Describe the main character as the story *ends*.

a. How does this character now feel about the person identified above? Explain. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



b. Does the character still feel the same about himself or herself?

Explain. \_\_\_\_\_  
\_\_\_\_\_

c. Have the beliefs or morals of this character changed in any way?

Explain. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. What caused these changes? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. At what moment did the character realize these changes? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5. What do you think is the climax of the story? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





6. Explain why you think this is the climax of the story. \_\_\_\_\_

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## Analyzing Theme

Earlier in this unit, you were given some suggestions for finding the *theme* of a piece of short fiction. You also practiced finding the theme of a folktale and a myth. Remember: the theme of any piece of literature points toward a lesson one or more of the characters comes to realize. In expressing a theme, the writer is attempting to tell you something about life or human nature. Perhaps the message is about good and evil or about the importance of making your own decisions. It is not unusual for readers to find more than one theme in a story.

A good story lends itself to many themes. However, they are usually related. The following can help you find a story's theme.

- Review the procedure for finding the story's climax.
  1. What happened to the main character?
  2. Did he or she change during the story?
  3. Did he or she learn anything about life? About himself or herself? About other people?
- Look for the following—often these suggest the story's theme.
  1. Are there answers to questions?
  2. Are there sudden realizations?
  3. Is there advice from trusted minor characters?
- Review the story's title. Sometimes words have more than one meaning. Can any of these meanings suggest the story's theme?



## Practice

**Find and analyze the theme in the short story “Lucille’s Black Sheep.”**

*You have already answered numbers 1 and 2 below on page 675. Check your answers from the previous practice. Read them to help you complete numbers 3-8.*

1. Describe the main character as the story *begins*.
  - Is there someone in the story the character especially likes?
  - How does this character feel about himself or herself?
  - What beliefs or morals does the character hold? From where do these come?
2. Describe the main character as the story *ends*.
  - How does this character now feel about the person identified above?
  - Does the character still feel the same about himself or herself?
  - Have the beliefs or morals of this character changed in any way?
3. Summarize what you think she or he learned. \_\_\_\_\_

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4. Within the story, did you find

a. answers to the main character's questions? \_\_\_\_\_

Did they come from trusted minor characters? What were the questions? What were the answers? Explain. \_\_\_\_\_

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b. sudden realizations or memories from the main

character? \_\_\_\_\_

What were they? Explain. \_\_\_\_\_

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c. advice from trusted minor characters? \_\_\_\_\_

What was it? Explain. \_\_\_\_\_

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5. Does the title suggest anything about the theme? Explain. \_\_\_\_\_

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6. Look over your answers to numbers 1-5. Write down at least one possible theme for the short story. The theme of a story must

- be written as a sentence
- mention the topic
- mention the writer's feelings about the topic.

*Example: "Growing up" is a topic, not a theme. "Growing up is often painful" could be a theme.*

Possible theme for the short story: \_\_\_\_\_

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## Novel: Fully Developed Characters Amidst a Host of Conflicts

Like short stories, novels are works of fiction. However, a novel is much longer than a short story. Because of its extended length, the novel develops and explores in more depth and detail all of the elements found in a short story. Most novels have a central plot, with subplots extending out from it. These subplots often have a beginning, middle, and an end, just like the central plot. Most novels have several conflicts going on during the course of the story rather than one predominant one, as in most short stories. Because novels are longer than short stories, the novel writer has more space to fully develop several characters and create settings rich with details. Novels often illustrate a theme in several ways or illustrate multiple themes.

The chart below shows the differences between a novel and a short story.

**The Differences between a Short Story and a Novel**

	Short Story	Novel
<b>Conflict</b>	one major conflict	more than one conflict
<b>Plot</b>	centers around one plot	centers around one major plot, but several subplots interweave throughout the novel
<b>Characterization</b>	develops one major character in a limited way	fully develops more than one character
<b>Theme</b>	usually contains one theme	often contains more than one theme
<b>Setting</b>	uses a few limited settings	uses many settings that are fully developed



## Practice

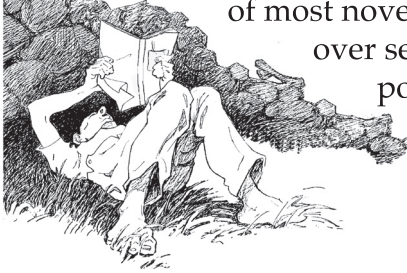
Read the following **descriptions** and decide whether they would most likely be found in a **short story**, **novel**, or **both**. Write the correct answer on the line provided.

- \_\_\_\_\_ 1. The story told is fiction.
- \_\_\_\_\_ 2. The story takes place within the living room of a recently widowed woman during one afternoon.
- \_\_\_\_\_ 3. The story relates the lives of four generations of Native Americans beginning in the North Dakota Badlands, following each family as they gradually migrate to the American Southwest.
- \_\_\_\_\_ 4. The story deals with how a young girl must muster the courage to break off her relationship with her boyfriend.
- \_\_\_\_\_ 5. The story illustrates how difficult it is to be completely honest.
- \_\_\_\_\_ 6. We learn about the different people one young man encounters as he goes through the various stages of his life and of how each person influences him.
- \_\_\_\_\_ 7. The story illustrates the difficulties and joys of a long-term marriage: how love can conquer many obstacles; how both parties must learn to compromise; how much strength it takes to overcome tragedy; how nothing worthwhile is easy.
- \_\_\_\_\_ 8. The plot relates how one young man comes to realize the girl he hopes to impress with a foolish stunt is not the perfect person he thought she was in the beginning.
- \_\_\_\_\_ 9. The only thing we know about the main character of this story is that she has an active imagination.
- \_\_\_\_\_ 10. The story centers around the relationship between two sisters and their respective families and how each handles tragedy and joy in different ways as the years pass.



## Strategies to Use with Reading a Novel

You can usually read a short story in one sitting. However, this is not true of most novels. Most often you will need to read a novel over several days' time. Other times you will read portions of the novel together in class and also be asked to read portions of it on your own.



*You can usually read a short story in one sitting.*

It is important that you develop ways of interacting with the novel that will help you retain information from day to day.

Leaving a record of your thoughts and realizations is important as well. This will give you a way to review the previous days' reading before continuing forward.

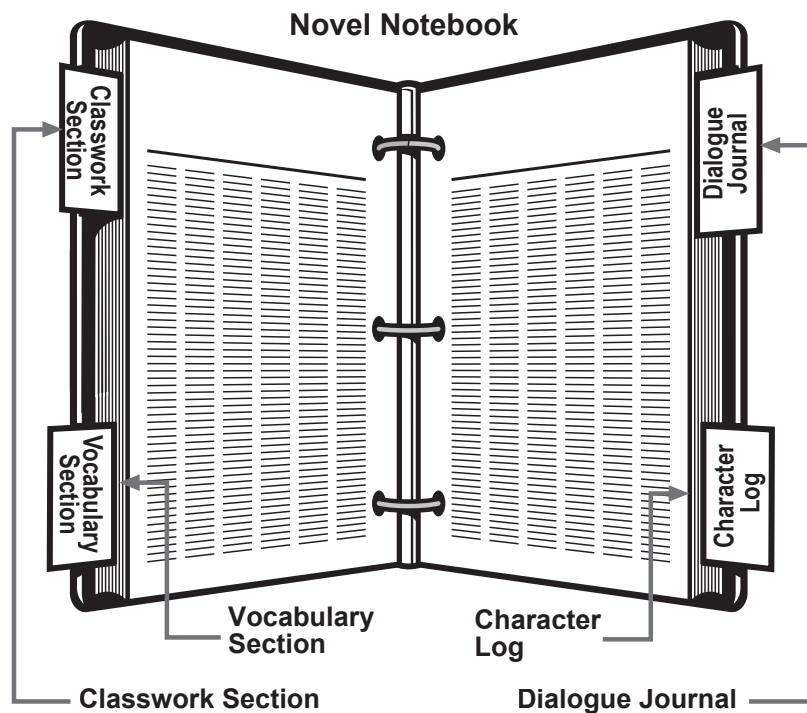
The following pages will have practices and pages with a number of strategies that will help you master each novel your teacher assigns to you.





## Practice

Create a **Novel Notebook** by dividing a notebook into four sections that are labeled as follows: **Classwork Section**, **Vocabulary Section**, **Character Log**, **Dialogue Journal**. Use the following example to guide you as you complete each section of your Novel Notebook.



**Classwork Section**—Keep all classwork that your teacher assigns to you in this part of your notebook. This will include notes you take during class about the novel, study and discussion questions, graded quizzes, and anything else you complete in your study of the novel.



## Sticky-Note Dialogue

As you read, keep a pad of sticky notes with you. As you read, do the following:

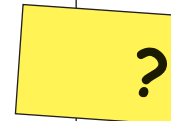
Whenever you read something you don't understand, mark it with a sticky note. Write a question mark on the sticky note. For example, you began reading "Lucille's Black Sheep." As you read the opening you were struck by the description of Reba sitting on the tailgate watching the "yellow clay road." You remember doing that yourself—even though your mother told you not to! You think the description is really vivid, and think "Wow!" You would need to mark the passage as follows:

I sat on the tailgate of the old Ford watching the yellow clay road as it rolled beneath my feet. We weren't going fast and it was a good thing because Raymond didn't drive very good. He swerved off to the right, almost slipping down inside the deep, ragged gully<sup>1</sup>. I grabbed for the side of the truck body and looked around.



