RESOURCES

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Marking the Text: Strategies and Tips for Annotation

When you close read a text, you read for comprehension and then reread to unlock layers of meaning and to analyze a writer’s style and techniques. Marking a text as you read it enables you to participate more fully in the close-reading process.

Following are some strategies for text mark-ups, along with samples of how the strategies can be applied. These mark-ups are suggestions; you and your teacher may want to use other mark-up strategies.

Suggested Mark-Up Notations

<table>
<thead>
<tr>
<th>WHAT I NOTICE</th>
<th>HOW TO MARK UP</th>
<th>QUESTIONS TO ASK</th>
</tr>
</thead>
</table>
| Key Ideas and Details | • Highlight key ideas or claims.  
| | • Underline supporting details or evidence. | • What does the text say? What does it leave unsaid?  
| | | • What inferences do you need to make?  
| | | • What details lead you to make your inferences? |
| Word Choice | • Circle unfamiliar words.  
| | • Put a dotted line under context clues, if any exist.  
| | • Put an exclamation point beside especially rich or poetic passages. | • What inferences about word meaning can you make?  
| | | • What tone and mood are created by word choice?  
| | | • What alternate word choices might the author have made? |
| Text Structure | • Highlight passages that show key details supporting the main idea.  
| | • Use arrows to indicate how sentences and paragraphs work together to build ideas.  
| | • Use a right-facing arrow to indicate foreshadowing.  
| | • Use a left-facing arrow to indicate flashback. | • Is the text logically structured?  
| | | • What emotional impact do the structural choices create? |
| Author’s Craft | • Circle or highlight instances of repetition, either of words, phrases, consonants, or vowel sounds.  
| | • Mark rhythmic beats in poetry using checkmarks and slashes.  
| | • Underline instances of symbolism or figurative language. | • Does the author’s style enrich or detract from the reading experience?  
| | | • What levels of meaning are created by the author’s techniques? |
In a first read, work to get a sense of the main idea of a text. Look for key details and ideas that help you understand what the author conveys to you. Mark passages that prompt a strong response from you.

Here is how one reader marked up this text.

---

**INFORMATIONAL TEXT**

**from** Classifying the Stars

**Cecilia H. Payne**

1. Sunlight and starlight are composed of waves of various lengths, which the eye, even aided by a telescope, is unable to separate. We must use more than a telescope. In order to sort out the component colors, the light must be dispersed by a prism, or split up by some other means. For instance, sunbeams passing through rain drops, are transformed into the myriad-tinted rainbow. The familiar rainbow spanning the sky is Nature’s most glorious demonstration that light is composed of many colors.

2. The very beginning of our knowledge of the nature of a star dates back to 1672, when Isaac Newton gave to the world the results of his experiments on passing sunlight through a prism. To describe the beautiful band of rainbow tints, produced when sunlight was dispersed by his three-cornered piece of glass, he took from the Latin the word *spectrum*, meaning an appearance. The rainbow is the *spectrum* of the Sun. . . .

3. In 1814, more than a century after Newton, the spectrum of the Sun was obtained in such purity that an amazing detail was seen and studied by the German optician, Fraunhofer. He saw that the multiple spectral tints, ranging from delicate violet to deep red, were crossed by hundreds of fine dark lines. In other words, there were narrow gaps in the spectrum where certain shades were wholly blotted out. We must remember that the word spectrum is applied not only to sunlight, but also to the light of any glowing substance when its rays are sorted out by a prism or a grating.
**Selection Title:** Classifying the Stars

**NOTICE**
new information or ideas you learned about the unit topic as you first read this text.

- Light = different waves of colors. (Spectrum)
- Newton - the first person to observe these waves using a prism.
- Faunhofer saw gaps in the spectrum.

**ANNOTATE**
by marking vocabulary and key passages you want to revisit.

- **Vocabulary**
  - myriad
  - grating
  - component colors
- Different light types = different lengths
- Isaac Newton also worked theories of gravity.
- **Multiple spectral tints**? "colors of various appearance"

**Key Passage:**
Paragraph 3 shows that Fraunhofer discovered more about the nature of light spectrums: he saw the spaces in between the tints.

**CONNECT**
ideas within the selection to other knowledge and the selections you have read.

- I remember learning about prisms in science class.
- Double rainbows! My favorite. How are they made?

**RESPOND**
by writing a brief summary of the selection.

Science allows us to see things not visible to the naked eye. What we see as sunlight is really a spectrum of colors. By using tools, such as prisms, we can see the components of sunlight and other light. They appear as single colors or as multiple colors separated by gaps of no color. White light contains a rainbow of colors.
What discoveries helped us understand light?

Fraunhofer and gaps in spectrum

What is light and where do the colors come from?

This paragraph is about Newton and the prism.

What discoveries helped us understand light?

In 1814, more than a century after Newton, the spectrum of the Sun was obtained in such purity that an amazing detail was seen and studied by the German optician, Fraunhofer. He saw that the multiple spectral tints, ranging from delicate violet to deep red, were crossed by hundreds of fine dark lines. In other words, there were narrow gaps in the spectrum where certain shades were wholly blotted out. We must remember that the word spectrum is applied not only to sunlight, but also to the light of any glowing substance when its rays are sorted out by a prism or a grating.

In a close read, go back into the text to study it in greater detail. Take the time to analyze not only the author's ideas but the way that those ideas are conveyed. Consider the genre of the text, the author's word choice, the writer's unique style, and the message of the text.

Here is how one reader close read this text.

**from** Classifying the Stars

Cecilia H. Payne

1. Sunlight and starlight are composed of waves of various lengths, which the eye, even aided by a telescope, is unable to separate. We must use more than a telescope. In order to sort out the component colors, the light must be dispersed by a prism, or split up by some other means. For instance, sunbeams passing through rain drops, are transformed into the myriad-tinted rainbow. The familiar rainbow spanning the sky is Nature's most glorious demonstration that light is composed of many colors.

2. The very beginning of our knowledge of the nature of a star dates back to 1672, when Isaac Newton gave to the world the results of his experiments on passing sunlight through a prism. To describe the beautiful band of rainbow tints, produced when sunlight was dispersed by his three-cornered piece of glass, he took from the Latin the word *spectrum*, meaning an appearance. The rainbow is the spectrum of the Sun...
**Close-Read Guide**

Use this page to record your close-read ideas.

**Selection Title:** Classifying the Stars

<table>
<thead>
<tr>
<th>Close Read the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revisit sections of the text you marked during your first read. Read these sections closely and <strong>annotate</strong> what you notice. Ask yourself <strong>questions</strong> about the text. What can you <strong>conclude</strong>? Write down your ideas.</td>
</tr>
</tbody>
</table>

Paragraph 3: Light is composed of waves of various lengths. Prisms let us see different colors in light. This is called the spectrum. Fraunhofer proved that there are gaps in the spectrum, where certain shades are blotted out.

More than one researcher studied this and each built off the ideas that were already discovered.

<table>
<thead>
<tr>
<th>Analyze the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Think about the author’s choices of patterns, structure, techniques, and ideas included in the text. Select one, and record your thoughts about what this choice conveys.</td>
</tr>
</tbody>
</table>

The author showed the development of human knowledge of the spectrum chronologically. Helped me see how ideas were built upon earlier understandings. Used dates and “more than a century after Newton” to show time.

<table>
<thead>
<tr>
<th>QuickWrite</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.</td>
</tr>
</tbody>
</table>

The first paragraph grabbed my attention, specifically the sentence “The familiar rainbow spanning the sky is Nature’s most glorious demonstration that light is composed of many colors.” The paragraph began as a straightforward scientific explanation. When I read the word “glorious,” I had to stop and deeply consider what was being said. It is a word loaded with personal feelings. With that one word, the author let the reader know what was important to her. |
Argument

When you think of the word *argument*, you might think of a disagreement between two people, but an argument is more than that. An argument is a logical way of presenting a belief, conclusion, or stance. A good argument is supported with reasoning and evidence.

Argument writing can be used for many purposes, such as to change a reader’s point of view or opinion or to bring about an action or a response from a reader.

**Elements of an Argumentative Text**

An *argument* is a logical way of presenting a viewpoint, belief, or stand on an issue. A well-written argument may convince the reader, change the reader’s mind, or motivate the reader to take a certain action.

An effective argument contains these elements:

- a precise claim
- consideration of counterclaims, or opposing positions, and a discussion of their strengths and weaknesses
- logical organization that makes clear connections among claim, counterclaim, reasons, and evidence
- valid reasoning and evidence
- a concluding statement or section that logically completes the argument
- formal and objective language and tone
- error-free grammar, including accurate use of transitions
Selfies, Photoshop, and You: Superficial Image Culture is Hurtful for Teens

Selfies are kind of cool, also kind of annoying, and some say they might be bad for you if you take too many. Selfies of celebrities and ordinary people are everywhere. People always try to smile and look good, and they take a lot of selfies when they are somewhere special, like at the zoo or at a fair. Some people spend so much time taking selfies they forget to just go ahead and have fun.

TV and other media are full of beautiful people. Looking at all those model’s and celebrities can make kids feel bad about their one bodies, even when they are actually totally normal and fine and beautiful they way they are. Kids start to think they should look like the folks on TV which is mostly impossible. It’s also a cheat because lots of the photos we see of celebrities and model’s have been edited so they look even better.

Selfies make people feel even worse about the way they look. They’re always comparing themselves and feeling that maybe they aren’t as good as they should be. Selfies can make teens feel bad about their faces and bodies, and the stuff they are doing every day.

Regular people edit and change things before they post their pictures. That means, the pictures are kind of fake and it’s impossible to compete with something that is fake. It’s sad to think that teens can start to hate themselves and feel depressed just because they don’t and can’t look like a faked photo of a movie star.

Kids and teens post selfies to hear what others think about them, to show off, and to see how they compare with others. It can be kind of full of pressure always having to look great and smile. Even if you get positive comments about a selfie that you post, and everyone says you look beautiful, that feeling only lasts for a few minutes. After all, what you look like is just something on the outside. What’s more important is what you are on the inside and what you do.

It’s great for those few minutes, but then what? If you keep posting, people will not want to keep writing nice comments. Kids and teens should take a break from posting selfies all the time. It’s better to go out and have fun rather than always keeping on posting selfies.
Selfies and You: Superficial Image Culture is Hurtful for Teens

Selfies are bad for teens and everyone else. Selfies of celebrities and ordinary people are everywhere. It seems like taking and posting selfies is not such a big deal and not harmful, but that’s not really true. Actually, taking too many selfies can be really bad.

TV and other media are full of beautiful people. Looking at all those models and celebrities can make kids feel bad about their own bodies. Kids start to think they should look like the folks on TV which is mostly impossible. It’s also a cheat because lots of the photos we see of celebrities and model’s have been edited so they look even better.

Regular people use image editing software as well. They edit and change things before they post their pictures. That means, the pictures are kind of fake and it’s impossible to compete with something that is fake.

Selfies make people feel even worse about the way they look. They’re always comparing themselves and feeling that maybe they aren’t as good as they should be. Selfies can make teens feel bad about their faces and bodies.

But maybe selfies are just a fun way to stay in touch, but that’s not really how people use selfies, I don’t think. Kids and teens post selfies show off. It can be full of pressure always having to look great and smile.

Sometimes posting a selfie can make you feel good if it gets lots of ‘likes’ and positive comments. But you can never tell. Someone also might say something mean. Also, even if you get positive comments and everyone says you look beautiful, that feeling only lasts for a few minutes. It’s great for those few minutes, but then what? If you keep posting and posting, people will not want to keep writing nice comments.

The selfie culture today is just too much. Kids and teens can’t be happy when they are always comparing themselves and worrying about what they look like. It’s better to go out and have fun rather than always keeping on posting selfies.
Selfies and You: Superficial Image Culture is Hurtful for Teens

Selfies are everywhere. Check out any social media site and you’ll see an endless parade of perfect smiles on both celebrities and ordinary people. It may seem as if this flood of selfies is harmless, but sadly that is not true. Selfies promote a superficial image culture that is harmful and dangerous for teens.

The problem starts with the unrealistic: idealized images teens are exposed to in the media. Most models and celebrities are impossibly beautiful and thin. Even young children can feel that there is something wrong with the way they look. According to one research group, more than half of girls and one third of boys ages 6-8 feel their ideal body is thinner than their current body weight. Negative body image can result in serious physical and mental health problems.

When teens look at selfies they automatically make comparisons with the idealized images they have in their minds. This can make them feel inadequate and sad about themselves, their bodies, and their lives. And with social media sites accessible 24/7, it’s difficult to get a break from the constant comparisons, competition, and judgment.

Image editing software plays a role too. A recent study carried out by the Renfrew Center Foundation said that about 50% of people edit pictures of themselves before posting. They take away blemishes, change skin tone, maybe even make themselves look thinner. And why not? Even the photos of models and celebrities are heavily edited. Teens can start to hate themselves and feel depressed just because they don’t and can’t look like a faked photo of a movie star.

Some say that posting a selfie is like sending a postcard to your friends and family, but that’s not how selfies are used: teens post selfies to get feedback, to compare themselves with others, and to present a false image to the world. There is a lot of pressure to look great and appear happy.

It’s true that sometimes a selfie posted on social media gets ‘likes’ and positive comments that can make a person feel pretty. However, the boost you get from feeling pretty for five minutes doesn’t last.

A million selfies are posted every day—and that’s way too many. Selfies promote a superficial image culture that is harmful to teens. In the end, the selfie life is not a healthy way to have fun. Let’s hope the fad will fade.

The argument’s claim is clearly stated.

The tone of the argument is mostly formal and objective.

The writer includes reasons and evidence that address and support claims.

The ideas progress logically, and the writer includes sentence transitions that connect the reader to the argument.

The conclusion restates important information.
Selfies and You: Superficial Image Culture Is Hurtful for Teens

*Smile, Snap, Edit, Post—Repeat!* That’s the selfie life, and it’s everywhere. A million selfies are posted every day. But this tsunami of self-portraits is not as harmless as it appears. Selfies promote a superficial image culture that is hurtful and dangerous for teens.

It all starts with the unrealistic: When teens look at selfies they automatically make comparisons with the idealized images they have in their minds. This can cause them to feel inadequate and sad about themselves, their bodies, and their lives. According to Common Sense Media, more than half of girls and one third of boys ages 6-8 feel their ideal body is thinner than their current body weight. Negative body image can result in serious physical and mental health problems such as anorexia and other eating disorders.

To make matters worse, many or even most selfies have been edited. A recent study carried out by the Renfrew Center Foundation concluded that about 50% of people edit their own images before posting. They use image-editing software to take away blemishes, change skin tone, maybe even make themselves look thinner. And why not? Even the photos of models and celebrities are heavily edited.

Some say that selfies are a harmless and enjoyable way to communicate: posting a selfie is like sending a postcard to your friends and family, inviting them to share in your fun. But that is not how selfies are used: teens post selfies to get feedback, to compare themselves with others, and to present an (often false) image to the world.

It’s true that posting a selfie on social media can generate ‘likes’ and positive comments that can make a person feel good.

However, the boost one gets from feeling pretty for five minutes is like junk food: it tastes good but it is not nourishing.

The superficial image culture that is the norm today is out of control. The superficial image culture promoted by selfies is probably behind the recent 20 percent increase in plastic surgery—something with its own dangers and drawbacks. Let’s hope the fad will fade, and look forward to a future where people are too busy enjoying life to spend so much time taking, editing, and posting pictures of themselves.
## Argument Rubric

<table>
<thead>
<tr>
<th>Focus and Organization</th>
<th>Evidence and Elaboration</th>
<th>Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4</strong></td>
<td><strong>3</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td>The introduction engages the reader and establishes a claim in a compelling way.</td>
<td>The sources of evidence are comprehensive and specific and contain relevant information.</td>
<td>The argument intentionally uses standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The argument includes valid reasons and evidence that address and support the claim while clearly acknowledging counterclaims.</td>
<td>The tone of the argument is always formal and objective.</td>
<td></td>
</tr>
<tr>
<td>The ideas progress logically, and transitions make connections among ideas clear.</td>
<td>The vocabulary is always appropriate for the audience and purpose.</td>
<td></td>
</tr>
<tr>
<td>The conclusion offers fresh insight into the claim.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>2</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td>The introduction engages the reader and establishes the claim.</td>
<td>The sources of evidence contain relevant information.</td>
<td>The argument demonstrates general accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The argument includes reasons and evidence that address and support my claim while acknowledging counterclaims.</td>
<td>The tone of the argument is mostly formal and objective.</td>
<td></td>
</tr>
<tr>
<td>The ideas progress logically, and some transitions are used to help make connections among ideas clear.</td>
<td>The vocabulary is generally appropriate for the audience and purpose.</td>
<td></td>
</tr>
<tr>
<td>The conclusion restates the claim and important information.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>1</strong></td>
<td></td>
</tr>
<tr>
<td>The introduction establishes a claim.</td>
<td>The sources of evidence contain some relevant information.</td>
<td>The argument demonstrates some accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The argument includes some reasons and evidence that address and support the claim while briefly acknowledging counterclaims.</td>
<td>The tone of the argument is occasionally formal and objective.</td>
<td></td>
</tr>
<tr>
<td>The ideas progress somewhat logically. A few sentence transitions are used that connect readers to the argument.</td>
<td>The vocabulary is somewhat appropriate for the audience and purpose.</td>
<td></td>
</tr>
<tr>
<td>The conclusion offers some insight into the claim and restates information.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The introduction does not clearly state the claim.</td>
<td>Reliable and relevant evidence is not included.</td>
<td>The argument contains mistakes in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The argument does not include reasons or evidence for the claim. No counterclaims are acknowledged.</td>
<td>The vocabulary used is limited or ineffective.</td>
<td></td>
</tr>
<tr>
<td>The ideas do not progress logically. Transitions are not included to connect ideas.</td>
<td>The tone of the argument is not objective or formal.</td>
<td></td>
</tr>
<tr>
<td>The conclusion does not restate any information that is important.</td>
<td></td>
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</tr>
</tbody>
</table>
Informative/Explanatory Texts

Informative and explanatory writing should rely on facts to inform or explain. Informative writing can serve several purposes: to increase readers’ knowledge of a subject, to help readers better understand a procedure or process, or to provide readers with an enhanced comprehension of a concept. It should also feature a clear introduction, body, and conclusion.

Elements of Informative/Explanatory Texts

Informative/explanatory texts present facts, details, data, and other kinds of evidence to give information about a topic. Readers turn to informational and explanatory texts when they wish to learn about a specific idea, concept, or subject area, or if they want to learn how to do something.

An effective informative/explanatory text contains these elements:

- a topic sentence or thesis statement that introduces the concept or subject
- relevant facts, examples, and details that expand upon a topic
- definitions, quotations, and/or graphics that support the information given
- headings (if desired) to separate sections of the essay
- a structure that presents information in a direct, clear manner
- clear transitions that link sections of the essay
- precise words and technical vocabulary where appropriate
- formal and objective language and tone
- a conclusion that supports the information given and provides fresh insights
Moai: The Giant Statues of Easter Island

Easter Island is a tiny Island. It’s far out in the middle of the pacific ocean, 2200 miles off the coast. The closest country is Chile, in south america. The nearest island where people live is called Pitcairn, and that’s about 1,300 miles away, and only about 60 people live so their most of the time. Easter island is much bigger than Pitcairn, and lots more people live there now—about 5,000-6,000. Although in the past there were times when only about 111 people lived there.

Even if you don’t really know what it is, you’ve probably seen pictures of the easter island Statues. You’d recognize one if you saw it, with big heads and no smiles. Their lots of them on the island. Almost 900 of them. But some were never finished They’re called *moai*. They are all different sizes. All the sizes together average out to about 13 feet tall and 14 tons of heavy.

Scientists know that Polynesians settled Easter Island (it’s also called Rapa Nui, and the people are called the Rapanui people). Polynesians were very good at boats. And they went big distances across the Pacific. When these Polynesians arrived was probably 300, but it was probably 900 or 1200.

The island was covered with forests. They can tell by looking at pollin in lakes. The Rapanui people cut trees, to build houses. They didn’t know that they wood run out of wood). They also carved *moai*.

The *moai* were made for important chiefs. They were made with only stone tools. They have large heads and narrow bodies. No 2 are the same. Although they look the same as far as their faces are concerned. They are very big and impressive and special.

Over the years, many of the statues were tipped over and broken. But some years ago scientists began to fix some of them and stand them up again. They look more better like that. The ones that have been fixed up are probably the ones you remember seeing in photographs.
Moai: The Giant Statues of Easter Island

Easter Island is a tiny Island. It’s far out in the middle of the pacific ocean, 2200 miles off the coast. The closest South American country is Chile. The nearest island where people live is called Pitcairn, and that’s almost 1,300 miles away. Even if don’t know much about it, you’ve probably seen pictures of the Easter Island statues. You’d recognize one if you saw it. They’re almost 900 of them. They’re called moai. The average one is about 13 feet high (that’s tall) and weighs a lot—almost 14 tons.

Scientists know that Polynesians settled Easter Island (it’s also called Rapa Nui, and the people are called the Rapanui). Polynesians were very good sailors. And they traveled big distances across the Pacific. Even so, nobody really can say exactly when these Polynesians arrived and settled on the Island. Some say 300 A.D., while others say maybe as late as 900 or even 1200 A.D.

Scientists can tell that when the settlers first arrived, the island was covered with forests of palm and hardwood. They can tell by looking at pollin deposits in lakes on the island. The Rapanui people cut trees, built houses, planted crops, and a thriving culture. They didn’t know that cutting so many trees would cause problems later on (like running out of wood). They also began to carve moai.

The moai were built to honor important Rapanui ancestors or chiefs. The statutes all have large heads and narrow bodies, but no too are exactly the same. There faces are all similar. Some have places where eyes could be inserted.

Why did the Rapanui stopped making moai? Part of it might have been because there were no more trees and no more of the wood needed to transport them. Part of it was maybe because the people were busy fighting each other because food and other necessary things were running out. In any case, they stopped making moai and started tipping over and breaking the ones that were there already. Later on, archeologists began to try to restore some of the statues and set them up again. But even now that some have been set up again, we still don’t know a lot about them. I guess some things just have to remain a mystery!
Moai: The Giant Statues of Easter Island

Easter Island is a tiny place, far out in the middle of the Pacific Ocean, 2200 miles off the coast of South America. Another name for the island is Rapa Nui. Even if you don’t know much about it, you would probably recognize the colossal head-and-torso carvings known as moai. Even after years of research by scientists, many questions about these extraordinary statues remain unanswered.

Scientists now agree that it was Polynesians who settled Easter Island. Earlier some argued South American voyagers were the first. But the Polynesians were expert sailors and navigators known to have traveled huge distances across the Pacific Ocean. However, scientists do not agree about when the settlers arrived. Some say A.D. 300, while others suggest as late as between A.D. 900 and 1200.

Scientists say that when the settlers first arrived on Rapa Nui, the island was covered with forests of palm and hardwood. They can tell by looking at the layers of pollen deposited over the years in the lakes on the island. The Rapa Nui began to carve moai. They developed a unique artistic and architectural tradition all of their own.

Archeologists agree that the moai were created to honor ancestor's or chief's. Most moai are made from a soft rock called tuff that’s formed from hardened volcanic ash. The statues all have large heads on top of narrow bodies, but no two are exactly the same. Some have indented eye sockets where eyes could be inserted.

At some point, the Rapanui stopped making moai. Why? Was it because there were no more trees and no longer enough wood needed to transport them? Was it because the people were too busy fighting each other over resources which had begun to run out? No one can say for sure. Rival groups began toppling their enemys' moai and breaking them. By the 19th century, most of the statues were tipped over, and many were destroyed. It wasn’t until many years later that archeologists began to restore some of the statues.

The moai of Easter Island are one of the most awe-inspiring human achievements ever. Thanks to scientific studies, we know much more about the moai, ahu, and Rapanui people than we ever did in the past. But some questions remain unanswered. At least for now, the moai are keeping their mouths shut, doing a good job of guarding their secrets.
Moai: The Giant Statues of Easter Island

Easter Island, 2200 miles off the coast of South America, is “the most remote inhabited island on the planet.” Few have visited this speck in the middle of the vast Pacific Ocean, but we all recognize the colossal statues that bring this tiny island its fame: the head-and-torso carvings known as moai. Yet even after years of research by scientists, many questions about the moai remain unanswered.

Scientists now agree that it was Polynesians, not South Americans, who settled Easter Island (also known as Rapa Nui). Polynesians were expert sailors and navigators known to have traveled huge distances across the Pacific Ocean. Even so, there is little agreement about when the settlers arrived. Some say A.D. 300, while others suggest as late as between A.D. 900 and 1200.

Most archeologists agree that the moai were created to honor ancestors, chiefs, or other important people. Most moai are made from a soft rock called tuff that’s formed from hardened volcanic ash. The statues have large heads atop narrow torsos, with eyes wide open and lips tightly closed. While the moai share these basic characteristics, no two are exactly the same: while all are huge, some are bigger than others. Some are decorated with carvings. Some have indented eye sockets where white coral eyes could be inserted. It’s possible that the eyes were only put in for special occasions.

In the late 1600s, the Rapanui stopped carving moai. Was it because the forests had been depleted and there was no longer enough wood needed to transport them? Was it because they were too busy fighting each other over dwindling resources? No one can say for sure. What is known is that rival groups began toppling their enemies’ moai and breaking them. By the 19th century, most of the statues were tipped over, and many were destroyed. It wasn’t until many years later that archeologists began restoration efforts.

The moai of Easter Island are one of humanity’s most awe-inspiring cultural and artistic achievements. Part of Rapa Nui was designated as a World Heritage Site in 1995 to recognize and protect these extraordinary creations. Thanks to scientific studies, we know much more about the moai than we ever did in the past. But some questions remain unanswered, some mysteries unsolved. Don’t bother asking the moai: their lips are sealed.
## Informative/Explanatory Rubric

<table>
<thead>
<tr>
<th>Focus and Organization</th>
<th>Evidence and Elaboration</th>
<th>Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The introduction engages the reader and states a thesis in a compelling way.</td>
<td>The essay includes specific reasons, details, facts, and quotations from selections and outside resources to support thesis.</td>
<td>The essay uses standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The informative essay includes a clear introduction, body, and conclusion.</td>
<td>The tone of the essay is always formal and objective.</td>
<td>The essay contains no spelling errors.</td>
</tr>
<tr>
<td>The conclusion summarizes ideas and offers fresh insight into the thesis.</td>
<td>The language is always precise and appropriate for the audience and purpose.</td>
<td></td>
</tr>
<tr>
<td>The introduction engages the reader and sets forth the thesis.</td>
<td>The research includes some specific reasons, details, facts, and quotations from selections and outside resources to support the thesis.</td>
<td>The essay demonstrates general accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The essay includes an introduction, body, and conclusion.</td>
<td>The tone of the research is mostly formal and objective.</td>
<td>The essay contains few spelling errors.</td>
</tr>
<tr>
<td>The conclusion summarizes ideas and supports the thesis.</td>
<td>The language is generally precise and appropriate for the audience and purpose.</td>
<td></td>
</tr>
<tr>
<td>The introduction sets forth the thesis.</td>
<td>The research includes a few reasons, details, facts, and quotations from selections and outside resources to support the thesis.</td>
<td>The presentations demonstrate some accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The essay includes an introduction, body, and conclusion, but one or more parts is weak.</td>
<td>The tone of the research is occasionally formal and objective.</td>
<td>The essay contains some spelling errors.</td>
</tr>
<tr>
<td>The conclusion partially summarizes ideas but may not provide strong support of the thesis.</td>
<td>The language is somewhat precise and appropriate for the audience and purpose.</td>
<td></td>
</tr>
<tr>
<td>The introduction does not state the thesis clearly.</td>
<td>Reliable and relevant evidence is not included.</td>
<td>The essay contains mistakes in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The essay does not include an introduction, body, and conclusion.</td>
<td>The tone of the essay is not objective or formal.</td>
<td>The essay contains many spelling errors.</td>
</tr>
<tr>
<td>The conclusion does not summarize ideas and may not relate to the thesis.</td>
<td>The language used is imprecise and not appropriate for the audience and purpose.</td>
<td></td>
</tr>
</tbody>
</table>
Narration

Narrative writing conveys experience, either real or imaginary, and uses time to provide structure. It can be used to inform, instruct, persuade, or entertain. Whenever writers tell a story, they are using narrative writing. Most types of narrative writing share certain elements, such as characters, setting, a sequence of events, and, often, a theme.

Elements of a Narrative Text

A narrative is any type of writing that tells a story, whether it is fiction, nonfiction, poetry, or drama.

An effective nonfiction narrative usually contains these elements:
- an engaging beginning in which characters and setting are established
- characters who participate in the story events
- a well-structured, logical sequence of events
- details that show time and place
- effective story elements such as dialogue, description, and reflection
- the narrator's thoughts, feelings, or views about the significance of events
- use of language that brings the characters and setting to life

An effective fictional narrative usually contains these elements:
- an engaging beginning in which characters, setting, or a main conflict is introduced
- a main character and supporting characters who participate in the story events
- a narrator who relates the events of the plot from a particular point of view
- details that show time and place
- conflict that is resolved in the course of the narrative
- narrative techniques such as dialogue, description, and suspense
- use of language that vividly brings to life characters and events
The Remark-a-Ball

Eddie decided to invent a Remark-a-Ball. Eddie thought Barnaby should be able to speak to him.

That’s when he invited the Remark-a-Ball.

Barnaby had a rubber ball. It could make a bunch of sounds that made Barnaby bark. It had always seemed that Barnaby was using his squeaky toy to talk, almost.

This was before Barnaby was hit by a car and died. This was a big deal. He took his chemistry set and worked real hard to create a thing that would make the toy ball talk for Barnaby, his dog.

Eddie made a Remark-a-Ball that worked a little too well, tho. Barnaby could say anything he wanted to. And now he said complaints—his bed didn’t feel good, he wanted to be walked, he wanted to eat food.

Barnaby became bossy to Eddy to take him on walks or wake him up. It was like he became his boss. Like my dad’s boss. Eddy didn’t like having a mean boss for a dog.

Eddy wished he hadn’t invented the Remark-a-Ball.
The Remark-a-Ball

Eddie couldn’t understand what his dog was barking about, so he decided to invent a Remark-a-Ball. Eddie thought Barnaby should be able to speak to him.

That’s when he invented the Remark-a-Ball.

Barnaby had a rubber ball the size of an orange. It could make a bunch of sounds that made Barnaby bark. It had always seemed to Eddie that Barnaby was almost talking with his squeaky toy.

This was a big deal. Eddy would be the first human ever to talk to a dog, which was a big deal! He took his chemistry set and worked real hard to created a thing that would make the toy ball talk for Barnaby, his dog.

Eddie made a Remark-a-Ball that worked a little too well, tho. Barnaby could say anything he wanted now. And now he mostly said complaints—his bed didn’t feel good, he wanted to be walked all the time, he wanted to eat people food.