As you continue, you are confused by the expression "chasing rabbits in the ditch." You will need to ask your teacher about this the next day. You need to mark the passage as follows:

Inside the truck, Aunt Lucille nearly bounced off her seat. I could just see her double chins quivering, almost hear her fussing at Raymond. "Son—if you don't stop chasing rabbits in the ditch, I'll make you stop this truck. You sure better straighten up. Corner Creek is up ahead. I'm beginning to wonder if we'll make it across the bridge alive or not."





A bit further on, you find the reference to the Asiatic flu. You read the footnote at the bottom of the page about the epidemic and how many people died as a result. Since few people die of influenza today, you were surprised. You learned something you did not know. Therefore, you would mark this passage with a sticky note containing a star or an asterisk in the following way.

Nobody else seemed to pay too much attention to Uncle Foy's spells, but I worried a lot. Him and Aunt Lucille were the only folks I had. My mama—Aunt Lucille's baby sister—died with Asiatic flu <sup>4</sup> the year I was born.



<sup>4</sup>*Asiatic flu*—in 1957, this strain of influenza killed 170,000 people worldwide

When you discuss the novel next day in class, you will be able to ask your questions and comment in the passages that taught you something or that you thought were really interesting.

On your sticky notes, mark the passages with notations to mean as follows:

- ! For a passage you found really neat: a Wow!
- ? For a passage that provides information you want to know more about.
- \* For a passage that teaches you something you didn't know before.



## Practice

Create **Vocabulary Section** or **Annotated Glossary Section** in your **Novel Notebook** for unfamiliar vocabulary. See example below. Each time you find a word that you do not know, write it down. Then do the following.

- Write down the word, making sure to spell it correctly.

<input type="radio"/>	
	quivering

- Copy the sentence or phrase in which it is used.

<input type="radio"/>	
	quivering
	"I could just see her double chins quivering, almost hear her fussing at Raymond."

- Find a definition for the word. Use a dictionary or ask your teacher or your parents what the word means. Write out the meaning of the term in your own words. Make sure you understand the definition: don't just copy it out of the dictionary. A good strategy is to finish this sentence:

<input type="radio"/>	
	quivering
	"I could just see her double chins quivering, almost hear her fussing at Raymond."
<input type="radio"/>	"Quivering" means shaking, without being able to stop. It is similar to shivering when you are cold or water rippling when you throw a rock in it. It is <b>not</b> like shaking when you dance—you can start or stop this when you want. It is not like having control of your body and being completely still. From reading the sentence, it sounds like people may shake or quiver when they get angry, like Aunt Lucille was with Raymond.

For example, in reading "Lucille's Black Sheep," you read that Aunt Lucille's chins were "quivering." You had no idea what this meant. When you asked your teacher what it meant, she told you it was the same as shivering or shaking. It was a kind of movement the person couldn't control. The entry in your notebook would look like the example to the left.



## Practice

Create a **Character Log Section** in your **Novel Notebook**. Use the following example to guide you as you complete this section.

- Create a page for each character as your read the story and write their name at the top of a page of your Character Log Section.

	Character Log	
	Character: <b>Uncle Foy</b>	
	Details about the Character	What I Think about the Character
○		

- Give factual details given to you about this character in this section of your notebook. Along with the factual details about each character, write down how you feel about him or her.

	Character Log	
	Character: <b>Uncle Foy</b>	
	Details about the Character	What I Think about the Character
○		
	1. had spells where he did not look good, would throw up, sleep a lot, and talk funny	1. I wondered what was wrong with him.
	2. was very kind, loving, and accepting—raised her with Aunt Lucille	2. I really liked Uncle Foy.

For example, in reading “Lucille’s Black Sheep,” you read where Uncle Foy was having spells. Your entry could tell about his spells and then what you think. Later in the story, you may find out more about his spells and you would add that as your entry.

- Continue to add to your character log as you read through the book, adding more characters and information. Note any changes the character undergoes as you learn more about him or her.



## Practice

Create a **Dialogue Journal Section** in your **Novel Notebook**. Use the following example to guide you as you complete this section.

- Create a page and write the name of the story at the top of a page of your Dialogue Journal Section

Dialogue Journal	
Lucille's Black Sheep	
What I Read	What I Thought
○	

- Keep an orderly record of the novel's most important events and your reactions to each of these events here.

Dialogue Journal	
Lucille's Black Sheep	
What I Read	What I Thought
○ 1. "I sat on the tailgate of the old Ford watching the yellow clay road as it rolled beneath my feet."	1. I can't tell if the narrator is a boy or girl. It sounds as if they live in the country because he or she is riding in the back of a truck with their feet hanging off and they can see a clay road instead of a paved one.
2. "I slipped back a little from the tailgate and wished again that Raymond wasn't driving."	2. Raymond must be a bad driver. It makes me wonder why he is driving.

For example, in reading "Lucille's Black Sheep," you read a description of riding on the back of a truck and watching the clay road. Your entry could tell how you think the setting is in the country because of riding in the back of a truck and not seeing a paved road.



## Practice

**After reading one of the teacher-recommended novels, answer the following questions. Use your own paper if you need more space for your answers.**

1. How do the protagonist and antagonist compare and contrast?

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2. What is the conflict or conflicts in the novel? \_\_\_\_\_

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3. When does the climax occur in the novel? \_\_\_\_\_

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4. How does the setting (place, time, culture) influence the story and the characters' choices? \_\_\_\_\_

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5. What is the theme(s) of the novel? \_\_\_\_\_

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6. How does the theme relate to your life? \_\_\_\_\_

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7. What three questions would you like to ask the author of this novel?

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8. Select one of the characters from the novel you have read, and use the chart below to gain a greater understanding of the character.

#### Character Questions and Answers

Name of Character:	
Questions	Answers and Explanations
1. What color would best represent the character? Why?	
2. What animal would best symbolize the character? Why?	
3. What season would best symbolize the character? Why?	
4. What geographical location would best symbolize the character? Why?	
5. Where would you take this character on a date?	
6. Which three adjectives would best describe this character's strengths?	
7. Which three adjectives would best describe this character's flaws or weaknesses?	





## Practice

Select one of the following **topics** to write about. Use the **information** in your **Novel Notebook** to help you.

1. Choose a character you find interesting. Write an essay that explains why this character behaved as he or she does in the story.
2. Explain a conflict you found in the novel. Be sure to explain the characters and/or forces involved in this conflict. How is this conflict resolved? Also, describe a time when you found yourself in a similar situation. How did you resolve the conflict? What forces in your life (time and place in which you live) influenced how you resolved the conflict?
3. Explain how the beginning of the story gives clues or suggests the conflict that occurs in the middle of the story. In addition, describe what questions the writer urges the reader to ask.

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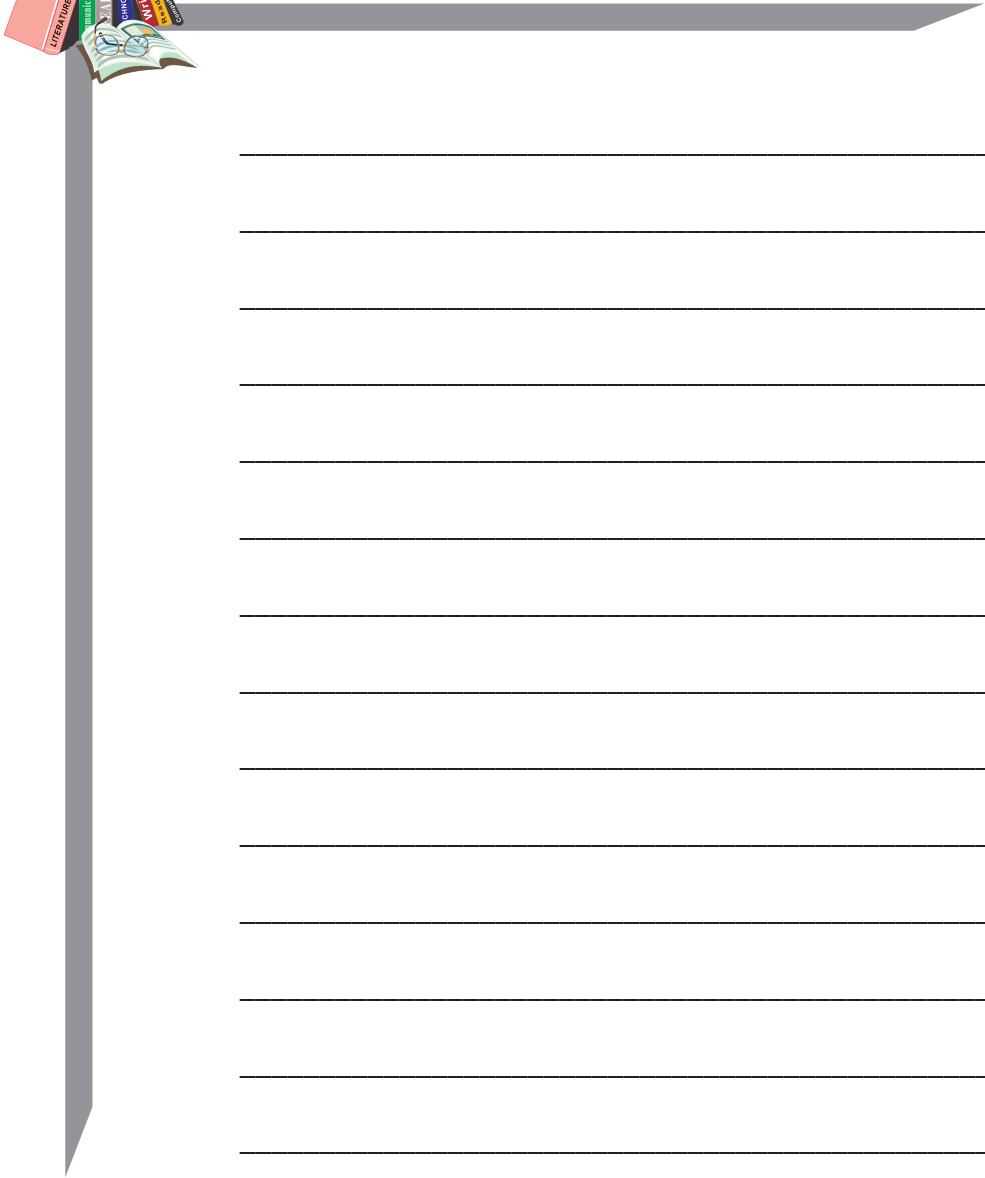
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[illegible]