Barnaby became bossy to Eddy to take him on walks or wake him up. It was like he became his boss. His really mean boss, like my dad’s boss. Eddy didn’t like having a mean boss for a dog.

Eddy started to ignore his best friend, which used to be his dog named Barnaby. He started to think maybe dogs shouldn’t be able to talk.

Things were much better when Barnaby went back to barking
The Remark-a-Ball

Any bark could mean anything: I’m hungry, Take me outside, or There’s that dog again. Eddie thought Barnaby should be able to speak to him.

And that’s how the Remark-a-Ball was born.

Barnaby had a rubber ball the size of an orange. It could make a wide range of sounds that made Barnaby howl. It had always seemed to Eddie that Barnaby was almost communicating with his squeaky toy.

This was big. This was epic. He would be the first human ever to bridge the communication gap between species! He dusted off his old chemistry set and, through trial and error, created a liquid bath that would greatly increase the toy’s flexibility, resilience, and mouth-feel.

Eddie had a prototype that worked—perhaps too well. Barnaby was ready to speak his mind. This unleashed a torrent of complaints—his bed was lumpy, he couldn’t possibly exist on just three walks a day, he wanted table food like the poodle next door.

Barnaby made increasingly specific demands to Eddie to take him on walks or wake him up. This kind of conversation did not bring them closer, as Eddie had thought, but instead it drove them apart.

Eddie started to avoid his former best friend, and he came to the realization that there is a good reason different species don’t have a common language.

So Eddie quit letting Barnaby use the toy.

“Hey, Barn, want to go outside?” Eddie would say, and the dog, as if a switch was turned on, would shake, wag, pant, run in circles, and bark—just like he used to.
The Remark-a-Ball

Barnaby, for no apparent reason, leapt up and began to bark like a maniac. “Why are you barking?” asked Eddie, holding the leash tight. But Barnaby, being a dog, couldn’t say. It could have been anything—a dead bird, a half-eaten sandwich, the Taj Mahal.

This was one of those times Eddie wished that Barnaby could talk. Any bark could mean anything: I’m hungry, Take me outside, or There’s that dog again. Eddie thought, as buddies, they should be able to understand each other.

And that’s how the Remark-a-Ball was born.

Barnaby had a squeaky toy—a rubber ball the size of an orange. It could emit a wide range of sounds. It made Barnaby howl even as he was squeaking it. And it had always seemed to Eddie that through this process Barnaby was almost communicating.

This was big. This was epic. He, Edward C. Reyes III, would be the first human ever to bridge the communication gap between species! He dusted off his old chemistry set and, through trial and error, created a liquid bath that would greatly increase the toy’s flexibility, resilience, and mouth-feel.

By the end of the week Eddie had a prototype that worked—perhaps too well. Barnaby was ready to speak his mind. This unleashed a torrent of complaints—his bed was lumpy, he couldn’t possibly exist on just three walks a day, he wanted table food like the poodle next door.

Barnaby made increasingly specific demands, such as “Wake me in ten minutes,” and “I want filtered water.” This kind of conversation did not bring them closer, as Eddie had thought, but instead it drove them apart.

Eddie started to avoid his former best friend, and he came to the realization that there is a good reason different species don’t have a common language. It didn’t take long for the invention to be relegated to the very bottom of Barnaby’s toy chest, too far down for him to get.

There followed a period of transition, after which Eddie and Barnaby returned to their former mode of communication, which worked out just fine.

“Hey, Barn, want to go outside?” Eddie would say, and the dog, as if a switch was turned on, would shake, wag, pant, run in circles, and bark—just like he used to.

“You’re a good boy, Barnaby,” Eddie would say, scratching him behind the ears.
## Narrative Rubric

<table>
<thead>
<tr>
<th>Focus and Organization</th>
<th>Development of Ideas/Elaboration</th>
<th>Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The introduction establishes a clear context and point of view. Events are presented in a clear sequence, building to a climax, then moving towards the conclusion. The conclusion follows from and reflects on the events and experiences in the narrative.</td>
<td>Narrative techniques such as dialogue, pacing, and description are used effectively to develop characters, events, and strengths. Descriptive details, sensory language, and precise words and phrases are used to convey the experiences in the narrative and to help the reader imagine the characters and setting. Voice is established through word choice, sentence structure, and tone.</td>
<td>The narrative uses standard English conventions of usage and mechanics; deviations from standard English are intentional and serve the purpose of the narrative. Rules of spelling and punctuation are followed.</td>
</tr>
<tr>
<td>The introduction gives the reader some context and sets the point of view. Events are presented logically, though there are some jumps in time. The conclusion logically ends the story, but provides only some reflection on the experiences related in the story.</td>
<td>Narrative techniques such as dialogue, pacing, and description are used occasionally. Description details, sensory language, and precise words and phrases are used occasionally. Voice is established through word choice, sentence structure, and tone occasionally, though not evenly.</td>
<td>The narrative mostly uses standard English conventions of usage and mechanics, though there are some errors. There are few errors in spelling and punctuation.</td>
</tr>
<tr>
<td>The introduction provides some description of a place. The point of view can be unclear at times. Transitions between events are occasionally unclear. The conclusion comes abruptly and provides only a small amount of reflection on the experiences related in the narrative.</td>
<td>Narrative techniques such as dialogue, pacing, and description are used sparingly. The story contains few examples of descriptive details and sensory language. Voice is not established for characters, so that it becomes difficult to determine who is speaking.</td>
<td>The narrative contains some errors in standard English conventions of usage and mechanics. There are many errors in spelling and punctuation.</td>
</tr>
<tr>
<td>The introduction fails to set a scene or is omitted altogether. The point of view is not always clear. The events are not in a clear sequence, and events that would clarify the narrative may not appear. The conclusion does not follow from the narrative or is omitted altogether.</td>
<td>Appropriate narrative techniques such as dialogue, pacing, or reflection, are not used. Details are vague or missing. No sensory language is included. Voice has not been developed.</td>
<td>The text contains mistakes in standard English conventions of usage and mechanics. Rules of spelling and punctuation have not been followed.</td>
</tr>
</tbody>
</table>
Conducting Research

We are lucky to live in an age when information is accessible and plentiful. However, not all information is equally useful, or even accurate. Strong research skills will help you locate and evaluate information.

Narrowing or Broadening a Topic

The first step of any research project is determining your topic. Consider the scope of your project and choose a topic that is narrow enough to address completely and effectively. If you can name your topic in just one or two words, it is probably too broad. Topics such as Shakespeare, jazz, or science fiction are too broad to cover in a single report. Narrow a broad topic into smaller subcategories.

When you begin to research a topic, pay attention to the amount of information available. If you feel overwhelmed by the number of relevant sources, you may need to narrow your topic further.

If there isn’t enough information available as your research, you might need to broaden your topic. A topic is too narrow when it can be thoroughly presented in less space than the required size of your assignment. It might also be too narrow if you can find little or no information in library and media sources, so consider broadening your topic to include other related ideas.

Generating Research Questions

Use research questions to focus your research. Specific questions can help you avoid time-wasting digressions. For example, instead of simply hunting for information about Mark Twain, you might ask, “What jobs did Mark Twain have, other than being a writer?” or “Which of Twain’s books was most popular during his lifetime?”

In a research report, your research question often becomes your thesis statement, or may lead up to it. The question will also help you focus your research into a comprehensive but flexible search plan, as well as prevent you from gathering unnecessary details. As your research teaches you more about your topic, you may find it necessary to refocus your original question.
Consulting Print and Digital Sources

Effective research combines information from several sources, and does not rely too heavily on a single source. The creativity and originality of your research depends on how you combine ideas from multiple sources. Plan to consult a variety of resources, such as the following:

- **Primary and Secondary Sources:** To get a thorough view of your topic, use primary sources (firsthand or original accounts, such as interview transcripts, eyewitness reports, and newspaper articles) and secondary sources (accounts, created after an event occurred, such as encyclopedia entries).

- **Print and Digital Resources:** The Internet allows fast access to data, but print resources are often edited more carefully. Use both print and digital resources in order to guarantee the accuracy of your findings.

- **Media Resources:** You can find valuable information in media resources such as documentaries, television programs, podcasts, and museum exhibitions. Consider attending public lectures given by experts to gain an even more in-depth view of your topic.

- **Original Research:** Depending on your topic, you may wish to conduct original research to include among your sources. For example, you might interview experts or eyewitnesses, or conduct a survey of people in your community.

Evaluating Sources  It is important to evaluate the credibility, validity, and accuracy of any information you find, as well as its appropriateness for your purpose and audience. You may find the information you need to answer your research question in specialized and authoritative sources, such as almanacs (for social, cultural, and natural statistics), government publications (for law, government programs, and subjects such as agriculture), and information services. Also, consider consumer, workplace, and public documents.

Ask yourself questions such as these to evaluate these additional sources:

- **Authority:** Is the author well known? What are the author’s credentials? Does the source include references to other reliable sources? Does the author’s tone win your confidence? Why or why not?

- **Bias:** Does the author have any obvious biases? What is the author’s purpose for writing? Who is the target audience?

- **Currency:** When was the work created? Has it been revised? Is there more current information available?
Using Search Terms

Finding information on the Internet can be both easy and challenging. Type a word or phrase into a general search engine and you will probably get hundreds—or thousands—of results. However, those results are not guaranteed to be relevant or accurate.

These strategies can help you find information from the Internet:

• Create a list of keywords that apply to your topic before you begin using a search engine. Consult a thesaurus to expand your list.
• Enter six to eight keywords.
• Choose precise nouns. Most search engines ignore articles and prepositions. Verbs may be used in multiple contexts, leading to sources that are not relevant. Use modifiers, such as adjectives, when necessary to specify a category.
• Use quotation marks to focus a search. Place a phrase in quotation marks to find pages that include exactly that phrase. Add several phrases in quotation marks to narrow your results.
• Spell carefully. Many search engines autocorrect spelling, but they cannot produce accurate results for all spelling errors.
• Scan search results before you click them. The first result isn’t always the most relevant. Read the text and consider the domain before make a choice.
• Utilize more than one search engine.

Evaluating Internet Domains

Not everything you read on the Internet is true, so you have to evaluate sources carefully. The last three letters of an Internet URL identify the Website’s domain, which can help you evaluate the information of the site.

• .gov—Government sites are sponsored by a branch of the United States federal government, such as the Census Bureau, Supreme Court, or Congress. These sites are considered reliable.
• .edu—Education domains include schools from kindergartens to universities. Information from an educational research center or department is likely to be carefully checked. However, education domains can also include student pages that are not edited or monitored.
• .org—Organizations are nonprofit groups and usually maintain a high level of credibility. Keep in mind that some organizations may express strong biases.
• .com and .net—Commercial sites exist to make a profit. Information may be biased to show a product or service in a good light. The company may be providing information to encourage sales or promote a positive image.
Taking Notes

Take notes as you locate and connect useful information from multiple sources, and keep a reference list of every source you use. This will help you make distinctions between the relative value and significance of specific data, facts, and ideas.

For long-term research projects, create source cards and notecards to keep track of information gathered from multiple resources.

Source Cards
Create a card that identifies each source.

- For print materials, list the author, title, publisher, date of publication, and relevant page numbers.
- For Internet sources, record the name and Web address of the site, and the date you accessed the information.
- For media sources, list the title, person, or group credited with creating the media, and the year of production.

Notecards
Create a separate notecard for each item of information.

- Include the fact or idea, the letter of the related source card, and the specific page(s) on which the fact or idea appears.
- Use quotation marks around words and phrases taken directly from print or media resources.
- Mark particularly useful or relevant details using your own annotation method, such as stars, underlining, or colored highlighting.

Quote Accurately
Responsible research begins with the first note you take. Be sure to quote and paraphrase your sources accurately so you can identify these sources later. In your notes, circle all quotations and paraphrases to distinguish them from your own comments. When photocopying from a source, include the copyright information. When printing out information from an online source, include the Web address.
Reviewing Research Findings

While conducting research, you will need to review your findings, checking that you have collected enough accurate and appropriate information.

Considering Audience and Purpose

Always keep your audience in mind as you gather information, since different audiences may have very different needs. For example, if you are writing an in-depth analysis of a text that your entire class has read together and you are writing for your audience, you will not need to gather background information that has been thoroughly discussed in class. However, if you are writing the same analysis for a national student magazine, you cannot assume that all of your readers have the same background information. You will need to provide facts from reliable sources to help orient these readers to your subject. When considering whether or not your research will satisfy your audience, ask yourself:

• Who are my readers? For whom am I writing?
• Have I collected enough information to explain my topic to this audience?
• Are there details in my research that I can omit because they are already familiar to my audience?

Your purpose for writing will also influence your review of research. If you are researching a question to satisfy your own curiosity, you can stop researching when you feel you understand the answer completely. If you are writing a research report that will be graded, you need to consider the criteria of the assignment. When considering whether or not you have enough information, ask yourself:

• What is my purpose for writing?
• Will the information I have gathered be enough to achieve my purpose?
• If I need more information, where might I find it?

Synthesizing Sources

Effective research writing does not merely present facts and details; it synthesizes—gathers, orders, and interprets—them. These strategies will help you synthesize information effectively:

• Review your notes and look for connections and patterns among the details you have collected.
• Arrange notes or notecards in different ways to help you decide how to best combine related details and present them in a logical way.
• Pay close attention to details that support one another, emphasizing the same main idea.
• Also look for details that challenge each other, highlighting ideas about which there is no single, or consensus, opinion. You might decide to conduct additional research to help you decide which side of the issue has more support.
Types of Evidence

When reviewing your research, also consider the kinds of evidence you have collected. The strongest writing contains a variety of evidence effectively. This chart describes three of the most common types of evidence: statistical, testimonial, and anecdotal.

<table>
<thead>
<tr>
<th>TYPE OF EVIDENCE</th>
<th>DESCRIPTION</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Statistical evidence</strong> includes facts and other numerical data used to support a claim or explain a topic.</td>
<td>Examples of statistical evidence include historical dates and information, quantitative analyses, poll results, and quantitative descriptions.</td>
<td>“Although it went on to become a hugely popular novel, the first edition of William Goldman’s book sold fewer than 3,000 copies.”</td>
</tr>
<tr>
<td><strong>Testimonial evidence</strong> includes any ideas or opinions presented by others, especially experts in a field.</td>
<td>Firsthand testimonies present ideas from eyewitnesses to events or subjects being discussed.</td>
<td>“The ground rose and fell like an ocean at ebb tide.” —Fred J. Hewitt, eyewitness to the 1906 San Francisco earthquake</td>
</tr>
<tr>
<td></td>
<td>Secondary testimonies include commentaries on events by people who were not involved. You might quote a well-known literary critic when discussing a writer’s most famous novel, or a prominent historian when discussing the effects of an important event</td>
<td>Gladys Hansen insists that “there was plenty of water in hydrants throughout [San Francisco] . . . The problem was this fire got away.”</td>
</tr>
<tr>
<td><strong>Anecdotal evidence</strong> presents one person’s view of the world, often by describing specific events or incidents.</td>
<td>Compelling research should not rely solely on this form of evidence, but it can be very useful for adding personal insights and refuting inaccurate generalizations. An individual’s experience can be used with other forms of evidence to present complete and persuasive support.</td>
<td>Although many critics claim the novel is universally beloved, at least one reader “threw the book against a wall because it made me so angry.”</td>
</tr>
</tbody>
</table>
The Tempest was written as a farewell to art and the artist’s life, just before the completion of his forty-ninth year, and everything in the play bespeaks the touch of autumn.” Brandes, Georg. “Analogies Between The Tempest and A Midsummer Night’s Dream.” The Tempest, by William Shakespeare, William Heinemann, 1904, p. 668.

A farewell to art, Shakespeare’s play, The Tempest, was finished just before the completion of his forty-ninth year. The artist’s life was to end within three years. The touch of autumn is apparent in nearly everything in the play.

Images of autumn occur throughout The Tempest, which Shakespeare wrote as a way of saying goodbye to both his craft and his own life.
Maintaining the Flow of Ideas

Effective research writing is much more than just a list of facts. Be sure to maintain the flow of ideas by connecting research information to your own ideas. Instead of simply stating a piece of evidence, use transition words and phrases to explain the connection between information you found from outside resources and your own ideas and purpose for writing. The following transitions can be used to introduce, compare, contrast, and clarify.

Useful Transitions

When providing examples:
for example  for instance  to illustrate  in [name of resource], [author]

When comparing and contrasting ideas or information:
in the same way  similarly  however  on the other hand

When clarifying ideas or opinions:
in other words  that is  to explain  to put it another way

Choosing an effective organizational structure for your writing will help you create a logical flow of ideas. Once you have established a clear organizational structure, insert facts and details from your research in appropriate places to provide evidence and support for your writing.

<table>
<thead>
<tr>
<th>ORGANIZATIONAL STRUCTURE</th>
<th>USES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chronological order presents information in the sequence in which it happens.</td>
<td>historical topics; science experiments; analysis of narratives</td>
</tr>
<tr>
<td>Part-to-whole order examines how several categories affect a larger subject.</td>
<td>analysis of social issues; historical topics</td>
</tr>
<tr>
<td>Order of importance presents information in order of increasing or decreasing importance.</td>
<td>persuasive arguments; supporting a bold or challenging thesis</td>
</tr>
<tr>
<td>Comparison-and-contrast organization outlines the similarities and differences of a given topic.</td>
<td>addressing two or more subjects</td>
</tr>
</tbody>
</table>
Formats for Citing Sources

In research writing, cite your sources. In the body of your paper, provide a footnote, an endnote, or a parenthetical citation, identifying the sources of facts, opinions, or quotations. At the end of your paper, provide a bibliography or a Works Cited list, a list of all the sources referred to in your research. Follow an established format, such as Modern Language Association (MLA) style.

Parenthetical Citations (MLA Style) A parenthetical citation briefly identifies the source from which you have taken a specific quotation, factual claim, or opinion. It refers readers to one of the entries on your Works Cited list. A parenthetical citation has the following features:

- It appears in parentheses.
- It identifies the source by the last name of the author, editor, or translator, or by the title (for a lengthy title, list the first word only).
- It provides a page reference, the page(s) of the source on which the information cited can be found.

A parenthetical citation generally falls outside a closing quotation mark but within the final punctuation of a clause or sentence. For a long quotation set off from the rest of your text, place the citation at the end of the excerpt without any punctuation following.

Sample Parenthetical Citations

It makes sense that baleen whales such as the blue whale, the bowhead whale, the humpback whale, and the sei whale (to name just a few) grow to immense sizes (Carwardine et al. 19–21). The blue whale has grooves running from under its chin to partway along the length of its underbelly. As in some other whales, these grooves expand and allow even more food and water to be taken in (Ellis 18–21).

List an anonymous work by title.

Works Cited List or Bibliography?

A Works Cited list includes only those sources you paraphrased or quoted directly in your research paper. By contrast, a bibliography lists all the sources you consulted during research—even those you did not cite.

Sample Works Cited List (MLA 8th Edition)


# MLA (8th Edition) Style for Listing Sources

<table>
<thead>
<tr>
<th>Type of Source</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[Indicate the edition or version number when relevant.]</td>
</tr>
<tr>
<td>Signed pamphlet or brochure</td>
<td>[If the editorial or story is signed, begin with the author’s name.]</td>
</tr>
<tr>
<td></td>
<td>[Indicating the date you accessed the information is optional but recommended.]</td>
</tr>
<tr>
<td></td>
<td>[Indicating the original release date after the title is optional but recommended.]</td>
</tr>
<tr>
<td></td>
<td>[Indicating the date you accessed the information is optional but recommended.]</td>
</tr>
</tbody>
</table>

# Evidence Log

**Unit Title:** Discovery  

**Performance-Based Assessment Prompt:** Do all discoveries benefit humanity?

**My initial thoughts:** Yes - all knowledge moves us forward.

## Title of Text: Classifying the Stars

**Date:** Sept. 17

<table>
<thead>
<tr>
<th>CONNECTION TO THE PROMPT</th>
<th>TEXT EVIDENCE/DETAILS</th>
<th>ADDITIONAL NOTES/IDEAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newton shared his discoveries and then other scientists built on his discoveries.</td>
<td>Paragraph 2: &quot;Isaac Newton gave to the world the results of his experiments on passing sunlight through a prism.&quot; Paragraph 3: &quot;In 1814 . . . the German optician, Fraunhofer . . . saw that the multiple spectral tints . . . were crossed by hundreds of fine dark lines.&quot;</td>
<td>It's not always clear how a discovery might benefit humanity in the future.</td>
</tr>
</tbody>
</table>

**How does this text change or add to my thinking?** This confirms what I think.

**Date:** Sept. 20

## Title of Text: Cell Phone Mania

**Date:** Sept. 21

<table>
<thead>
<tr>
<th>CONNECTION TO THE PROMPT</th>
<th>TEXT EVIDENCE/DETAILS</th>
<th>ADDITIONAL NOTES/IDEAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cell phones have made some forms of communication easier, but people don't talk to each other as much as they did in the past.</td>
<td>Paragraph 7: &quot;Over 80% of young adults state that texting is their primary method of communicating with friends. This contrasts with older adults who state that they prefer a phone call.&quot;</td>
<td>Is it good that we don't talk to each other as much? Look for article about social media to learn more about this question.</td>
</tr>
</tbody>
</table>

**How does this text change or add to my thinking?** Maybe there are some downsides to discoveries. I still think that knowledge moves us forward, but there are sometimes unintended negative effects.

**Date:** Sept. 25

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As you read multiple texts about a topic, your thinking may change. Use an Evidence Log like this one to record your thoughts, to track details you might use in later writing or discussion, and to make further connections.

Here is a sample to show how one reader's ideas deepened as she read two texts.
A word network is a collection of words related to a topic. As you read the selections in a unit, identify interesting theme-related words and build your vocabulary by adding them to your Word Network.

Use your Word Network as a resource for your discussions and writings. Here is an example:
Academic vocabulary appears in **blue type**.

**Pronunciation Key**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Sample Words</th>
<th>Symbol</th>
<th>Sample Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>at, catapult, Alabama</td>
<td>oo</td>
<td>boot, soup, crucial</td>
</tr>
<tr>
<td>ah</td>
<td>father, charms, argue</td>
<td>ow</td>
<td>now, stout, flounder</td>
</tr>
<tr>
<td>ai</td>
<td>care, various, hair</td>
<td>oy</td>
<td>boy, toil, oyster</td>
</tr>
<tr>
<td>aw</td>
<td>law, maraud, caution</td>
<td>s</td>
<td>say, nice, press</td>
</tr>
<tr>
<td>awr</td>
<td>pour, organism, forewarn</td>
<td>sh</td>
<td>she, abolition, motion</td>
</tr>
<tr>
<td>ay</td>
<td>ape, sails, implication</td>
<td>u</td>
<td>full, put, book</td>
</tr>
<tr>
<td>ee</td>
<td>even, teeth, really</td>
<td>uh</td>
<td>ago, focus, contemplation</td>
</tr>
<tr>
<td>eh</td>
<td>ten, repel, elephant</td>
<td>ur</td>
<td>bird, urgent, perforation</td>
</tr>
<tr>
<td>ehr</td>
<td>merry, verify, terribly</td>
<td>y</td>
<td>by, delight, identify</td>
</tr>
<tr>
<td>ih</td>
<td>it, pin, hymn</td>
<td>yoo</td>
<td>music, confuse, few</td>
</tr>
<tr>
<td>o</td>
<td>shot, hopscotch, condo</td>
<td>zh</td>
<td>pleasure, treasure, vision</td>
</tr>
<tr>
<td>oh</td>
<td>own, parole, rowboat</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**A**

- **advocate** *(AD vuh kiht)* **n.** supporter; *(AD vuh kayt)* **v.** represent or support publicly
- **allocate** *(AL uh kayt)* **v.** set aside; assign or portion
- **allusion** *(uh LOO zhuhn)* **n.** indirect reference
- **altercation** *(awl tuhr KAY shuhn)* **n.** angry dispute; quarrel
- **amelioration** *(uh meel yuh RAY shuhn)* **n.** act of making something better or less painful
- **amenable** *(uh MEH nuh buhl)* **adj.** agreeable
- **amiably** *(AY mee uh blee)* **adv.** pleasantly
- **annihilate** *(uh NY uh layt)* **v.** destroy completely
- **antiquity** *(an TIHK wuh tee)* **n.** very great age
- **appeasement** *(uh PEEZ muhnt)* **n.** giving in to demands in order to keep peace
- **articulate** *(ahr TIHK yuh liht)* **adj.** spoken clearly; distinct; *(ahr TIHK yuh layt)* **v.** clearly express
- **artifact** *(AHR tuh fakt)* **n.** object made, modified, or used by people
- **asphyxiation** *(uh FEE kh see AY shuhn)* **n.** state of being unable to breathe
- **asunder** *(uh SUHN duhr)* **adv.** divided; torn into separate pieces
- **attribute** *(A truh byoot)* **n.** quality or characteristic; *(uh TRIHB yoot)* **v.** think of as belonging to; to think of as caused by
- **avarice** *(AV uh rihs)* **n.** great greed
- **aversion** *(uh VUR zhuhn)* **n.** strong dislike

**B**

- **background music** *(BAK grownd)* *(MYOO zihk)* **n.** music that is not the focus of a show but is added for effect
- **bar graph** *(bahr)* *(graf)* **n.** representation of data points using rectangular bars
- **beachhead** *(BEECH hehd)* **n.** secure starting point; foothold
- **beguiling** *(bih GY lihng)* **adj.** influencing through charm
- **belaboring** *(bih LAY buhr ihng)* **v.** focusing on something too much
- **beneficent** *(buH NEHF uh suhnt)* **adj.** kind and good
- **bigotry** *(BIHG uh tree)* **n.** intolerance; prejudice
- **blessings** *(BLEHS ihngz)* **n.** things that benefit or bring happiness
- **burnished** *(BUR nihshht)* **adj.** shiny; polished to a shine

**C**

- **cartilage** *(KAHR tuh lihj)* **n.** firm, flexible tissue almost as hard as bone
- **chronicle** *(KRON uh kuhl)* **n.** recorded history; narrative
  **v.** write the history of
- **clench** *(klehnch)* **v.** close tightly
- **close-up shot** *(KLOS uhp)* *(shot)* **n.** close-range view of the subject
cognitive (KOG nuh tihv) adj. relating to the process of thinking

commentators (KOM uhn tay tuhrz) n. people who discuss or write about events for film, television, radio, or newspapers

communal (kuh MYOON uhl) adj. belonging to all in a community or group

composition (kom puh ZIHSH uhn) n. arrangement of the parts of a photograph

contentious (kuhn TEHN shuhs) adj. fond of arguing; quarrelsome; controversial

context (KON tehkst) n. position and immediate surroundings of an artifact or other feature in the location where it is found

contradict (kon truh DIHKT) v. do, say, or mean the opposite of; disagree with

current (KUR uhnt) n. flow of liquid, air, electricity, etc.

D

decree (dih KREE) n. decision made by an authority

deduce (dih DOOS) v. reach a conclusion by reasoning

delineate (dih LIHN ee ayt) v. trace an outline; draw or sketch out; describe

delusions (dih LOO zhuhn z) n. false beliefs

demarcate (DEE mahr kayt) v. set the limits of

democracy (dih MOK ruh see) n. government that is run by the people

democratic (dehm uh krat ihk) adj. belonging to a democracy; of, by, and for the people

desperate (DEHS puhr iht) adj. extremely bad; reckless; without hope

despoiled (dih SPOYLD) v. robbed; stripped of possessions

dimension (duh MEHN shuhn) n. measurement of length, width, or depth; quality or part

dissarmament (dihsh AHR muh muhnt) n. limiting or getting rid of weapons

dissolution (dihsh uhh loo shuhn) n. ending or downfall

dissonance (DIHS uhn nuhnz) n. lack of agreement or harmony

distress (duh TREHS) n. unhappiness or pain

doctrine (DOK truhhn) n. set of principles or beliefs

dominating (DOM uh nay ting) adj. rising high above; towering over

E

edicts (EE dihktz) n. commands from a public authority

editing (EHD iht ihng) v. taking pieces of film or video and putting them together in a new way.

Egyptology (ee jihp TOL uh jee) n. study of the language, culture, and history of ancient Egypt

elemental (ehl uh MEHN tuhl) adj. basic; necessary; as found in nature

entitled (ehn TY tuhlid) adj. having the rights to something; having privileges

entreat (ehn TREHT ihng) adj. asking; pleading

enunciation (ih nuhn see AV shuhn) n. manner in which a speaker pronounces words

envoy (EHN voy) n. messenger

ethereal (ih THIHR ee uhl) adj. extremely delicate and light in a way that seems too perfect for this world

exquisite (EHKS kwihz iht) adj. very beautiful or lovely

F

fissure (FIHSH uhr) n. long, narrow crack or opening

flurry (FLUR ee) n. sudden burst of activity or excitement

fundamental (fuhn duh MEHN tuhl) adj. basic; essential; most important

G

gallantries (GAL uhn treez) n. acts of polite attention to the needs of women

gesture (JEHS chuhr) n. movement of the body that conveys meaning

gilded (GIHLD ihd) v. covered in a thin layer of gold; adj. golden

gregarious (gruh GAIR ee uhs) adj. sociable

H

heir (air) n. person who is legally entitled to inherit

hierarchy (HY uh rahr kee) n. people or things organized in higher and lower ranks or classes

homage (OM ihj) n. something done to honor someone

hound (HOWN dihd) v. chased; hunted; urged

I

iconography (y kuh NOG ruh fee) n. system of symbolic images that conveys a subject, worldview, or concept

ideologies (y dee OL uh jee) n. sets of beliefs of a people, groups, or cultures

implore (ihm PLAWR) v. beg or plead

incite (ihn SYT) v. strongly encourage

incoherent (ihn koh HIIHR uhnt) adj. not understandable; confused

indomitable (ihn DOM uh tuh buhl) adj. bravely or stubbornly unyielding

industrious (ihn DUHS tree uhs) adj. hard-working

inestimable (ihn EHS tuh muh buhl) adj. too great to count or measure
inexorable (ihn EHK suh ruh buhl) adj. impossible to prevent or stop

inflection (ihn FLEHK shuhn) n. changes to pitch or volume within a single word or between words

influence (IHN floo uhns) n. dishonest persuasion; bribery

infographic (ihn foh GRAF ihk) n. display that combines text with visual elements and design to represent data

initiative (ih NIHSH ee uh tuh hv) n. readiness and ability to start something; lead

integrate (IHN tuh grayt) v. make public facilities available to people of all races; bring parts together to make a whole

interdependence (ihn tuhr AK shuhnz) n. actions with each other

intercept (ihn tuhr SEHPT) v. stop or seize something before it gets to its destination

interdependence (ihn tuhr dih PEHN duhns) n. reliance on each other

invective (ihn VEHK tuh hv) n. negative, aggressive language that seeks to harm

invoke (ihn VOHK) v. call on

invulnerable (in VUHL nuh ruh buhl) adj. incapable of being harmed

lead-in (LEED ihhn) n. in a newscast, the short preliminary section that is used to set up the main story or interview

legacy (LEHG uh see) n. something handed down from an ancestor or prior generation

lighting and color (LYT ihhn) (KUHL uhr) n. use of light, shadow, and color in a photograph

line graph (lyn) (graf) n. representation of data points using a line that connects points

listlessly (LIHST lihs lee) adv. without energy or interest

location (loh KAY shuhnz) n. place or scene in which a photograph is taken

luminous (LOO muh nuhs) adj. glowing; shining with its own light

lustrous (LUHS truhs) adj. shiny; brilliant

mail (mayl) n. flexible armor

manipulate (muh NIHHP yuht layt) v. handle or operate; unfairly influence or change

marauding (muh RAW dihng) adj. killing and using violence to steal precious items

marginalize (MAHR juh nuh lyz) v. treat as unimportant

marvel (MAHR vuhl) n. astonishment; used poetically as an adjective meaning “astonished” or “full of wonder”

merciful (MUR sih fuhl) adj. showing kindness

motivate (MOH tuh vayt) v. provide with an incentive

muffled (MUH fuhld) adj. difficult to hear because something is covering and softening the sound