## Poetry: Learning the Power of Words

It is important to remember that *poetry* is a form of literature and it is written in order to communicate with the reader. As with short stories and novels, there is a speaker or *narrator* in each poem. Sometimes the speaker in the poem can be identified, and sometimes the speaker is anonymous. There is also an intended **audience**. Like the speaker, the *audience* can be clearly identified or anonymous. There is, however, always a message. All of the elements of the poem work together to communicate this message. Following are an explanation of important elements poets use in order to communicate with their readers.

**Form:** *Form* is the way a piece of writing is organized or structured. It is the way a poem looks. All poetry is written in lines, but sometimes these lines are sentences. Other times they are not. Sometimes the lines are divided into groups, which are called **stanzas**. Sometimes the form helps you understand the meaning.

Look at the following nursery **rhyme**, with which you are probably familiar. As you read it, note that it is divided into *stanzas*. What does each stanza relate to you? Is there some organizational plan to the stanzas?

### The Queen of Hearts

The Queen of Hearts,  
She made some tarts,  
All on a summer's day.



The Knave of Hearts,  
He stole those tarts,  
And took them clean away.



The King of Hearts  
Called for the tarts,  
And beat the Knave full sore.

The Knave of Hearts  
Brought back the tarts,  
And vowed he'd steal no more.



This simple poem tells a story. Each stanza presents an episode in the story.

- Stanza 1—we learn that the Queen of Hearts baked tarts.
- Stanza 2—presents a complication—the tarts are stolen by the Knave.
- Stanza 3—we find the thief is caught and punished by the King.
- Stanza 4—the knave seems to have learned his lesson about stealing, since he returns the tarts and promises never to steal again.

As you read the poem, you understood quickly in what *pattern* the stanzas were arranged—in *time order* or *chronologically*. This helped you organize the information as you read it.

**Sound:** Poems are meant to be read aloud. Poets keep this in mind. They choose words carefully. These words create sounds the poets want readers to hear. Certain letters, usually those you make with the front of your tongue, sound light. These are letters like “L,” “T,” “S,” and “P.” These letters, along with others, create light sounds and usually speed up your *pace* or **tempo** as you read.

Other words, those you say in the back of your throat, make heavy sounds. These include the letters “G,” “H,” “K,” and “D.” Often, poets use these heavy letters to slow down the pace or *tempo* of your reading. Often, poets use the sounds of the words to make sound contribute to meaning. Look, for example, at the nursery rhyme, “This Is the Way the Ladies Ride.”



Read aloud the first stanza below of “This Is the Way the Ladies Ride.”

This is the way the ladies ride,

Tri, tre, tre, tree,

Tri, tre, tre, tree!

This is the way the ladies ride,

Tri, tre, tre, tre, tri-tre-tre-tree!



If you listen carefully, the sound of the poetry tells you the following.

- Ladies ride slowly.
- The ladies are not too big. The horse is not too big. The sound is delicate. The letters that make the sound are light. They are said with the front of your tongue.

Read aloud the second stanza below.

This is the way the gentlemen ride,

Gallop-a-trot,

Gallop-a-trot!

This is the way the gentlemen ride,

Gallop-a-gallop-a-trot!



The sound of the poem tells you the following.

- The gentlemen ride faster than the ladies. The **rhythm** of the words is faster than above.
- The horses are a little heavier than the ladies' horses. The letters that make the sounds are heavier.



Now, read aloud the third stanza below.

This is the way the farmers ride,

Hobbledy-hoy,

Hobbledy-hoy!

This is the way the farmers ride,

Hobbledy-hobbledy-hoy!



The sound of the poem tells you the following.

- The horses probably sway from side to side. The rhythm of the words is slow. The words sound like they are swaying.
- The horses are probably big and heavy.
- The horses are probably carrying heavy loads. The letters that make the sounds are heavy. They are said in the back of your throat.

Three other ways poets create sounds are with **rhyme**, **repetition**, and **rhythm**, each are described below.

1. **Rhyme:** Words that *end with the same sound* are said to *rhyme*. Poems use rhyme differently. Look, for example, at these lines from two popular nursery rhymes.

Little Boy Blue, come blow your **horn**.  
The sheep's in the meadow, the cow's in the **corn**.



Rhyming words  
follow each other

To market, to market  
To buy a fat **pig**.  
Home again, home again,  
Jiggety-**jig**.



Rhyming words are  
on every other line

Not every poem will rhyme. Many modern poems are unrhymed.

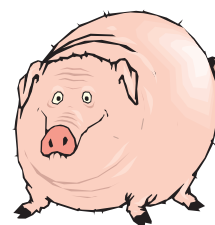


2. **Repetition:** *Repetition* is the use of words or phrases *more than once*. Poets often *repeat* words, or sounds and even whole lines. They do this to *stress* an idea or feeling. “To Market, To Market” repeats the opening line by using it to open each stanza. Why do you think the poet did this?
3. **Rhythm:** *Rhythm* is the same thing as *beat*. You can hear this best in songs. You can hear it well in “To Market, To Market” as well. If you read the poem aloud, you can hear some syllables are *stressed*. You also hear that some are *unstressed*. Try keeping time with your hands. You will find yourself beating a steady rhythm.

For example, read the following aloud. As you do, clap your hands each time you hear a stressed syllable or a beat.

### To Market, To Market

To market, to market,  
To buy a fat pig,  
Home again, home again,  
Jiggety-jig.



To market, to market,  
To buy a fat hog,  
Home again, home again,  
Jiggety-jog.



To market, to market  
To buy a plum bun,  
Home again, home again,  
Market is done.

The rhythm of this poem is very pronounced. As you read, you can hear the rocking motion of the cart in which the speaker is riding. Also, the rhythm is very *jaunty* and happy sounding. This helps you understand that going to market was an enjoyable occasion. In this way, the *sound* of the poem helps you understand meaning.

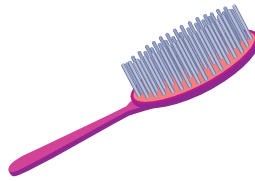


Not every poem will have rhythm. Some poems sound like people speaking. These are called *free verse*. However, these poems have been written to convey meaning through the *sound of the words chosen* and the *voice of the speaker*.

Look, for example, at the following poem. A mother is combing her daughter's hair. Read the poem aloud. Listen to the *sound of the words* as they *create the mother's voice*. What do you *learn* about the mother?

### My Daughter's Hair

My daughter's hair  
Was tangled and snarled  
From last night's sleep.  
And I brushed  
The snags gently,  
Holding each strand,  
Pulling and tugging  
The ends.  
Trying not to hurt.  
She winced,  
Raising her shoulders  
In self-defense.  
I bit my lip,  
Concentrating.



This poem recreates a simple moment between mother and child. However, the voice the poet's words create help you understand the mother's feelings toward her child. She brushes "gently"—a soft sounding word that helps us understand the mother's tenderness toward her child. What other words contribute to this "voice."

**Diction:** *Diction*, very simply put, is the *writer's choice of words*. As the above discussion tells you, word choice is critical to a writer's ability to create poetry. Using the right words, a poet creates sensory experiences that readers see, hear, taste, smell, and feel.

**Imagery:** An *image* is a sensory experience created by a writer's diction. The words chosen *appeal to your five senses*, reminding you of familiar smells, tastes, sights, or textures. They make the poem live inside of you.

Look again at the above poem about a mother combing her daughter's hair. What images do you *see*? Which ones do you *feel*?





**Figurative Language:** Words and phrases that help you see things in different ways are called *figures of speech*. Poets use figures of speech a great deal to help you see something special or feel a particular way. Three of these figures of speech are *simile*, *metaphor*, and *personification* and are discussed below.

**Simile:** A *simile* compares two different or unlike things using the word *like* or *as* in the comparison. *Example:* “My love is *like* a red, red rose.”



“My love  
is like a  
red, red  
rose.”