N

navigating (NAV uh ghai ihng) n. finding one’s way

needy (NEE dee) adj. very poor; requiring help

negate (nih GAYT) v. make invalid; deny the truth of

obdurate (OB duhr iht) adj. stubborn; unyielding

objection (uhb JEHK shuhn) n. reason or argument against something

obscure (uhb SKYAWR) adj. not well-known

opportune (op uhr TOON) adj. very favorable

oracles (AWR uh kuhlz) n. people who deliver messages from the gods

ore (awr) n. any type of mineral, rock, or metal found in the earth

pacification (pas uh fuh KAY shuhn) n. state of peace put in place through diplomacy, or political negotiation; also, use of force to suppress a hostile or resistant population

paradox (PAR uh doks) n. seeming contradiction

pardon (PAHR duhnts) v. forgive

pariah (puh RIH YUh) n. someone who is despised; social outcast

penitent (PEHN uh tuhn) adj. sorry for one’s wrongdoing

perfidious (puhr FIHD ee uhs) adj. unfaithful and dishonest

periphery (puhr RIHF uhr ee) n. outer boundary; edge

perplexity (puhr PLEHK suh tee) n. confusion; being in a puzzled state

perspective (puhr SPEHK tuh hv) n. particular way of looking at something; point of view

perspective or angle (puhr SPEHK tuh hv) (ANG guhl) n. vantage point from which a photograph is taken

pie chart (py) (chahrt) n. representation of data points using a circle cut into segments

primary (PRY mehr ee) adj. first in importance

proclamation (prok luh MAY shuhn) n. official announcement

propaganda (prop uh GAN duhnts) n. information, often of a false or misleading nature, used to promote a cause

prophecy (PROF uh see) n. prediction about the future

psychological (sy kuh LOH juh kuhl) adj. of the mind

recessed (nih SEHST) adj. remote; set back

reclusive (nih KLOO sih) adj. solitary; avoiding the company of others
rectify (REHK tuh fy) v. correct
refinement (rih FYN muhnt) n. politeness; good manners
rendering (REHN dihng) n. violent or forceful pulling apart of something
resplendent (rih SPLEHN duhnt) adj. dazzling; gorgeous
revolution (rehv uh LOO shuhn) n. overthrow of a government that is replaced by a new system
sabotage (SAB uh tozh) v. intentionally ruin or destroy
scarred (skahrd) adj. marked by healed wounds
silhouette (sihl uh WEHT) n. dark figure that is seen as a filled-in shape against a light background
sinister (SIHN uh stuhr) adj. giving the impression that something harmful or evil is happening or will happen
slant (slant) n. attitude or opinion that a reporter takes toward a story
sliver (SLIHV uhr) n. small, slender piece of a hard material
sneered (sneerd) v. showed dislike with a mean smile
spacious (SPAY shuhs) adj. large; roomy
spitefully (SPYT fuhl ee) adv. in a way that purposely harms someone or something
stimulus (STIHM yoo luhs) n. something that causes a response or reaction
stock footage (stok) (FUT ihj) n. film or video that has been shot for one purpose and is available for use in other projects
stoical (STOH ih kuuhl) adj. keeping strong emotions in check
subject (SUHB jehkt) n. primary figure(s), object(s), or other content in a photograph
subversive (suhb VUR sihv) adj. causing ruin; destructive
succession (suhk SESHH uhn) n. process by which one is entitled to a privilege, rank or inheritance
supplant (suh PLANT) v. replace by unethical means
supplenness (SUHP uhl nihs) n. smoothness; fluidity; ability to adapt easily to different situations
surrender (suh REHN duhr) n. act of giving up
swollen (SWOH luhn) adj. puffed up

T
target (TAHR giht) n. object to be hit or shot at
tolerate (TOL uh rayt) v. endure; allow to happen without interference
tone (tohn) n. sound of a voice with respect to pitch, volume, and overall quality
totalitarian (toh tal uh TAIR ee uhn) adj. ruled or governed by a single person or group
transcend (tran SEHND) v. go beyond the limits of; be higher or greater than
travail (truh VAYL) n. difficult situation or work
traversed (truh VURST) v. crossed; traveled across; moved sideways
treachery (TREHCH uhr ee) n. act of betrayal
tumultuous (too MUHL choo uhs) adj. loud, excited, and emotional

U
unconquerable (uhn KAHNG kuh ruh buhl) adj. unable to be defeated
unvoiced (uhn VOYST) adj. not spoken out loud or expressed
usurp (yoo ZURP) v. take over without having authority

V
valiant (VAL yuhnt) adj. brave; courageous
valor (VAL uhr) n. personal fortitude or bravery
vehement (VEE uh muhnt) adj. showing strong feeling; passionate
verify (VEHR uh fy) v. prove to be true
vestibule (VEHS tuh byooool) n. entrance room
vigilance (VIH) uhn luhns) n. watchfulness
vivid (VIHV ihd) adj. bright and brilliant; strong and distinct; very intense
volition (voh LIHSH uhn) n. act of choosing
vulnerable (VUHL nuhr uhn buhl) adj. able to be wounded or hurt

W
welt (wehlt) n. ridge on the skin caused by a blow
windfall (WIHND fawl) n. unexpected good fortune
GLOSARIO: VOCABULARIO ACADÉMICO / VOCABULARIO DE CONCEPTOS

El vocabulario académico está en letra azul.

A
advocate / abogar v. representar o apoyar públicamente
allocate / asignar v. apartar; repartir o dividir
allusion / alusión s. referencia indirecta
altercation / altercado s. disputa; pelea
amelioration / mejoramiento s. acto de mejorar algo, o de hacerlo menos doloroso
amenable / dispuesto adj. agradable
amiably / amablemente adv. cordialmente, afablemente
annihilate / aniquilar v. destruir por completo
antiquity / antigüedad s. de muchos años; de hace mucho tiempo
appeasement / apaciguamiento s. el acto de aceptar exigencias con el fin de mantener la paz articulate / articular v. expresar claramente articulate / elocuente adj. claramente expresado artifacts / artefactos s. objetos de interés histórico hechos por los seres humanos asphyxiation / asfixia s. estado en el que resulta imposible respirar asunder / dividido adj. separado; desarmado en distintas partes attribute / atribuir v. pensar que algo es de la competencia de alguien o algo, o que fue causado por esa persona o hecho
avarice / avaricia s. avidez o codicia desmedida aversion / aversión s. fuerte rechazo

B
background music / música de fondo s. música que no es el centro de un espectáculo, pero que se incluye para producir un efecto
bar chart / gráfica de barras s. representación de datos en la que se usa barras rectangulares beachhead / cabeza de puente s. posición militar; asidero o punto de apoyo
ingenial / encantador adj. que influye por medio de su encanto
belaboring / concentrarse v. centrarse en algo con mucha intensidad benificent / bienhechor adj. amable, bueno, caritativo bigotry / intolerancia s. prejuicio; fanatismo blessings / bendiciones s. cosas que benefician o que producen felicidad burnished / bruñido adj. brilloso; pulido

caption / pie de foto s. texto breve que acompaña a una imagen
cartilage / cartílago s. tejido fuerte y flexible, casi tan duro como un hueso chronicle / crónica s. relato histórico; narración
clench / apretar v. cerrar con fuerza close-up shot / toma de primer plano s. imagen del sujeto tomada muy de cerca
cognitive / cognitivo adj. relacionado con el proceso de pensar
commentators / comentaristas s. personas que comentan o escriben sobre ciertos eventos para el cine, la televisión, la radio o los periódicos communal / comunal adj. que pertenece a todos los miembros de una comunidad o grupo composition / composición s. distribución o arreglo de las partes de una fotografía contentious / peleador adj. que le gusta discutir o buscar pelea context / contexto s. posición y entorno inmediato de un artefacto u otro elemento en el lugar donde es encontrado

D
decree / decreto s. decisión tomada por una autoridad deduce / deducir v. llegar a una conclusión a través del razonamiento delineate / delinear v. trazar un bosquejo; dibujar o esbozar; describir delusions / delirios s. creencias falsas; engaños, ilusiones
demarcate / demarcar v. establecer los límites de algo democracy / democracia s. gobierno conducido por el pueblo democratic / democrático adj. que pertenece a una democracia; que es de, por y para el pueblo desperate / desesperado adj. extremadamente mal; sin esperanza despoiled / depoído adj. robado; privado de sus posesiones dimension / dimensión s. medición de la longitud, el ancho o la profundidad; una cualidad o parte
disarmament / desarme s. acción de limitar o eliminar las armas
dissolution / disolución s. final o ruina
dissonance / disonancia s. falta de acuerdo o de armonía
distress / aflicción s. infelicidad o dolor
doctrine / doctrina s. conjunto de principios o creencias
dominating / dominante adj. que se alza por encima; que se destaca de los demás

disarmament / desarme s. acción de limitar o eliminar las armas
dissolution / disolución s. final o ruina
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doctrine / doctrina s. conjunto de principios o creencias
dominating / dominante adj. que se alza por encima; que se destaca de los demás

E
edicts / edictos s. mandatos
editing / editar v. tomar partes de una película o video y volver a juntarlas de otra manera
Egyptology / egiptología s. estudio del lenguaje, la cultura y la historia del Egipto antiguo
elemental / elemental adj. básico; necesario; como se encuentra en la naturaleza
entitled / autorizado adj. que tiene el derecho a algo; que tiene ciertos privilegios
entreat / suplicante adj. que pide o ruega
enunciation / enunciación s. la manera en que un hablante expone las palabras
envoy / enviado s. mensajero
ethereal / etéreo adj. sumamente delicado y ligero
exquisite / exquisito adj. muy bello o agradable

F
fissure / fisura s. abertura o grieta larga y estrecha
flurry / frenesi s. explosión repentina de actividad o entusiasmo
fundamental / fundamental adj. que forma el fundamento o base; parte esencial

G
gallanties / galanterías s. gestos corteses de atención hacia las mujeres
gesture / gesto s. movimiento del cuerpo que transmite un mensaje
gilded / dorado adj. cubierto con una ligera capa de oro; de color oro
gregarious / gregario adj. sociable

H
heir / heredero s. persona que está legalmente autorizada a heredar determinados bienes
hierarchy / jerarquía s. personas o cosas organizadas en rangos o clases, del más alto al más bajo
homage / homenaje s. algo que se hace para honrar a una persona
hound / acosado adj. perseguido; urgido

I
iconography / iconografía s. sistema de imágenes simbólicas que representa a un personaje, tema, visión del mundo o concepto
ideologies / ideologías s. conjuntos de creencias de una persona, un grupo o una cultura
implore / implorar v. rogar, suplicar
incite / incitar v. estimular con firmeza a alguien para que haga algo
incoherent / incoherente adj. confuso; difícil de entender
indomitable / indomable adj. difícil de dominar, bravío; inflexible
industrious / industrioso adj. trabajador
inestimable / inestimable adj. tan importante que no se puede estimar o medir
inexorable / inexorable adj. imposible de prever o impedir
influence / influencia s. cambios en el tono o volumen dentro de una misma palabra o entre palabras
infographic / infografía s. representación gráfica de información que incluye símbolos, fotos, mapas, textos y elementos de diseño visuales
initiative / iniciativa s. disponibilidad o habilidad para iniciar algo
integrate / integrar v. hacer los servicios públicos accesibles a todas las razas; unir las partes de un todo
intemperate / desmedido adj. descontrolado; excesivo
interactions / interacciones s. acciones de unos con otros
intercept / interceptar v. detener o apropiarse de algo antes de que llegue a su destino
interdependence / interdependencia s. dependencia o confianza mutua
invective / invectiva s. discurso negativo y agresivo que intenta herir
invoke / invocar v. llamar, convocar
invulnerable / invulnerable adj. que no se puede dañar

L
lead-in / entradilla s. introducción a una noticia o entrevista
legacy / legado s. algo que se transmite o pasa de un ancestro a sus descendientes, o de una generación a otra
lighting and color / luz y color s. modo de usar las luces, las sombras y los colores en una fotografía
line graph / gráfica de líneas s. representación de datos mediante una línea para conectar puntos
listlessly / lúgubremente adv. sin energía ni interés
location / ubicación s. lugar donde se toma una fotografía
luminous / luminoso adj. brillante; que brilla con su propia luz
lustrous / lustroso adj. brilloso, brillante

M
mail / cota de malla s. armadura flexible
manipulate / manipular v. manejar u operar; cambiar o influir de manera injusta
marauding / saqueador adj. que mata y usa la violencia para robar objetos de valor
marginalize / marginalizar v. tratar a alguien como si no fuera importante
marvel / maravilla / maravillarse s. algo asombroso; v. estar sumamente asombrado
merciful / compasivo adj. clemente, misericordioso
motivate / motivar v. proporcionar un incentivo para que alguien se interese en algo
muffled / sofocado adj. difícil de oír porque algo cubre y suaviza el sonido

N
navigating / navegar v. dirigir, guiar
needy / necesitado adj. muy pobre; que precisa ayuda
negate / negar v. invalidar; negarle razón a algo

O
obdurate / obstinado adj. terco; inflexible
objection / objeción s. razón o argumento contra algo
obscure / oscuro adj. desconocido
opportune / oportuno adj. muy conveniente; que sucede en el momento apropiado
oracle / oráculo s. persona que da mensajes de los dioses
ore / mineral s. cualquier tipo de sustancia inorgánica sólida, piedra o metal que se encuentra en la tierra

P
pacification / pacificación s. estado de calma o paz como resultado de la acción de la diplomacia o de la negociación política
paradox / paradoja s. enunciado, dato o situación inconsistente con las creencias aceptadas
pardon / perdonar v. disculpar
pariah / paria s. alguien que es despreciado; un marginado
pentent / penitente adj. alguien que se arrepiente de sus malas acciones
perfidious / perfiado adj. infiel y deshonesto
periphery / periferia s. limite exterior; borde
perplexity / perplejidad s. confusión; estado de desconcierto
perspective / perspectiva s. punto de vista
perspective / perspectiva s. en un cuadro o foto, la ilusión o efecto de profundidad
perspective or angle / perspectiva o ángulo s. punto o lugar desde el cual se toma una fotografía
photojournalism / fotoperiodismo s. tipo de periodismo en el que las fotos constituyen gran parte del artículo
pie chart / gráfico circular s. representación de los datos mediante un círculo dividido en segmentos
portrait / retrato s. imagen de una persona o de un grupo de personas
primary / primario / primarias adj. primero en importancia; s. elección en la que se elige el candidato de un partido político
proclamation / proclamación s. anuncio oficial
propaganda / propaganda s. información, por lo general falsa, que se usa para promover una causa
prophecy / profecía s. predicción acerca del futuro
psychological / psicológico adj. relativo a la mente