**Metaphor:** A *metaphor* says one thing *is* another thing or compares two different or unlike things *without* using the word *like* or *as* in the comparison. *Example:* “The school was a *beehive* of activity.” “When I was trapped in my house, my telephone was my *umbilical cord* to the world.” As you can see, metaphors exaggerate to make a point. Schools are not beehives but they can seem almost as busy—especially just before the bell rings! Similarly, a telephone does not provide one with nourishment, as an umbilical cord does for a baby. However, a telephone will provide access to a kind of nourishment, such as friendship and conversation.

**Personification:** *Personification* is an expression that gives a human characteristic or action to an object, animal, or idea. *Example:* “the sky is crying”; “the daffodils danced in the wind.”

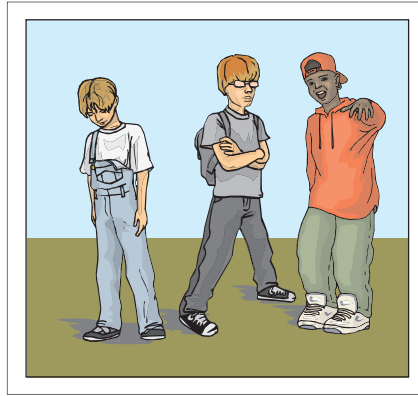
**Theme:** Poems, like short stories, contain *themes*. A poem’s theme is its *message*. All of its elements help you understand a poem’s message.

Finding meaning in poetry can be difficult, because students are aware that words and images are often symbolic. They stand for something beyond the obvious meaning. Because of this, too many students believe there is a magic key they have to find to unlock the precise meaning of every poem they read.

However, this is not necessarily the case. Most good poetry lends itself to more than one meaning. The important thing to remember is that these meanings come from looking at the words on the page.



Finding meaning in poetry is very similar to finding meaning in drawings and paintings. For example look at the picture below.



What is happening in this picture? More than likely, you could generate a number of incidents this picture represents. However, most of these scenarios will have several things in common.

- The boy on the left is, in some way, having his feelings hurt by the two boys on the right.
- The boy on the left is not happy.
- The boys on the right seem to be having fun at the other boy's expense.

What in the picture makes you lean toward these interpretations?

The words in a poem will do the same as the images and colors presented by a visual artist. They will indicate the mood of the artistic work (happy, depressed, etc.).



## Practice

Read the following **poem**. Then complete the activities that follow.

### Wednesday Morning

We quarreled this morning,  
Liza and I,  
Over all the usual things.  
I made eggs,  
She wanted waffles.  
I gave her a skirt,  
She wanted jeans.  
And she pouted when I said  
It was too cold for sandals.  
Her socks didn't fit,  
And in the car  
Her legs looked thin and blue.  
The radio eased our thoughts  
And soon we sang  
Together. Holding hands  
Across the cold leather seat.  
At the school yard gate  
She said goodbye.  
And all day long,  
I saw Liza's skinny blue legs  
As the icy breeze  
Rippled her skirt around them.

1. Who is the speaker of the poem? \_\_\_\_\_

2. What is the situation? \_\_\_\_\_

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3. Does the speaker feel positively or negatively about this situation?

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4. List at least three sensory images or descriptions that lead you to believe the speaker feels this way.

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5. Illustrate the poem in some way. If you aren't particularly artistic, use stick figures.



6. What passages from the poem influenced the way you chose to illustrate this situation? \_\_\_\_\_

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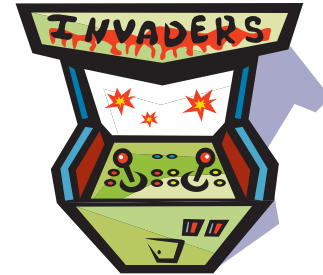


## Strategies for Reading Poetry: Working with the Words

You probably hear the term *interactive* every day. Perhaps you play interactive video games. Maybe some of your classes use interactive learning units. Some of you have even heard of interactive reading.

Literally, to interact with something means you *get inside* it. Reading a poem in this way means the same. You are becoming involved with it.

The following strategies can help you do this.



*You probably hear the term interactive every day—for example, interactive video games.*

- **Preview:** Look at the poem before you read. How long is it? What do the lines look like? Is it in stanzas? Are the lines sentences? Do sentences go beyond the end of a line?
- **Read Aloud:** Do this more than once. Don't stop at the end of a line. Instead, stop where punctuation tells you to. Listen to the sounds. Are letters and words heavy or light? Listen to rhythm. Is there a beat? Does it sound like anything in particular? Is it free verse? Do the words rhyme? In what pattern do they rhyme?
- **Visualize:** Let yourself see, hear, touch, taste, and smell. Reread both passages you don't understand and any you especially like. Are any of these images familiar to you?
- **Look at Each Word:** Remember that each word is important. Why did the poet choose each one? Think about its different meanings. Think about its sound. How would another word have changed the poem?
- **Search for Theme:** Try to understand the poet's message by looking at all of the elements of the poem. They will give you clues.



- **Build as You Read:** Poems should be read more than once because you will learn something new each time you read. Allow yourself do this—never refuse to change your mind.
- **Enjoy the Poem:** Poetry is about feelings, and you will often find poems discuss the same feelings you have had. Let yourself enjoy them.



## Practice

Use **Strategies for Reading Poetry: Working with the Words** from pages 706-707 as you read the following poem. Complete the **worksheet** on the following pages as you read.

### Mr. Will

Mr. Will's hands were quivering reeds,  
Dry, thin, beyond his control,  
As he ran them over my fevered cheek,  
Swollen round with an abscessed tooth.  
Raising his face to something unseen,  
He prayed silently,  
Then cried out loud,  
Asking guidance in stopping  
The pain  
That gnawed through my  
Five year old face and mind.  
The room behind him black as night,  
I could see only the sun going down—  
Red as fire—  
Through a slit in the curtains.  
He cried and moaned, calling to something  
I could not see,  
But was afraid I would.  
I closed my eyes, his hands  
Tight on either side of my head,  
And prayed, too.  
I asked for deliverance,  
From the throbbing pain,  
The ringing in my ears,  
The searing burn of Mama's Oil of Clove.  
And from Mr. Will's shaking, spindly  
Hands.





## Worksheet

### Preview

1. How long is the poem? \_\_\_\_\_
2. Is it in stanzas? \_\_\_\_\_
3. Are the lines complete sentences? \_\_\_\_\_
4. Do the sentences go beyond the end of a line? \_\_\_\_\_

### Read Aloud

5. Are letters and words heavy or light? \_\_\_\_\_
6. Is there a beat or is it free verse? \_\_\_\_\_
7. If there is a beat, does it sound like anything in particular? \_\_\_\_\_  
\_\_\_\_\_
8. Do the words rhyme? \_\_\_\_\_  
In what pattern do they rhyme? \_\_\_\_\_

### Visualize

9. List the most vivid images in the poem. Indicate to which sense each appeals. \_\_\_\_\_  
\_\_\_\_\_
10. Put a star next to the one you like best.  
Explain why you like it best. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



### Look at Each Word

11. What overall impression does the poet want to give? \_\_\_\_\_

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12. List words that support this with their **connotation**, the meaning that comes from the emotions or ideas readers associate with particular words. \_\_\_\_\_

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13. List words that support this with their sound. \_\_\_\_\_

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### Search for Theme

14. What message do you think the poet is sending us? \_\_\_\_\_

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### Build as You Read

15. Read the poem aloud three times. Record your thoughts after each reading. Write down any questions you have.

First reading thoughts: \_\_\_\_\_

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Questions: \_\_\_\_\_

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Second reading thoughts: \_\_\_\_\_

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Questions: \_\_\_\_\_

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Third reading thoughts: \_\_\_\_\_

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Questions: \_\_\_\_\_

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### Enjoy the Poem

16. Find something that you liked about the poem.

Discuss what this was. Be specific in your discussion. \_\_\_\_\_

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## Practice

Use the **Strategies for Reading Poetry: Working with the Words** from pages 706-707 as you work with a partner to **analyze a poem** that you choose or that has been assigned to you by your teacher. Use the same procedure you used for the previous practice. Complete the **worksheet** below as you read.

## Worksheet

### Preview

1. How long is the poem? \_\_\_\_\_
2. Is it in stanzas? \_\_\_\_\_
3. Are the lines complete sentences? \_\_\_\_\_
4. Do the sentences go beyond the end of a line? \_\_\_\_\_

### Read Aloud

5. Are letters and words heavy or light? \_\_\_\_\_
6. Is there a beat or is it free verse? \_\_\_\_\_
7. If there is a beat, does it sound like anything in particular? \_\_\_\_\_  
\_\_\_\_\_
8. Do the words rhyme? \_\_\_\_\_  
In what pattern do they rhyme? \_\_\_\_\_

### Visualize

9. List the most vivid images in the poem. Indicate to which sense each appeals. \_\_\_\_\_  
\_\_\_\_\_



10. Put a star next to the one you like best.

Explain why you like it best. \_\_\_\_\_

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### Look at Each Word

11. What overall impression does the poet want to give? \_\_\_\_\_

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12. List words that support this with their *connotation*. \_\_\_\_\_

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*Connotations* are meanings that come from the emotions or ideas readers associate with particular words.

13. List words that support this with their sound. \_\_\_\_\_

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### Search for Theme

14. What message do you think the poet is sending us? \_\_\_\_\_

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### Build as You Read

15. Read the poem aloud three times. Record your thoughts after each reading. Write down any questions you have.

First reading thoughts: \_\_\_\_\_

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Questions: \_\_\_\_\_

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Second reading thoughts: \_\_\_\_\_

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Questions: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Third reading thoughts: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Questions: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Enjoy the Poem

16. Find something that you liked about the poem.

Discuss what this was. Be specific in your discussion. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_





## Practice

Match each definition with the correct term. Write the letter on the line provided.

- |           |   |                        |
|-----------|---|------------------------|
| _____ 1.  | a type of literature written in verse and expressing strong feelings  | A. connotation         |
| _____ 2.  | uses words in such a way that the reader sees something special or feels a particular way                           | B. figurative language |
| _____ 3.  | a group of lines in a poem considered a unit  | C. imagery             |
| _____ 4.  | sounds at the end of words which are repeated in the writing  | D. metaphor            |
| _____ 5.  | a comparison between two different or unlike things <i>without</i> using <i>like</i> or <i>as</i> in the comparison | E. personification     |
| _____ 6.  | the use of words or phrases more than once for effect or emphasis   | F. poetry              |
| _____ 7.  | a pattern of beats based on stressed and unstressed syllables   | G. repetition          |
| _____ 8.  | words that appeal to one or more of the five senses and create mental sights, sounds, smells, tastes, or touches    | H. rhyme               |
| _____ 9.  | an expression that gives a human characteristic or action to an animal, object, or idea                             | I. rhythm              |
| _____ 10. | meaning that comes from the emotions or ideas readers associate with particular words                               | J. simile              |
| _____ 11. | a comparison between two different or unlike things using <i>like</i> or <i>as</i> in the comparison                | K. stanza              |



## Drama: A Story Told by Actors in Action

Any piece of writing that is meant to be performed by one or more actors in front of an *audience* is classified as *drama*. We refer to these works often as **plays**, and generally, they contain the same elements that we find in both short and long works of fiction. In drama, we find characters in conflict or facing a problem. This conflict gets worse over time until it reaches a state of *crisis*. At the *point of greatest conflict* or *climax*, the main character must decide to solve the problem. The actions of this character bring about the *resolution* or *end* of the story.

There are several different types of drama. However, most high school students find themselves concentrating on three major types of drama. One type of drama is a play that can be called *serious or realistic drama*. This is referred to simply as a *drama*. A second type of drama is **tragedy**, and a third type is **comedy**.



*A second type of drama is tragedy.*

Like other forms of literature, drama also includes elements specific to that *genre* or category. The following information will help you understand these dramatic terms.

*Use the following terms and descriptions as a reference for this section.*

**Acts:** Most drama is divided into acts. An *act* is like a chapter in a novel because it divides up the play into units of action. Very short plays are often one-act plays. Shakespeare's plays, both his *comedies* and *tragedies*, are always divided into five acts.

**Scenes:** Acts are sometimes divided into scenes. A *scene* occurs in a single time and place. When the action shifts either time or place, the curtain will drop or the lights will dim in order to signal a change of scene.

**Stage Directions:** *Stage directions* are the author's instructions to the director, actors, readers, and stage crew. These instructions give instructions about how the play should be presented. Stage directions are usually printed in *italics* and are often enclosed in parentheses ( ) or brackets [ ]. Stage directions describe the following.

- the scenery or setting of a play
- the props—objects, furniture, and other property—that are used during the performance



- lighting used during the play to give special effects
- music and other sound effects to add to the overall realism and mood of the play
- costumes worn by the actors that are appropriate for the play's setting and actions
- specific actions or movements for the actors

**Dialogue:** *Dialogue* is the conversation between two or more characters. The dialogue is all that the audience hears. Therefore, the dialogue must convey all of the exposition and characterization needed to understand the action of the play. While writers of novels or short stories can state all sorts of information directly, a playwright must present all information through a spectacle on a stage. Therefore dialogue is most important.

**Soliloquy:** In order to share a character's inner thoughts, playwrights often create soliloquies for their characters. A *soliloquy* is a long speech made by a character when he or she is alone on stage. In a soliloquy, a character is basically speaking his or her thoughts aloud. The character does not directly address the audience or another character. One very famous soliloquy is made by Hamlet as he contemplates committing suicide. We often refer to this as his "To be or not to be" speech.

**Monologue:** Often, one character will be given a long speech with other characters on stage. This is called a *monologue*. During a monologue, a character will often explain himself or herself to the other characters on stage. The character speaking is usually aware of others on stage at the same time. However, he or she does not recognize the audience.

**Aside:** Every so often, a playwright will have a character directly address the audience. The audience must assume that none of the characters on stage will hear this address. Often, physical action cues the use of an aside. Sometimes, a character will place his or her hand "aside" of his or her mouth to speak and lean toward the audience. Usually, the action on stage will freeze as an aside is made. Sometimes, a director will use lighting during an aside, placing a spotlight on the speaker and casting the rest of the stage in shadow.

An *aside* often comments on a character's real motivations or thoughts, helping the audience understand this individual much better than the other characters on stage do.



## Realistic Drama: The Real World on Stage

As stated earlier, drama can be divided into subgenres: the most common being realistic drama, tragedy, and comedy. Realistic dramas are concerned with the situations ordinary human beings face on a daily basis: the breakup of a marriage, loss of a job, or the death of a loved one. These plays are called realistic because of their subject matter.

Tragedies, especially classical and Shakespearean tragedies, are often concerned with characters we would consider larger than life: kings and queens, gods and goddesses, and nobles of all sorts. The plots of tragedies tend to center around life-and-death situations and crises of international and national significance.

Another major difference between the tragedy and the serious drama is that, often, a serious drama will end happily as the characters involved learn to deal with the situations and obstacles they encounter. We sometimes find humor in these plays, just as we do in real life. The purpose of the serious play is not, however, to make us laugh. It is, as in most serious literature, to teach us some new insight about life or human nature.



*The plots of tragedies tend to center around life-and-death situations.*

The protagonist in serious drama must, at some time, gain our sympathy. This character can be unlikable at times; however, as the drama progresses, the protagonist must move the audience to care whether he or she is successful or not. It is not unusual to have a character's growth and development into a better person as the subject matter of a realistic drama. Sometimes, the character does not change. Instead, the audience's opinion of the character changes as we learn more about that particular person. Either way, our perception of a main character usually changes within the course of a realistic play.



## Practice

*After reading one of the **teacher-recommended dramas**, answer the following questions.*

1. How many acts and scenes does the play have? \_\_\_\_\_

\_\_\_\_\_

2. In a single sentence, summarize the events that occur in each act.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. What is the conflict (or conflicts) in the play? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. In which act and scene does the climax occur? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. How are the antagonist and protagonist alike? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



6. How are the antagonist and protagonist different? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. What is the theme (or themes) of the play? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. How is this theme relevant to our society? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. If you were asked to act in this play, which character would you choose to portray? \_\_\_\_\_  
Why? \_\_\_\_\_
10. How would you briefly describe the character you chose? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
11. If you were asked to direct this play, what message would you like the audience to receive by the end of the performance? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Transume: Change or Revelation of Character

Writers of realistic plays often convey their themes through this change or revelation of character. Therefore, creating a “transume”—or brief account of the changes a character goes through during a drama—is an effective way for readers to analyze the action of realistic drama. On the following page is an analysis of such a transume for the character of Mrs. Wright from the dramatic play *Trifles* by Susan Glaspell. It is interesting to note that Mrs. Wright never appears in the play, but she is still the main character. Mrs. Wright is only known through the other characters in the play.



## Transume Chart of Mrs. Wright

**Play:** *Trifles*

**Author:** Susan Glaspell

Note: The filled in transume chart will indicate how and why your opinion of the above character came to change.

**Part 1:** In the first column, you write down what you first thought of her or perceived her to be like and in the second column what you read that made you think this.

**Part 2:** You write down the events or information that changed your opinion.

**Part 3:** In the first column, you write down what you think about the character at the end of the play and in the second column what you read that made you think this.

### PART 1

Character as First Introduced or Perceived	What Makes Me Think This
crazy	sits in the rocking chair, pleating her apron and laughing while her husband is upstairs dead
guilty of murder dangerous; evil	only one there, said she saw no one else; husband strangled with a rope
silly	worries about her fruit preserves freezing while she's being held for murder

### PART 2

Forces of Change
1. Mrs. Wright endured life with her stern, unsociable husband. It changed her from a cheerful girl who liked pretty clothes and loved to sing into a woman who didn't even belong to the Ladies' Aid. 2. She lived on the desolate and deserted farm: worked hard as did all farm women—preserving food, baking bread, quilting. 3. She never had children; very little companionship. Her neighbors were busy themselves and were never comfortable around her husband. 4. Husband killed her only companion, a canary she had bought from a traveling peddler.

### PART 3

Characters at End of Play	What Makes Me Think This
sad, lonely	Mrs. Hale's description of John Wright; the "stillness" of the prairie homestead
no different from other women	interested in her fruit; had been about her regular chores; wanted her apron, even in jail
driven to commit murder	Mrs. Hale understands her needing the canary—"If there's been years and years of nothing, then a bird to sing to you, it would be awful—still after the bird was still." the canary killed violently: its head twisted completely around





## Practice

Complete the **transume chart** below about a **character from a teacher-recommended drama** using the information from the practice on pages 723-724.