R
recessed / retirado adj. lejano; oculto
reclusive / aislado adj. solitario; que evita la compañía de otros
rectify / rectificar v. corregir
refinement / refinamiento s. gentileza; buenas maneras
rendering / desgarrar v. rasgar o romper algo con violencia o por la fuerza
resplendent / resplandeciente adj. deslumbrante; espléndido
revolution / revolución s. derribo de un gobierno con el fin de reemplazarlo por otro sistema

S
sabotage / sabotar v. arruinar; hacer daño
scarred / marcado adj. que tiene cicatrices de antiguas heridas
shun / evitar v. rechazar; rehuir
silhouette / silueta s. figura oscura que se ve como un recorte contra un fondo claro
sinister / siniestro adj. malévolo; amenazador
slant / sesgo (ideológico) s. actitud u opinión del reportero acerca de una noticia
silver / astilla s. trozo pequeño y fino de un material duro
sneered / se burló v. mostró disgusto haciendo una mueca
social documentary / foto documental s. género fotográfico que muestra a la gente en su entorno habitual
spacious / espacioso adj. grande; amplio
spitefully / maliciosamente adv. con el propósito de hacerle daño a alguien o algo
stimulus / estímulo s. algo que provoca una respuesta o reacción
stock footage / filmación de archivo s. película o video que se ha grabado con un propósito y está disponible para usarse en otros proyectos
stoical / estoico adj. de manera que controla las emociones fuertes
subject / sujeto s. figura(s), objeto(s) u otro contenido de una fotografía
subversive / subversivo adj. que intenta cambiar el orden establecido; destructivo o causante de ruina
succession / sucesión s. proceso por el cual una persona adquiere el derecho a un privilegio, rango o herencia
supplant / suplantar v. reemplazar a alguien por medios ilegítimos o poco éticos
suppleness / flexibilidad s. la habilidad de adaptarse con facilidad a distintas situaciones
surrender / rendirse s. darse por vencido
swollen / inflamado adj. hinchado

target / blanco s. objeto al que se debe disparar o tirar
tolerate / tolerar v. soportar; permitir que algo suceda, sin interferir
tone / tono s. sonido de una voz con respecto a la modulación, volumen y timbre general
totalitarian / totalitario adj. dominado o gobernado por un solo grupo o persona
transcend / trascender v. traspasar los límites de algo; ser más alto o más grande que algo
travail / esfuerzo s. trabajo o situación difícil
traversed / atravesado adj. cruzado; recorrido; que se movió de lado
treachery / traición s. acción desleal
treacherous / traicionero adj. que no es digno de confianza
treacherous / traicionero adj. que no es digno de confianza
unconquerable / inconquistable adj. que no puede ser vencido
unvoiced / tácito adj. no dicho, implícito
usurp / usurpar v. tomar algo por la fuerza, sin tener autoridad para hacerlo
valiant / valiente adj. bravo; aguerrido
valor / valor s. valentía o fortaleza personal
vehement / vehemente adj. que demuestra tener sentimientos intensos, apasionado
verify / verificar v. comprobar que algo es cierto
vestibule / vestíbulo s. entrada o recibidor
vigilance / vigilancia s. supervisión, custodia, alerta
vivid / vívido adj. luminoso y brillante; fuerte y distinto; muy intenso
volition / volición s. acto o capacidad de escoger
vulnerable / vulnerable adj. que puede ser herido o dañado
welt / verdugón s. marca en la piel causada por un golpe
windfall / ganancia inesperada s. golpe de suerte; beneficios caídos del cielo
LITERARY TERMS HANDBOOK

ABSURDISM Absurdism, or absurdist literature, is a form of modernism that includes fantastic or dreamlike elements that blur the boundary between what is real and unreal.

ALLITERATION Alliteration is the repetition of initial consonant sounds. Writers use alliteration to give emphasis to words, to imitate sounds, and to create musical effects.

ALLUSION An allusion is a reference to a well-known person, place, event, literary work, or work of art.

ANALOGY An analogy makes a comparison between two or more things that are similar in some ways but otherwise unalike.

ANAPHORA Anaphora is a type of parallel structure in which a word or phrase is repeated at the beginning of successive clauses for emphasis.

ANECDOTE An anecdote is a brief story told to entertain or to make a point.

ANTAGONIST An antagonist is a character or force in conflict with a main character, or protagonist.

APOSTROPHE An apostrophe is a figure of speech in which a speaker directly addresses an absent person or a personified quality, object, or idea.

APPEAL An appeal is a rhetorical device used in argumentative writing to persuade an audience. An appeal to ethics (Ethos) shows that an argument is just or fair. An appeal to logic (Logos) shows that an argument is well reasoned. An appeal to authority shows that a higher power supports the ideas. An appeal to emotion (Pathos) is designed to influence readers.

ARGUMENT An argument is writing or speech that attempts to convince a reader to think or act in a particular way. An argument is a logical way of presenting a belief, conclusion, or stance. A good argument is supported with reasoning and evidence.

ASIDE An aside is a short speech delivered by a character in a play in order to express his or her thoughts and feelings. Traditionally, the aside is directed to the audience and is presumed not to be heard by the other characters.

AUTOBIOGRAPHY An autobiography is a form of nonfiction in which a writer tells his or her own life story. An autobiography may tell about the person’s whole life or only a part of it.

BIOGRAPHY A biography is a form of nonfiction in which a writer tells the life story of another person.

Biographies have been written about many famous people, historical and contemporary, but they can also be written about “ordinary” people.

BLANK VERSE Blank verse is poetry written in unrhymed iambic pentameter lines. This verse form was widely used by William Shakespeare.

CHARACTER A character is a person or an animal who takes part in the action of a literary work. The main character, or protagonist, is the most important character in a story. This character often changes in some important way as a result of the story’s events. Characters are sometimes classified as round or flat, dynamic or static. A round character shows many different traits—faults as well as virtues. A flat character shows only one trait. A dynamic character develops and grows during the course of the story; a static character does not change.

CHARACTERIZATION Characterization is the act of creating and developing a character. In direct characterization, the author directly states a character’s traits. In indirect characterization, an author gives clues about a character by describing what a character looks like, does, and says, as well as how other characters react to him or her. It is up to the reader to draw conclusions about the character based on this indirect information. The most effective indirect characterizations usually result from showing characters acting or speaking.

CLIMAX The climax of a story, novel, or play is the high point of interest or suspense. The events that make up the rising action lead up to the climax. The events that make up the falling action follow the climax.

COMEDY A comedy is a literary work, especially a play, that has a happy ending. Comedies often show ordinary characters in conflict with society. These conflicts are introduced through misunderstandings, deceptions, and concealed identities. When the conflict is resolved, the result is the correction of moral faults or social wrongs. Types of comedy include romantic comedy, which involves problems among lovers, and the comedy of manners, which satirically challenges the social customs of a sophisticated society. Comedy is often contrasted with tragedy, in which the protagonist meets an unfortunate end.

COMIC RELIEF Comic relief is a technique that is used to interrupt a serious part of a literary work by introducing a humorous character or situation.

CONFLICT A conflict is a struggle between opposing forces. Characters in conflict form the basis of stories, novels, and plays.
There are two kinds of conflict: **external** and **internal**. In an external conflict, the main character struggles against an outside force. The outside force may be nature itself. An **internal conflict** involves a character in conflict with himself or herself.

**CONNOTATION** The **connotation** of a word is the set of ideas associated with it in addition to its explicit meaning.

**CONSONANCE** **Consonance** is the repetition of final consonant sounds in stressed syllables with different vowel sounds, as in hat and sit.

**COUPLETT** A **couplet** is a pair of rhyming lines, usually of the same length and meter.

**DENOTATION** The **denotation** of a word is its dictionary meaning, independent of other associations that the word may have. The denotation of the word lake, for example, is “an inland body of water.”

**DESCRIPTION** A **description** is a portrait in words of a person, place, or object. Descriptive writing uses sensory details, those that appeal to the senses: sight, hearing, taste, smell, and touch. Description can be found in all types of writing.

**DIALECT** **Dialect** is a special form of a language, spoken by people in a particular region or group. It may involve changes to the pronunciation, vocabulary, and sentence structure of the standard form of the language. Rudyard Kipling’s “Danny Deever” is a poem written in the Cockney dialect of English, used by working-class Londoners.

**DIALOGUE** A **dialogue** is a conversation between characters that may reveal their traits and advance the action of a narrative. In fiction or nonfiction, quotation marks indicate a speaker’s exact words, and a new paragraph usually indicates a change of speaker.

Quotation marks are not used in **script**, the printed copy of a play. Instead, the dialogue follows the name of the speaker:

**DICTION** **Diction** refers to an author’s choice of words, especially with regard to range of vocabulary, use of slang and colloquial language, and level of formality.

**DRAMA** A **drama** is a story written to be performed by actors. The script of a drama is made up of **dialogue**—the words the actors say—and **stage directions**, which are descriptions of how and where action happens.

The drama’s **setting** is the time and place in which the action occurs. It is indicated by one or more sets, including furniture and backdrops, that suggest interior or exterior scenes. **Props** are objects, such as a sword or a cup of tea, that are used onstage.

At the beginning of most plays, a **brief exposition** gives the audience some background information about the characters and the situation. Just as in a story or novel, the plot of a drama is built around characters in conflict.

Dramas are divided into large units called **acts**, which are divided into smaller units called **scenes**. A long play may include many sets that change with the scenes, or it may indicate a change of scene with lighting.

**ESSAY** An **essay** is a short nonfiction work about a particular subject. While classification is difficult, five types of essays are sometimes identified.

A **descriptive essay** seeks to convey an impression about a person, place, or object.

An **explanatory essay** describes and summarizes information gathered from a number of sources on a concept.

A **narrative essay** tells a true story. An autobiographical essay is a narrative essay in which the writer tells a story from his or her own life.

A **persuasive essay** tries to convince readers to do something or to accept the writer’s point of view.

**EXPOSITION** **Exposition** is writing or speech that explains a process or presents information. In the plot of a story or drama, the exposition is the part of the work that introduces the characters, the setting, and the basic situation.

**EXTENDED METAPHOR** In an **extended metaphor**, as in regular metaphor, a writer speaks or writes of a subject as though it were something else. An extended metaphor sustains the comparison for several lines or for an entire poem.

**FANTASY** A **fantasy** is a work of highly imaginative writing that contains elements not found in real life. Examples of fantasy include stories that involve supernatural elements, such as fairy tales, and stories that deal with imaginary places and creatures.

**FICTION** **Fiction** is prose writing that tells about imaginary characters and events. The term is usually used for novels and short stories, but it also applies to dramas and narrative poetry. Some writers rely on their imaginations alone to create their works of fiction. Others base their fiction on actual events and people, to which they add invented characters, dialogue, and plot situations.

**FIGURATIVE LANGUAGE** **Figurative language** is writing or speech not meant to be interpreted literally. It is often used to create vivid impressions by setting up comparisons between dissimilar things.

Some frequently used figures of speech are **metaphor, simile, and personification**.

**FLASHBACK** A **flashback** is a means by which authors present material that occurred earlier than the present time of the narrative. Authors may include this material in the form of a characters’ memories, dreams, or accounts of past events, or they may simply shift their narrative back to the earlier time.
**FORESHADOWING** _Foreshadowing_ is the use in a literary work of clues that suggest events that have yet to occur. This technique helps to create suspense, keeping readers wondering about what will happen next.

**FREE VERSE** _Free verse_ is poetry not written in a regular pattern of meter or rhyme.

**GENRE** A _genre_ is a category or form of literature. Literature is commonly divided into three major types of writing: poetry, prose, and drama. For each type, there are several distinct genres, as follows:

1. **Poetry:** Lyric Poetry, Concrete Poetry, Dramatic Poetry, Narrative Poetry, and Epic Poetry
2. **Prose:** Fiction (Novels and Short Stories) and Nonfiction (Biography, Autobiography, Letters, Essays, and Reports)
3. **Drama:** Serious Drama and Tragedy, Comedy, Melodrama, and Farce

**GOTHIC LITERATURE** A genre that began in England in the late 1700s, _Gothic literature_ features bleak or remote settings, characters in psychological torment, plots that include violence or the supernatural, strongly remote settings, characters in psychological torment, in the late 1700s, _irony_ of situation, and what the reader or audience knows to be true. In there is a contradiction between what a character thinks and expectation and result. In _verbal irony_, words are used to suggest the opposite of what is meant. In _dramatic irony_, there is a contradiction between what a character thinks and what the reader or audience knows to be true. In _irony_ of situation, an event occurs that directly contradicts readers’ expectations.

**HYPERBOLE** A _hyperbole_ is a deliberate exaggeration or overstatement. Hyperboles are often used for comic effect.

**IMAGERY** _Imagery_ is the descriptive or figurative language used in literature to create word pictures for the reader. These pictures, or images, are created by details of sight, sound, taste, touch, smell, or movement.

**INFORMATIONAL GRAPHICS** _Informational graphics_ or _infographics_ use images, symbols, graphs, and text to explain and depict the complexities of a topic in a clear and engaging way.

**INTERVIEW** An _interview_ is a structured conversation between two people. In an interview, one person is trying to gain information from another in a question and answer format.

**IRONY** _Irony_ is the general term for literary techniques that portray differences between appearance and reality, or expectation and result. In _verbal irony_, words are used to suggest the opposite of what is meant. In _dramatic irony_, there is a contradiction between what a character thinks and what the reader or audience knows to be true. In _irony of situation_, an event occurs that directly contradicts readers’ expectations.

**JUXTAPOSITION** _Juxtaposition_ is setting ideas or details side by side. This effectively helps readers analyze the similarities and differences between two ideas.

**LITERARY NONFICTION** _Literary nonfiction_ is writing that employs many of the same literary devices as fiction while still remaining factual. It may develop a plot, use sensory details, incorporate dialogue, and even use figurative language. Memoirs, autobiographies, speeches, and lectures are often considered literary nonfiction.

**LYRIC POEM** A _lyric poem_ is a poem written in highly musical language that expresses the thoughts, observations, and feelings of a single speaker.

**MAGICAL REALISM** _Magical realism_ incorporates elements of fantasy and myth into otherwise realistic narratives.

**METAPHOR** A _metaphor_ is a figure of speech in which one thing is spoken of as though it were something else. Unlike a simile, which compares two things using _like_ or _as_, a metaphor implies a comparison between them.

**METER** The _meter_ of a poem is its rhythmical pattern. This pattern is determined by the number and arrangements of stressed syllables, or beats, in each line. To describe the meter of a poem, you must scan its lines. Scanning involves marking the stressed and unstressed syllables:

Each stressed syllable is marked with a slanted line (´) and each unstressed syllable with a horseshoe symbol (˘). The stressed and unstressed syllables are then divided by vertical lines (|) into groups called _feet_. The following types of feet are common in English poetry:

1. **iamb:** a foot with one unstressed syllable followed by a stressed syllable, as in the word “again”
2. **trochee:** a foot with one stressed syllable followed by an unstressed syllable, as in the word “wonder”
3. **anapest:** a foot with two unstressed syllables followed by one strong stress, as in the phrase “on the beach”
4. **dactyl:** a foot with one strong stress followed by two unstressed syllables, as in the word “wonderful”
5. **spondee:** a foot with two strong stresses, as in the word “spacewalk”

Depending on the type of foot that is most common in them, lines of poetry are described as _iambic_, _trochaic_, _anapestic_, and so forth.