### Transume Chart of \_\_\_\_\_

#### PART 1

Character as First Introduced or Perceived	What Makes Me Think This

#### PART 2

Forces of Change

#### PART 3

Characters at End of Play	What Makes Me Think This

## Practice



## Tragedy: You Know the Good Guy Loses

We use the term “tragedy” to describe events in our lives that bring sudden moments of suffering, pain, and even death. A dramatic tragedy is different. In a tragedy, we see a definite pattern of events.

- A good person, often a person of noble birth, goes from happiness to destruction. This person is called the *tragic hero*.
- This person, because he possesses a weakness or *tragic flaw*, begins the chain of events that leads to his own destruction. Sometimes this tragic hero realizes that he is responsible for his own destruction and other times he is not even aware that he has done this.
- Sometimes at the moment the character realizes he is ruined, he realizes that he has had a hand in his destruction: he gains true insight into himself and into his place in the universe.
- The tragic hero’s destruction is complete: he can never recover his original state of happiness.
- In watching this good man fall, the audience is overcome with pity for him and with fear for themselves. After all, if such a good man can be destroyed, ordinary people can certainly have the same thing happen to them. This feeling of fear and pity results in the audience undergoing a *catharsis* or release of emotions. This catharsis leaves audience members feeling relieved rather than hopeless.
- The tragic hero suffers, but he does so with dignity. His tragedy shows the very best of human qualities we admire.



In addition to the terms for understanding drama, the following definitions will help you to understand tragedy.

*Use the following terms and descriptions as a reference for this section.*

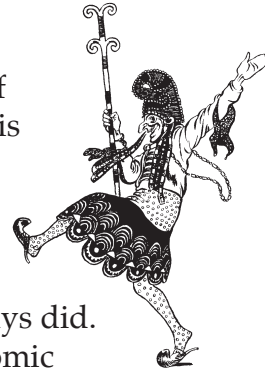
**Tragic Hero:** The *tragic hero* is the protagonist of a tragedy. He must be a good man who begins the story in a state of happiness. His fall from happiness is the basis of the tragic plot.

**Reversal:** The *reversal* is the change in fortune of the tragic hero as he goes from happiness to misfortune. All tragedies contain a reversal.

**Tragic Flaw:** The *tragic flaw* is some internal weakness that the tragic hero possesses that causes his downfall. This weakness can be too much pride, ambition, passion or some other fault that will lead the character to destruction.

**Catharsis:** *Catharsis* is the audience's emotional response to tragedy. It is a release of strong emotions, usually involving pity, compassion, and fear. It isn't unlike having a good cry at a sad movie or after having a particularly bad day. You feel better afterwards—your emotions have been released or purged.

**Comic Relief:** *Comic relief* provides the moments of humor in an otherwise serious tragedy. Usually, this is in the form of physical humor, such as a person slipping on a banana peel. Juliet's nurse provided several scenes of comic relief in *Romeo and Juliet*. Classical Greek tragedies did not contain comic relief. Shakespearean tragedies always did. Modern tragedies often, but not always, contain comic relief.





## Practice

Read one of the **teacher-recommended tragedies**, and answer the following questions.

1. A tragic hero must be a good person, and often is of noble birth. In what way(s) is the protagonist of this tragedy a good and/or noble person?

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2. The tragic hero must begin the play as a happy or lucky person. In what way(s) is the protagonist of this tragedy happy or lucky?

---

---

3. What is the protagonist's tragic flaw?

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4. In what way does this tragic flaw lead the protagonist to cause his own destruction?

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5. At the end of a tragedy, the protagonist's destruction must be complete. How is the protagonist of this tragedy completely destroyed?

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## Practice

Complete the **transume chart** below about the **tragic protagonist** from a **teacher-recommended play** using the information from the practice on the previous page.

### Transume Chart of \_\_\_\_\_

#### PART 1

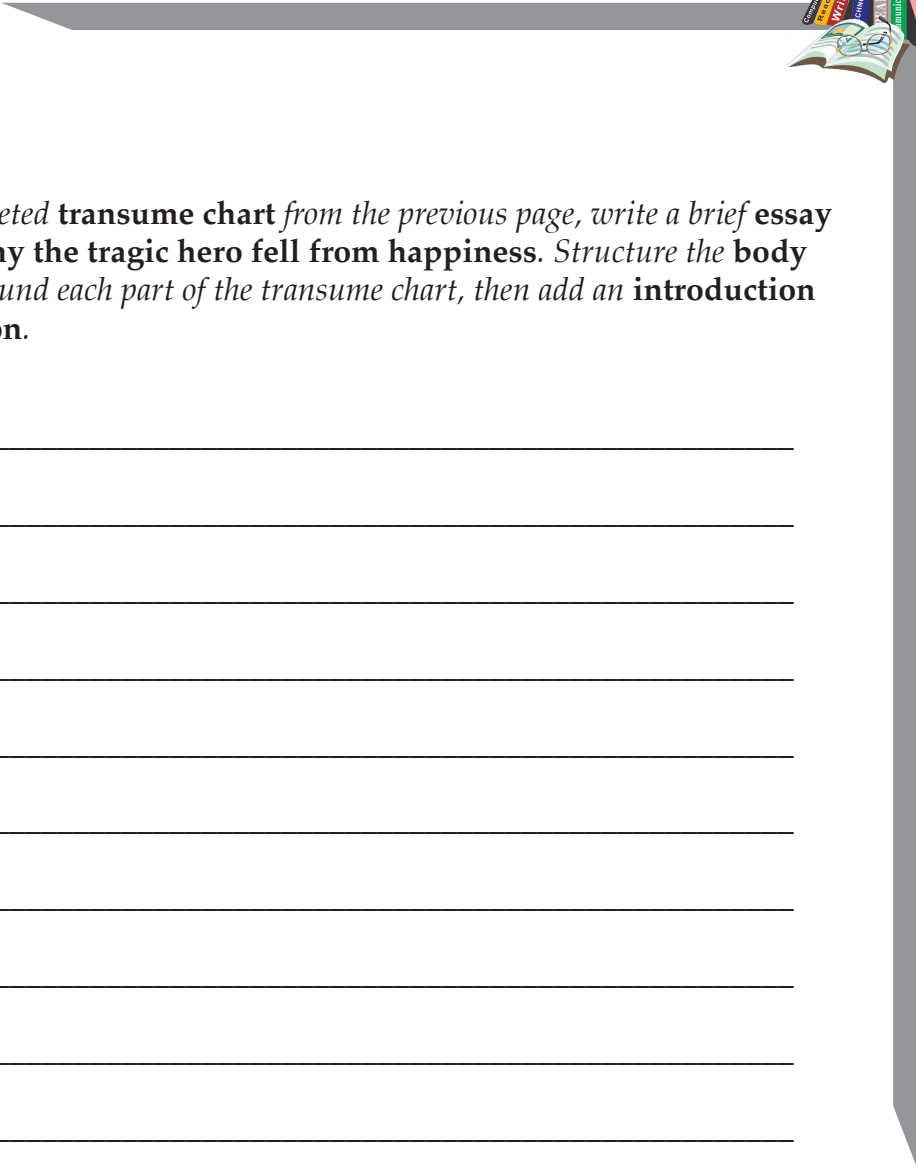
Character as First Introduced or Perceived	What Makes Me Think This

#### PART 2

Forces of Change

#### PART 3

Characters at End of Play	What Makes Me Think This



## Practice

Using the completed **transume chart** from the previous page, write a brief essay on **how and why the tragic hero fell from happiness**. Structure the **body paragraphs** around each part of the transume chart, then add an **introduction** and a **conclusion**.

[illegible]



## Comedy: Celebrating Life, Celebrating Laughter

A *comedy* is drama that is light and funny, and usually has a happy ending. Some comedies are romantic comedies, which depict lovers who must overcome all kinds of difficulties in order to be together. Romantic comedies often end in a huge wedding celebration that not only celebrates a new beginning but also life itself. Shakespeare originated the romantic comedy, but we see many of them today on television and in movie theaters.

Farce is drama that is funny because of ridiculous situations, unrealistic characters, and physical behaviors. Characters are often stereotypes



with a single character trait exaggerated to an extreme. These characters often do bizarre things that most normal people probably wouldn't do in real life unless they were doing it as a joke. A *farce* often uses *low comedy*—humor that involves *physical action*.

Low comedy is used in cartoons and movies.

A character tripping over a chair, slipping on a banana peel, or throwing a pie at someone are examples of low comedy.



Although we go to comedies to smile and laugh, this type of drama often gives us much more. Comedies frequently show us the humor behind our daily lives. For example, a young man who is meeting his girlfriend's parents for the first time won't think it is funny if he discovers he has poppy seeds stuck in his teeth or realizes that he has on one black sock and one brown sock. If you are watching a comedy that includes a scene like this you might think it is funny because you can identify with the character but are removed from the actual situation. Being able to identify with comedic situations while not being directly involved helps us look at our human qualities and see the underlying humor.