Lines are also described in terms of the number of feet that occur in them, as follows:

1. **Monometer:** verse written in one-foot lines
2. **Dimeter:** verse written in two-foot lines
3. **Trimeter:** verse written in three-foot lines
4. **Tetrameter:** verse written in four-foot lines
5. **Pentameter:** verse written in five-foot lines
6. **Hexameter:** verse written in six-foot lines
7. **Heptameter:** verse written in seven-foot lines

**Blank verse** is poetry written in unrhymed iambic pentameter.

**Free verse** is poetry that does not follow a regular pattern of meter and rhyme.
MODERNISM Modernism is a form of creative expression that developed during the early twentieth century. Modernism developed in response to the rapid rise of industry, the shift from rural to urban societies, and the horrors of war. Ambiguity, blurred boundaries between reality and fantasy, and themes of alienation are elements of modernism.

MONOLOGUE A monologue in a play is a long speech by one character that, unlike a soliloquy, is addressed to another character or characters.

MOOD Mood, or atmosphere, is the feeling created in the reader by a literary work or passage. The mood is often suggested by descriptive details. Often the mood can be described in a single word, such as lighthearted, frightening, or despairing.

NARRATION Narration is writing that tells a story. The act of telling a story in speech is also called narration. Novels and short stories are fictional narratives. Nonfiction works—such as news stories, biographies, and autobiographies—are also narratives. A narrative poem tells a story in verse.

NARRATIVE A narrative is a story told in fiction, nonfiction, poetry, or drama.

NARRATIVE POEM A narrative poem is one that tells a story.

NARRATOR A narrator is a speaker or character who tells a story. The writer’s choice of narrator determines the story’s point of view, or the perspective from which the story is told. By using a consistent point of view, a writer controls the amount and type of information revealed to the reader.

When a character in the story tells the story, that character is a first-person narrator. This narrator may be a major character, a minor character, or just a witness. Readers see only what this character sees, hear only what he or she hears, and so on. Viewing unfolding events from this character’s perspective, the reader shares in his discoveries and feels more suspense than another point of view would provide.

When a voice outside the story narrates, the story has a third-person narrator. An omniscient, or all-knowing, third-person narrator can tell readers what any character thinks and feels. A limited third-person narrator sees the world through one character’s eyes and reveals only that character’s thoughts.

NONFICTION Nonfiction is prose writing that presents and explains ideas or that tells about real people, places, ideas, or events. To be classified as nonfiction, a work must be true.

NOVEL A novel is a long work of fiction. It has a plot that explores characters in conflict. A novel may also have one or more subplots, or minor stories, and several themes.

ONOMATOPOEIA Onomatopoeia is the use of words that imitate sounds. Whirr, thud, sizzle, and hiss are typical examples. Writers can deliberately choose words that contribute to a desired sound effect.

OXYMORON An oxymoron is a combination of words that contradict each other. Examples are “deafening silence,” “honest thief,” “wise fool,” and “bittersweet.” This device is effective when the apparent contradiction reveals a deeper truth.

PERSONIFICATION Personification is a type of figurative language in which a nonhuman subject is given human characteristics: The moss embraced the tree.

PERSUASION Persuasion is writing or speech that attempts to convince the reader to adopt a particular opinion or course of action. An argument is a logical way of presenting a belief, conclusion, or stance. A good argument is supported with reasoning and evidence.

PLOT Plot is the sequence of events in a literary work. In most novels, dramas, short stories, and narrative poems, the plot involves both characters and a central conflict. The plot usually begins with an exposition that introduces the setting, the characters, and the basic situation. This is followed by the inciting incident, which introduces the central conflict. The conflict then increases during the development until it reaches a high point of interest or suspense, the climax. All the events leading up to the climax make up the rising action. The climax is followed by the falling action, which leads to the denouement, or resolution, in which the conflict is resolved and in which a general insight may be conveyed.

POETIC STRUCTURE The basic structures of poetry are lines and stanzas. A line is a group of words arranged in a row. A line of poetry may break, or end, in different ways. Varied line lengths can create unpredictable rhythms. An end-stopped line is one in which both the grammatical structure and sense are complete at the end of the line. A run-on, or enjambed, line is one in which both the grammatical structure and sense continue past the end of the line.

POETRY Poetry is one of the three major types of literature, the others being prose and drama. Most poems make use of highly concise, musical, and emotionally charged language. Many also make use of imagery, figurative language, and special devices of sound such as rhyme. Poems are often divided into lines and stanzas and often employ regular rhythmical patterns, or meters. Poetry that does not follow a regular metrical pattern is called free verse.

POINT OF VIEW Point of view is the perspective, or vantage point, from which a story is told. By using a consistent point of view, a writer controls the amount
and type of information revealed to the reader. When a character in the story tells the story, that character is a first-person narrator and has a limited point of view. When a voice outside the story narrates and is all-knowing, the story has an omniscient point of view. A narrator that uses the third-person point of view sees the world through one character’s eyes and reveals only that character’s thoughts.

PROSE Prose is the ordinary form of written language. Most writing that is not poetry, drama, or song is considered prose. Prose is one of the major categories of literature and occurs in two forms: fiction and nonfiction.

PROSE POEM A prose poem is a poetic form that looks like prose, or a non-poetic work, but reads like poetry. Prose poems lack the line breaks most often found in poetry, but they contain other poetic techniques such as repetition or rhyme.

REPEITION Repetition is the use of any element of language—a sound, a word, a phrase, a clause, or a sentence—more than once within a passage of text. Poets use many kinds of repetition. Alliteration, assonance, consonance, rhyme, and rhythm are repetitions of certain sounds and sound patterns. A refrain is a repeated line or group of lines. In both prose and poetry, repetition is used for musical effects and for emphasis.

RHETORICAL DEVICES Rhetorical devices are special patterns of words and ideas that create emphasis and stir emotion, especially in speeches or other oral presentations. Parallelism, for example, is the repetition of a grammatical structure in order to create a rhythm and make words more memorable. Other common rhetorical devices include: analogy: drawing comparisons between two unlike things charged language: words that appeal to the emotions concession: an acknowledgment of the opposition’s argument humor: use of language and details that make characters or situations funny paradox: statement that seems to contradict but actually presents a truth restatement: an expression of the same idea in different words rhetorical questions: questions not meant to be answered because the answers are obvious. For example, is freedom a basic human right? is a rhetorical question. tone: the author’s attitude toward the topic

RHYME Rhyme is the repetition of sounds at the end of words. End rhyme occurs when the rhyming words come at the ends of lines. Internal rhyme occurs when one of the rhyming words appears within a line. Exact rhyme involves the repetition of the same final vowel and consonant sounds in words like ball and hall. Slant rhyme involves the repetition of words that sound alike but do not rhyme exactly, like grove and love.

RHYME SCHEME A rhyme scheme is a regular pattern of rhyming words in a poem. The rhyme scheme of a poem is indicated by using different letters of the alphabet for each new rhyme. In an aabb stanza, for example, line 1 rhymes with line 2 and line 3 rhymes with line 4.

Many poems use the same pattern of rhymes, though not the same rhymes, in each stanza.

SATIRE A satire is a literary work that ridicules the foolishness and faults of individuals, an institution, society, or even humanity in general.

SENSORY LANGUAGE Sensory language is writing or speech that appeals to one or more of the senses.

SEQUENCE OF EVENTS Authors often use sequence of events, or the order in which things happened, to structure nonfiction pieces that describe historical events or explain a change over time. Authors frequently describe important events in chronological order, or time order.

SETTING The setting of a literary work is the time and place of the action. Time can include not only the historical period—past, present, or future—but also a specific year, season, or time of day. Place may involve not only the geographical place—a region, country, state, or town—but also the social, economic, or cultural environment. In some stories, setting serves merely as a backdrop for action, a context in which the characters move and speak. In others, however, setting is a crucial element.

SHORT STORY A short story is a brief work of fiction. In most short stories, one main character faces a conflict that is resolved in the plot of the story. Great craftsmanship must go into the writing of a good story, for it has to accomplish its purpose in relatively few words.

SIMILE A simile is a figure of speech in which the words like or as are used to compare two apparently dissimilar items. The comparison, however, surprises the reader into a fresh perception by finding an unexpected likeness.

SOCIAL COMMENTARY In works of social commentary, an author seeks to highlight, usually in a critical way, an aspect of society. Social commentary is often the point of satire, in which the author points out the absurdity of a practice, custom, or institution.

SOLiloquy A soliloquy is a long speech expressing the thoughts of a character alone on stage.

SONNET A sonnet is a fourteen-line lyric poem, usually written in rhymed iambic pentameter. The English, or Shakespearean, sonnet consists of three quatrains (four-line stanzas) and a couplet (two lines), usually rhyming abab cdcd efef gg. The couplet usually comments on the ideas contained in the preceding twelve lines. The sonnet is usually not printed with the stanzas divided, but a reader can see distinct ideas in each.
The Italian, or Petrarchan, sonnet consists of an octave (eight-line stanza) and a sestet (six-line stanza). Often, the octave rhymes abbaabba and the sestet rhymes cdecde. The octave states a theme or asks a question. The sestet comments on the theme or answers the question.

**SPEAKER** The *speaker* is the imaginary voice assumed by the writer of a poem. In many poems, the speaker is not identified by name. When reading a poem, remember that the speaker of a poem may be a person, an animal, a thing, or an abstraction.

**STAGE DIRECTIONS** *Stage directions* are notes included in a drama to describe how the work is to be performed or staged. These instructions are printed in italics and are not spoken aloud. They are used to describe sets, lighting, sound effects, and the appearance, personalities, and movements of characters.

**STANZA** A *stanza* is a repeated grouping of two or more lines in a poem that often share a pattern of rhythm and rhyme. Stanzas are sometimes named according to the number of lines they have—for example, a *couplet*, two lines; a *quatrain*, four lines; a *sestet*, six lines; and an *octave*, eight lines.

**STYLE** *Style* refers to an author’s unique way of writing. Elements determining style include diction; tone; characteristic use of figurative language, dialect, or rhythmic devices; and typical grammatical structures and patterns.

**SURPRISE ENDING** A *surprise ending* is a conclusion that violates the expectations of the reader but in a way that is both logical and believable.

**SYMBOL** A *symbol* is a character, place, thing or event that stands for something else, often an abstract idea. For example, a flag is a piece of cloth, but it also represents the idea of a country. Writers sometimes use conventional symbols like flags. Frequently, however, they create symbols of their own through emphasis or repetition.

**SYNTAX** *Syntax* is the structure of sentences.

**THEME** A *theme* is a central message or insight into life revealed through a literary work.

The theme of a literary work may be stated directly or implied. When the theme of a work is implied, readers infer what the work suggests about people or life. *Archetypal themes* are those that occur in folklore and literature across the world and throughout history.

**TONE** The *tone* of a literary work is the writer’s attitude toward his or her audience and subject. The tone can often be described by a single adjective, such as *formal* or *informal, serious or playful, bitter or ironic*.

**TRAGEDY** A *tragedy* is a work of literature, especially a play, that tells of a catastrophe, a disaster or great misfortune, for the main character. In ancient Greek drama, the main character was always a significant person—a king or a hero—and the cause of the tragedy was often a tragic flaw, or weakness, in his or her character. In modern drama, the main character can be an ordinary person, and the cause of the tragedy can be some evil in society itself. Tragedy not only arouses fear and pity in the audience, but also, in some cases, conveys a sense of the grandeur and nobility of the human spirit.

**VOICE** *Voice* is a writer’s distinctive “sound” or way of “speaking” on the page. It is related to such elements as word choice, sentence structure, and tone. It is similar to an individual’s speech style and can be described in the same way—fast, slow, blunt, meandering, breathless, and so on. Voice resembles *style*, an author’s typical way of writing, but style usually refers to a quality that can be found throughout an author’s body of work, while an author’s voice may sometimes vary from work to work.
GLOSARIO: MANUAL DE TÉRMINOS LITERARIOS

ABSURDISM / LITERATURA DEL ABSURDO La literatura del absurdo es un tipo de modernismo que incluye elementos de fantasía o surrealas que borran el límite entre lo real y lo irreal.

ALLITERATION / ALITERACIÓN La aliteración es la repetición de los sonidos consonantes iniciales. Los escritores usan la aliteración para dar énfasis a las palabras, para imitar sonidos y para crear efectos de musicalidad.

ALLUSION / ALUSIÓN Una alusión es una referencia a una persona, lugar, hecho, obra literaria u obra de arte muy conocida.

ANALOGY / ANALOGÍA Una analogía establece una comparación entre dos o más cosas que son parecidas en algunos aspectos pero se diferencian en otros.

ANAPHORA / ANÁFORA La anáfora es un tipo de paralelismo en el que una palabra o frase se repite al principio de varias cláusulas para hacer énfasis.

ANECDOTE / ANÉCDOTA Una anécdota es un relato breve que se narra con el fin de entretener o decir algo importante.

ANTAGONIST / ANTAGONISTA Un antagonista es un personaje o fuerza en conflicto con el personaje principal o protagonista.

APOSTROPHE / APÓSTROFE El apóstrofe es una figura retórica en la que el hablante se dirige directamente a una persona ausente o a una idea, objeto o cualidad personificada.

APPEAL / APELACIÓN Una apelación es un recurso retórico que se usa en los escritos de argumentación para persuadir al público. Una apelación a la ética (Ethos) muestra que un argumento está bien razonado. Una apelación a la lógica (Logos) muestra que un argumento es justo. Una apelación a la autoridad muestra que las ideas que se presentan están respaldadas por un poder más alto. Una apelación a las emociones (Pathos) se usa con el propósito de influir en los lectores.

ARGUMENT / ARGUMENTO Un argumento es un escrito o discurso que trata de convencer al lector para que siga una acción o adopte una opinión en particular. Un argumento es una manera lógica de presentar una creencia, una conclusión, o una postura. Un buen argumento se respalda con razonamientos y pruebas.

ASIDE / APARTE Un aparte es un parlamento breve en boca de un personaje en una obra de teatro, en el que expresa sus verdaderos pensamientos y sentimientos. Tradicionalmente, los apartes se dirigen a la audiencia y se suponen inaudibles a los otros personajes.

AUTOBIOGRAPHY / AUTOBIOGRAFÍA Una autobiografía es una forma de no-ficción en la que el escritor cuenta su propia vida. Una autobiografía puede contar toda la vida de una persona o solo una parte de ella.

BIOGRAPHY / BIOGRAFÍA Una biografía es una forma de no-ficción en la que un escritor cuenta la vida de otra persona. Se han escrito biografías de muchas personas famosas, ya de la historia o del mundo contemporáneo, pero también pueden escribirse biografías de personas comunes.

BLANK VERSE / VERSO BLANCO El verso blanco es poesía escrita en líneas de pentámetros yámbicos sin rima. Esta forma de verso fue muy utilizada por William Shakespeare.

CHARACTER / PERSONAJE Un personaje es una persona o animal que participa de la acción en una obra literaria. El personaje principal, o protagonista, es el personaje más importante del relato. Este personaje a menudo cambia de una manera importante como resultado de los eventos que se suceden en el cuento.

Los personajes a veces son clasificados como complejos o chatos, dinámicos o estáticos. Un personaje complejo muestra muchos rasgos diferentes, tanto faltas como virtudes. Un personaje chato muestra solo un rasgo. Un personaje dinámico se desarrolla y crece en el curso del relato; mientras que un personaje estático no cambia.

CHARACTERIZATION / CARACTERIZACIÓN La caracterización es el acto de crear y desarrollar un personaje. En una caracterización directa, el autor expresa explícitamente los rasgos de un personaje. En una caracterización indirecta, el autor proporciona claves sobre el personaje, describiendo el aspecto del personaje, qué hace, qué dice, así como la manera en que otros personajes lo ven y reaccionan a él. Depende del lector qué conclusiones saque sobre los personajes basándose en información indirecta.