## Practice

*After reading one of the teacher-recommended comedies, answer the following questions.*

1. How many acts and scenes does the play have? \_\_\_\_\_

2. In a single sentence, summarize the events that occur in each act.

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---

---

---

---

3. What is the conflict (or conflicts) in the play? \_\_\_\_\_

---

---

4. In what act and scene does the climax occur? \_\_\_\_\_

---

5. How are the antagonist and protagonist alike? \_\_\_\_\_

---

---

6. How are the antagonist and protagonist different? \_\_\_\_\_

---

---



## Practice

Use the information you gathered from reading the teacher-recommended stories and filling out the transume charts of a tragedy and drama assigned previously by your teacher. Then fill in the following modified comparison/contrast chart.

**Comparison/Contrast Chart**

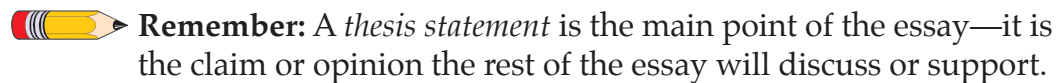
	Characteristics	Tragedy	Comedy	How They Differ
Situation at Beginning of Play				
Conflict Encountered				
Resolution of Conflict				
Situation at Conclusion of Play				

Now **circle** the statement below that is *most accurate*.

1. Comedy and tragedy are *almost the same*.
2. Comedy and tragedy are *almost the opposite* of each other.



Use the **circled statement** from the previous page as a **thesis statement**, and each column of **Tragedy** and **Comedy** as a **body paragraph**. Use the items in the **Characteristics** and **How They Differ** column to organize the discussion of how the two are the **same** or **different**.

[illegible]

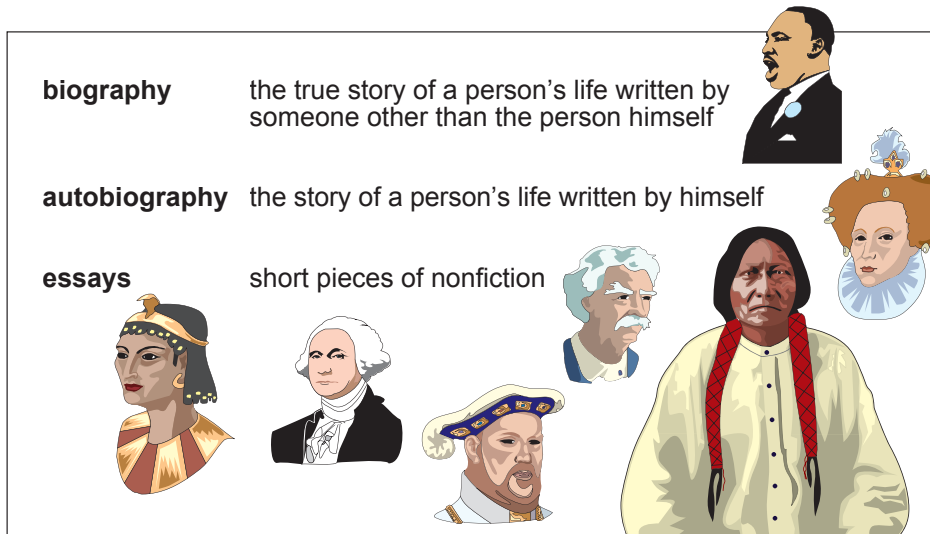


## Nonfiction: Seeing Art in the Real World

Many people think nonfiction is *factual information* such as they find in their history and science textbooks. They are correct. These sources contain one type of nonfiction called *informative nonfiction*. Unit 2 dealt with strategies for reading informative nonfiction, which has a specific purpose. This purpose is providing you with information, such as your *textbooks* contain. You will also find informative nonfiction in *encyclopedias*, *magazines*, and *newspapers*.

A second type of nonfiction is referred to as *literary nonfiction*. This *genre*, or category of literary work, is meant to be read in the same way as fiction. Despite this, literary nonfiction is very different from fiction. Instead of reading about made-up characters, we read about real people doing things in real places. The plots of these works are *actual events* rather than imaginary ones.

Literary nonfiction includes three major types: biographies, autobiographies, and essays.



## Biography and Autobiography: Life Stories about Real People

The word *biography* comes from two Greek words—*bios*, meaning “life,” and *graphein*, meaning “to write.” Those words are shown in the meaning of biography—the true story of a person’s life written by someone other than the person himself. The person who writes the biography is called a *biographer*. It is the job of the biographer to make sure that the



biography he is writing contains completeness and honesty—*integrity*. To maintain integrity, biographers do not have to worship their subjects or criticize them. They simply have to make an effort to tell the truth. The biographer's objective is just not to report a life, but to make the subject's life *rewarding* and *entertaining* reading.



Queen Victoria

Because a biography is more than a collection of facts, the biographer must carefully research the facts of the subject's life. The biographer must be able to explain the motives behind the subject's actions, the method behind his achievements, and the lessons that the subject learned from any setbacks. In researching, the biographer uses personal letters, diaries, public documents, and interviews as sources of information.

In some cases, the biographer interviews the subject or people who know the subject personally. From these interviews, he may gather very brief accounts of true events that are meant to entertain or inform. These accounts are called **anecdotes**. *Anecdotes* usually reveal the character of people by giving examples of their behavior. Anecdotes add fullness and color to a biography.

In order to present fully the life of a person, most biographies are book-length. When the writer wishes to only present a few events that illustrate important characteristics of the subject's personality, then he writes a **biographical sketch**. The *biographical sketch* allows the writer to capture the basic quality of the person's life in a few episodes or a single important event.



Benjamin Franklin

Many biographies are written from what is called the **third-person point of view**. In this method, the writer is not a character in the biography and refers to the subject as "he" or "she." In other cases, the writer may be a major part of the biography, such as when a daughter writes a book about her father. In this case, the writer may tell the story through his or her own eyes, using the words "I" and "me." This is known as the **first-person point of view**.

Many biographies have been written about famous people after they have died. Some famous people hire biographers to write their stories while they are still alive. That way they know for sure that what is written is true.



An *autobiography* is different from the biography—it is the story of a person’s life written by that person. The writer of an autobiography is telling the story of his or her own life. The writer recreates personal events as objectively as possible, trying to see the patterns that they form and the meaning that they hold. In writing the autobiography, the author is able to tell the most meaningful events in his or her life, and then pass along the insights gained over time. Because the writer is speaking for himself, the first person point of view is used—“I.”

There are many reasons that people choose to write about themselves—no one reason is more important than others. Every writer has his own motivation for writing. However, many writers wish to share the stories of how they struggled against the odds to achieve their goals.

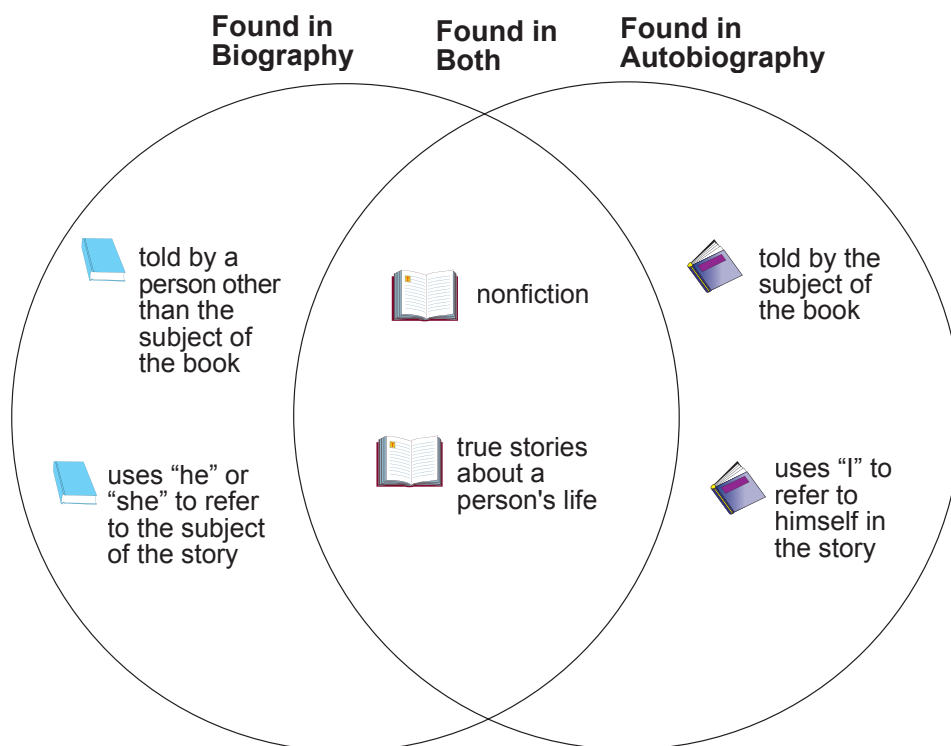
As in the biography or any other work of nonfiction, the autobiography also has a central idea. The idea may be a particular point about the subject or an insight about life in general. The writer uses various techniques such as relating facts, providing details, and giving examples to convey the central idea.

One form of autobiography is the **diary**. A *diary* is a day-by-day account of the events that occur in a person’s own life. The author of a diary usually writes for personal satisfaction and better self-awareness. Thoughts of publication are not usually in the writer’s mind. Some diaries, however, are written with the intention of having a wide audience eventually read it.

Along with diaries, journals and letters are examples of short autobiographical narratives. Other autobiographies are very long because they cover events over an entire lifetime.



Below is a comparison in the form of a Venn diagram between a biography and an autobiography.





## Practice

Identify each selection below as an **autobiography** or a **biography**.

- Write **A** if the selection is an **autobiography**.
- Write **B** if the selection is a **biography**.

- \_\_\_\_\_ 1. *Anne Frank: The Diary of a Young Girl* by Anne Frank
- \_\_\_\_\_ 2. *Harriett Tubman: Conductor on the Underground Railroad* by Ann Petry
- \_\_\_\_\_ 3. *The Life of Samuel Johnson* by James Boswell
- \_\_\_\_\_ 4. *The Story of My Life* by Helen Keller
- \_\_\_\_\_ 5. *Abraham Lincoln* by Carl Sandburg





## Essays: Short Pieces of Nonfiction

*Essays* are short pieces of *nonfiction*. Essay can have a variety of subjects. Usually, essays included in literary nonfiction are informal. Unit 3 offered strategies for reading and writing informal essays.



## Practice

Look through the **Table of Contents** of your **literature textbook**. Find **five examples of nonfiction**.

Use the following chart. Write down the **title** and **author** of each. Try to find at least **one example of each type: autobiography; biography; essay**.

Example of Nonfiction		
Title	Author	Type
1.		
2.		
3.		
4.		
5.		



## Strategies for Reading Nonfiction Interactively: Working with the Text

As you read nonfiction interactively, the following strategies will help.

### Strategies for Reading Nonfiction Interactively

- **Preview:** The title usually tells you many things. It often tells you the type of work. It will tell you if it is an essay or an autobiography. Often, it will tell you the subject. Look at the illustrations. When you read fiction, illustrations show ideas about the story. When you read nonfiction, they are different. Pictures are of real people. Often they are of real events. You can really see where the events took place. You can see what the characters looked like.
- **Figure Out Organization:** Are you reading a biography? An autobiography? Then it is probably in *chronological* or time order. Is it an essay? Then maybe it is arranged differently. Maybe it is in order of importance. Try to figure out the order. This can help you predict what will happen next.
- **Ask Questions:** Why? What? How? What is fact? What is opinion? See pages 106-107 in Unit 2.
- **Predict:** Stop occasionally. Try to figure out how the story will end.
- **Build as You Read:** You learn as you read. Let your mind change as you learn new facts.
- **Evaluate as You Read:** How do you feel about the characters as you learn about them? How do you feel about the story? How well has the story been told?
- **Use the Clues:** Be a detective—read for context clues. The story may have overt and implied clues. *Overt* clues will be openly stated. The clues will not be hidden or secret. *Implied* clues will be suggested. The clues will not be directly stated. Keep your eyes open and your mind ready to interpret the clues.



## Practice

Choose one of the selections of **nonfiction** you listed in the practice on page 742.  
**Evaluate the nonfiction selection** using the **strategies** on the previous page.  
Answer the following to help you do this.

### Preview

1. What type of work is this? \_\_\_\_\_
2. Who or what is the subject? \_\_\_\_\_
3. What do you learn from the illustrations? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Organization

1. In what order is the selection arranged? Chronological? Order of Importance? \_\_\_\_\_  
\_\_\_\_\_

### Questions

1. What exactly happens in this selection? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Why did these things happen? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



3. How did these things happen? (Over a long or short period of time?

What events caused these things to happen?) \_\_\_\_\_

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---

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4. Who were the people important to these events happening? \_\_\_\_\_

---

---

---

---

5. What information given is fact? \_\_\_\_\_

---

---

---

6. What information is opinion? \_\_\_\_\_

---

---

### Evaluate

1. What do you think of the characters? \_\_\_\_\_

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2. Does your opinion of them change as the work progresses? Why or why not? \_\_\_\_\_

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3. How do you feel about the story? Does it provoke any feelings such as sympathy, anger, or happiness? \_\_\_\_\_

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## Critical Analysis: Will This Story Be a Classic in the 21st Century?

Now that you are familiar with the elements of literature, you are able to decide whether or not a story is worthy of being considered literature (which has lasting value) or not. A story or book may be considered “a good read” without being classified as literature. Popular books, plays, short stories and poetry that are enjoyable may eventually be critically acclaimed as good literature. You probably evaluate movies in a similar way, without even realizing you are doing it. A good adventure movie may be fun to watch and discuss, but a movie that makes you think about life in a more mature way may be considered “a classic” by critics of film.

By using the elements of a story map and a few other criteria, you may develop a critical analysis of a story. The theme, the feelings coaxed out by the author, and the worldwide truth may be characteristics of literature for your criteria.

Use the following steps to help you complete a critical analysis.

### Strategies for Critical Analysis

- **Identify the type of work.** Is it a short story, a novel, a tragedy or comedy, etc?
- **Develop a list of characteristics you will use to analyze and evaluate the item.** To analyze a poem, you would probably focus on the feeling that you got while reading the poem.
- **List the characteristics in order of importance.** Were the characters in the novel realistic? Was the plot believable? Was the theme evident to you when you finished the story?
- **Apply the criteria to the elements you are judging.** Mark the criteria to the things you are judging. Mark the appropriate column if the type of work fulfills what it should to be considered “literature.”
- **Add the number of marks in each column.** Decide which of the items has the most characteristics.
- **Write a conclusion that supports your decision.**



The following **Evaluation Matrix** is an example of a **critical analysis** of "*Lucille's Black Sheep*" by Janice McLain.

### Evaluation Matrix

Type of Work: Short Story

Title: "Lucille's Black Sheep"

Author: Janice McLain

#### Criteria

	Favorable	Unfavorable	Neutral
Story's plot was believable.	X		
Story's characters are real people, their feelings are understandable to me.	X		
Story is filled with action.		X	
Story has a worthwhile theme.	X		
Story is easy to read.	X		

**Conclusion:** The short story, "*Lucille's Black Sheep*," met my top criteria. I found the plot believable to read even though it was written about a time period before I was born and a setting I was not familiar with. I could understand the people's feelings. It did not have enough action; however, this single unfavorable characteristic did not lessen my desire to find out how the story would end. I found the theme to be worthwhile, and feel other readers will agree. I would recommend this story to others.





## Practice

Use the blank **evaluation matrix** below to help you complete a **critical analysis** on a **work of literature** assigned to you by your teacher. Ask your teacher for help in **determining** your criteria and how you would rank them.

### Evaluation Matrix

Type of Work: \_\_\_\_\_

Title: \_\_\_\_\_

Author: \_\_\_\_\_

#### Criteria

	Favorable	Unfavorable	Neutral
Story's plot was believable.			
Story's characters are real people, their feelings are understandable to me.			
Story is filled with action.			
Story has a worthwhile theme.			
Story is easy to read.			

Conclusion: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# Appendices



## Transitions and Connecting Words

### Words that show *location or place*:

above  
across  
adjacent  
against  
along  
alongside  
amid  
among  
around  
at  
away from  
behind  
below  
beneath  
beside  
between  
beyond  
by  
close

down  
farther on  
in back of  
in front of  
inside  
into  
near  
nearby  
off  
on top of  
onto  
opposite  
outside  
over  
throughout  
to the left  
to the right  
under



### Words that show *similarities (likenesses) or comparisons*:

also  
as well  
compared to  
equally important  
in comparison  
in the same manner  
in the same way  
like  
likewise  
similarly

### Words that show *differences or contrasts*:

a different view is  
although  
as opposed  
but  
conversely  
counter to  
differing from

even so  
even though  
however  
in contrast  
in spite of this  
in the meantime  
nevertheless

notwithstanding  
on the contrary  
on the other hand  
otherwise  
still  
unlike  
yet



### Words used to *clarify*:

again  
for instance  
in other words  
more precisely

more specifically  
once again  
that is  
to be exact

to be precise  
to be specific  
to put it another way  
to repeat

### Words that show *time*:

about  
after  
afterward  
as soon as  
at last  
at length  
at once  
at the same time  
before  
currently  
during  
earlier  
finally  
first  
immediately  
in the end  
in the interim  
in the meantime  
later  
meanwhile  
next week  
now  
presently

prior to  
recently  
second  
shortly  
simultaneously  
soon  
subsequently  
temporarily  
then  
thereafter  
third  
till  
today  
tomorrow  
until  
when  
while  
yesterday



### Words that show *emphasis (stress a certain point or idea)*:

again  
for this reason  
in fact  
indeed  
of course  
to emphasize  
to repeat  
truly  
with this in mind



### Words that indicate *logical relationship*:

accordingly  
as a result  
consequently  
for this reason  
if  
since  
so  
therefore  
thus



More Transitions and Connecting Words			
<b>Words used to add <i>information</i> or to give <i>examples</i>:</b>		<b>Words that <i>introduce a quoted opinion</i> (x being the author quoted):</b>	
additionally again along with also and another as well besides equally important finally for example for instance further furthermore in addition in fact in particular in this manner likewise	moreover namely next one can also say similarly specifically thus to illustrate together with too	x asserts that... x says that... x states that...	x strongly argues... x suggests that...
<b>Words to <i>conclude</i> or <i>summarize</i>:</b>			
		accordingly all in all as a matter of fact as a result consequently due to finally in a word in brief in conclusion in final analysis in other words	in short in sum in summary in the end last on the whole that is therefore thus to conclude to summarize to sum up



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