La caracterización indirecta más efectiva resulta por lo general de mostrar cómo hablan y actúan los personajes.

CLIMAX / CLÍMAX El climax de un relato, de una novela o de un drama es el punto de mayor interés o suspensión. Los sucesos que forman el desarrollo de la acción anteceden al climax. Los sucesos que conducen al desenlace son posteriores al climax.

COMEDY / COMEDIA Una comedia es una obra literaria, por lo general una obra de teatro, que tiene un final feliz. Las comedias a menudo presentan personajes comunes en conflicto con la sociedad. Estos conflictos se producen a partir de malentendidos, engaños y falsas identidades. Cuando el conflicto se resuelve, el resultado es la corrección de fallas morales o de injusticias sociales. Entre los distintos tipos de comedia, se distinguen: la comedia romántica, que gira alrededor de problemas entre enamorados o amantes, y la comedia de costumbres, que satiriza las costumbres sociales. La comedia suele oponerse a la tragedia, en la cual el protagonista tiene un final desafortunado.
COMIC RELIEF / ALIVIO CÓMICO El alivio cómico es una técnica que se usa para interrumpir una parte seria de una obra literaria introduciendo una situación o personaje graciosos.

CONFLICT / CONFLICTO Un conflicto es una lucha entre fuerzas opuestas. Los personajes en conflicto forman la base de cuentos, novelas y obras de teatro.

Hay dos tipos de conflicto: externos e internos. En un conflicto externo, el personaje principal lugar contra una fuerza externa. Un conflicto interno ataca a un personaje que entra en conflicto consigo mismo.

CONNOTATION / CONNOTACIÓN La connotación de una palabra es el conjunto de ideas que se asocian a ella, además de su significado explícito.

CONSONANCE / CONSONANCIA La consonancia es la repetición de los sonidos consonantes finales de sílabas acentuadas con distintos sonidos vocálicos, como en hat and sit.

COUPLET / PAREADO Un distico o pareado es un par de versos rimados, por lo general de la misma extensión y metro.

DENOTATION / DENOTACIÓN La denotación de una palabra es su significado en un dicionario, independientemente de otras asociaciones que la palabra suscita. Por ejemplo, la denotación de la palabra “lago” es “masa de agua acumulada en medio de un terreno”.

DESCRIPTION / DESCRIPCIÓN Una descripción es un retrato en palabras de una persona, un lugar o un objeto. La escritura descriptiva utiliza detalles sensoriales, es decir, aquellos que apelan a los sentidos: la vista, el oído, el gusto, el olfato y el tacto. La descripción puede encontrarse en todo tipo de escritos.

DIALECT / DIALECTO El dialecto es la forma de un lenguaje hablado por la gente en una región o grupo particular. Puede incluir diferencias en la pronunciación, el vocabulario y la estructura de la oración, con respecto a la forma estandarizada de esa lengua. “Danny Deever”, de Rudyard Kipling, es un poema escrito en el dialecto cockney del inglés, usado por las clases trabajadoras de Londres.

DIALOGUE / DIÁLOGO Un diálogo es una conversación entre personajes que puede revelar sus rasgos y hacer progresar la acción de un relato. Ya sea en un género de ficción o de no ficción —en inglés— las comillas reproducen las palabras exactas de un personaje, y un nuevo párrafo indica un cambio de personaje. En un guión, es decir, en la versión impresa de una obra de teatro, no se usan comillas, sino que cada parlamento va introducido por el nombre del personaje que debe pronunciarlo.

DICTION / DICCIÓN La dicción comprende la elección de palabras que hace el autor, especialmente en relación al vocabulario, al uso de un lenguaje colloquial o jerga y al nivel de formalidad.

DRAKA / DRAMA Un drama es una historia escrita para ser representada por actores. El guión de un drama está constituido por diálogo —las palabras que dicen los actores— y por acotaciones, que son los comentarios acerca de cómo y dónde se sitúa la acción.

La ambientación es la época y el lugar donde sucede la acción. Se indica a través de una o varias escenografías, que incluyen el mobiliario y el fondo, o telón de fondo, que sugieren si las escenas son interiores o exteriores. La tramoya o utilería son los objetos, tales como una espada o una taza de té, que se usan en escena.

Al principio de la mayoría de los dramas, una breve exposición le da a la audiencia cierta información de contexto sobre los personajes y la situación. Al igual que en un cuento o una novela, el argumento o trama de una obra dramática se construye a partir de personajes en conflicto.

Los dramas se dividen a grandes unidades llamadas actos, que a su vez se dividen en unidades más breves llamadas escenas. Un drama de cierta extensión puede incluir muchas escenografías que cambian con las escenas, o pueden indicar un cambio de escena por medio de la iluminación.

ESSAY / ENSAYO Un ensayo es una obra breve de no ficción sobre un tema en particular. Si bien es difícil llegar a una clasificación, suelen diferenciarse cinco tipos de ensayos.

El ensayo descriptivo propone transmitir una impresión acerca de una persona, un lugar o un objeto.

El ensayo explicativo describe y resume información sobre un determinado concepto recogida de cierto número de fuentes.

El ensayo narrativo narra una historia real.

El ensayo persuasivo intenta convencer a los lectores de que hagan algo o que acepten el punto de vista del escritor.

EXPOSITION / EXPOSICIÓN Una exposición es un escrito o un discurso que explica un proceso o presenta información. En un cuento o un drama, la exposición es la parte donde se presenta a los personajes, la ambientación y la situación básica.

EXTENDED METAPHOR / METÁFORA EXTENDIDA En una metáfora extendida, al igual que en una metáfora habitual, el escritor escribe o habla de algo como si fuera otra cosa. Una metáfora extendida prolonga la comparación a lo largo de varias líneas o de un poema entero.

FANTASY / RELATO FANTÁSTICO Un relato fantástico es una obra altamente imaginativa que contiene elementos que no se encuentran en la vida real. Ejemplos de relatos fantásticos son los cuentos que incluyen elementos sobrenaturales, tales como los cuentos de hadas, y cuentos que tratan sobre lugares y criaturas imaginarias.
FIGURATIVE LANGUAGE / LENGUAJE FIGURADO El lenguaje figurado es un escrito o discurso que no se debe interpretar literalmente. A menudo se usa para crear impresiones vívidas, estableciendo comparaciones entre cosas disimiles.

Algunas de las formas más usadas del lenguaje figurado son la metáfora, el simbolismo y la personificación.

FLASHBACK / FLASHBACK Un flashback o escena retrospectiva es una de las maneras a través de las que los autores presentan materiales, que ocurrieron antes del tiempo presente del relato. Los autores pueden incluir estos materiales, como los recuerdos o sueños de un personaje, o narrar directamente hechos anteriores al momento en que empezó el relato.

FREE VERSE / VERSO LIBRE El verso libre es una forma poética en la que no se sigue un patrón regular o metro o de rima.

GENRE / GÉNERO Un género es una categoría o tipo de literatura. La literatura se divide por lo general en tres géneros principales: poesía, prosa y drama. Cada uno de estos géneros principales se divide a su vez en géneros más pequeños. Por ejemplo:

1. Poesía: Poesía lírica, Poesía concreta, Poesía dramática, Poesía narrativa y Poesía épica.
2. Prosa: Ficción (Novelas y Cuentos) y No-ficción (Biografía, Autoedicografía, Cartas, Ensayos, Artículos).
3. Drama: Drama serio y Tragedia, Comedia, Melodrama y Farsa.

GOTHIC LITERATURE / LITERATURA GÓTICA La literatura gótica es un género que comenzó en Inglaterra a finales del siglo XVIII. Algunas de las características de esta literatura son: ambientaciones en lugares sombríos y remotos, personajes atormentados psicológicamente, trama que incluye violencia o lo supernaturale, lenguaje altamente descriptivo y intenso y una atmósfera pesimista, melancólica o fantasmal.

HYPERBOLE / HIPÉRBOL Un hipérbole es una exageración o magnificación deliberada. Las hipérboles se usan a menudo para lograr efectos cómicos.

IMAGERY / IMÁGENES Las imágenes son el lenguaje figurado o descriptivo que se usa en la literatura para crear una descripción verbal para los lectores. Estas descripciones verbales, o imágenes, se crean mediante el uso de detalles visuales, auditivos, gustativos, táctiles, olfativos o de movimiento.

INFORMATIONAL GRAPHICS / INFOGRAFÍAS Las infografías usan imágenes, símbolos, gráficas y texto para explicar y presentar las partes más complejas de un tema de manera clara y atractiva.

INTERVIEW / ENTREVISTA Una entrevista es una conversación entre dos personas estructurada en forma de preguntas y respuestas, en la cual una persona trata de obtener información de la otra persona.

IRONY / IRONÍA Ironía es un término general para distintas técnicas literarias que subrayan las diferencias entre apariencia y realidad, o entre expectativas y resultado. En una ironía verbal, las palabras se usan para sugerir lo opuesto a lo que se dice. En la ironía dramática hay una contradicción entre lo que el personaje piensa y lo que el lector o la audiencia sabe que es verdad. En una ironía situacional, ocurre un suceso que contradice directamente las expectativas de los personajes, o del lector o la audiencia.

JUXTAPOSITION / YUXTAPOSIción La yuxtaposición es una manera de exponer ideas o detalles uno al lado del otro, lo que ayuda a que los lectores puedan analizar las semejanzas y las diferencias entre dos ideas.

LITERARY NONFICTION / LITERATURA DE NO-FICCIÓN La literatura de no-ficción es un texto que emplea muchos de los recursos literarios de la ficción, pero presenta hechos y datos reales. Puede tener una trama, usar detalles sensoriales, incorporar diálogo e, incluso, lenguaje figurado. Las memorias, las autobiografías, los discursos y las conferencias se suelen considerar literatura de no-ficción.

LYRIC POEM / POEMA LÍRICO Un poema lírico es una sucesión de versos de mucha musicalidad que expresan los pensamientos, observaciones y sentimientos de un único hablante.

MAGICAL REALISM / REALISMO MÁGICO El realismo mágico incorpora elementos de fantasía y mito en una narrativa que es, por lo demás, realista.

METAPHOR / METÁFORA Una metáfora es una figura literaria en la que algo se describe como si fuera otra cosa. A diferencia del simbolismo, que compara dos cosas usando el conector como, la metáfora establece la comparación entre ellas de modo implícito.

METER / METRO El metro de un poema es el patrón rítmico que sigue. Este patrón está determinado por el número y disposición de las sílabas acentuadas en cada verso. Para describir el metro de un poema hay que escanear los versos. Escanear significa marcar las sílabas acentuadas y no acentuadas.
Cada sílaba acentuada se marca con un (‘), y cada sílaba no acentuada se marca con un (’). Las sílabas acentuadas y no acentuadas se dividen luego con líneas verticales (|) en grupos llamados pies. En la poesía en inglés algunos de los pies más frecuentes son:
1. el yambo: un pie con una sílaba no acentuada seguida por una sílaba acentuada, como en la palabra “again”
2. el troqueo: un pie con una sílaba acentuada seguida por una sílaba no acentuada, como en la palabra “wonder”
3. el anapesto: un pie con dos sílabas no acentuadas seguidas por un acento fuerte, como en la frase “on the beach”
4. el dáctilo: un pie con un acento fuerte seguido por dos sílabas no acentuadas, como en la palabra “wonderful”
5. el espondoxo: un pie con dos acentos fuertes, como en la palabra “spacewalk”

Según el tipo de pie más frecuente en ellos, los versos de un poema se describen como yámbicos, trocaicos, anápéticos, etc.

Los versos también se describen según el número de pies que los formen. Por ejemplo:
1. monómetro: verso de un solo pie
2. dimetro: verso de dos pies
3. trimetro: verso de tres pies
4. tetrametro: verso de cuatro pies
5. pentametro: verso de cinco pies
6. hexametro: verso de seis pies
7. heptametro: verso de siete pies

Verso blanco: se dice de la poesía escrita en pentámetros yámbicos sin rima.
Verso libre: se dice de la poesía que no sigue un patrón métrico ni rítmico regular.

MODERNISM / MODERNISMO NORTEAMERICANO
El modernismo norteamericano es una forma de expresión creativa que se desarrolló a principios del siglo XX en respuesta al rápido crecimiento de la industria, el paso de las sociedades rurales a las urbanas y los horrores de la guerra. La ambigüedad, la desaparición de límites claros entre realidad y fantasía, y los temas de la enajenación del ser humano moderno son algunos de los elementos típicos de este movimiento.

MONOLOGUE / MONÓLOGO
Un monólogo en una obra de teatro es un parlamento por parte de un personaje que, a diferencia del soliloquio, se dirige a otro u otros personajes.

MOOD / ATMÓSFERA
La atmósfera es la sensación que un pasaje o obra literaria crea en el lector. Por lo general, la atmósfera se crea a través de detalles descriptivos. A menudo puede ser descrita con una sola palabra, tal como desenfadado, aterrador o desesperante.

NARRATION / NARRACIÓN
Una narración es un escrito que cuenta una historia. El acto de contar una historia de forma oral también se llama narración. Las novelas y los cuentos son obras narrativas de ficción. Las obras de no-ficción, como las noticias, las biografías y las autobiografías, también son narrativas. Un poema narrativo cuenta una historia en verso.

NARRATIVE / RELATO
Se llama relato a la historia que se narra en una obra de ficción, obra de no-ficción, en un poema o en un drama.

NARRATIVE POEM / POEMA NARRATIVO
Un poema narrativo es un poema que cuenta una historia.

NARRATOR / NARRADOR
Un narrador es el hablante o el personaje que cuenta una historia. La elección del narrador por parte del autor determina el punto de vista desde el que se va a narrar la historia, lo que determina el tipo y la cantidad de información que se revelará.

Cuando el que cuenta la historia es uno de los personajes, a ese personaje se lo llama narrador en primera persona. Este narrador puede ser uno de los personajes principales, un personaje menor, o solo un testigo. Los lectores ven solo lo que este personaje ve, oyen solo lo que este personaje oye, etc. Al ver cómo se desarrollan los sucesos desde la perspectiva de este personaje, el lector comparte sus descubrimientos y experimenta mayor suspensión que el que producen narraciones desde otros puntos de vista.

Cuando la que cuenta la historia es una voz exterior a la historia, hablamos de un narrador en tercera persona. Un narrador en tercera persona, omnisciente —es decir, que todo lo sabe— puede decírles a los lectores lo que cualquier personaje piensa o siente. Un narrador en tercera persona limitado ve el mundo a través de los ojos de un solo personaje y revela solo los pensamientos de ese personaje.

NONFICTION / NO-FICCION
La no-ficción es un escrito en prosa que presenta y explica ideas o cuenta algo acerca de personas, lugares, ideas o hechos reales. Para ser clasificado como no-ficción un escrito debe ser verdadero.

NOVEL / NOVELA
Una novela es una obra extensa de ficción. Tiene una trama que explora los personajes en conflicto. Una novela también puede tener una o más tramas secundarias —es decir, historias de menor importancia—, así como tocar varios temas.

ONOMATOPEIA / ONOMATOPEYA
La onomatopeya es el uso de palabras que imitan sonidos, tales como pio-pio, tic-tac o susurro. Los escritores pueden escoger palabras deliberadamente con el fin de producir el efecto sonoro deseado.

OXYMORON / ÓXIMORON
Un oxímoron es una combinación de palabras que se contradicen mutuamente. Por ejemplo, “un silencio ensordecedor”, “un ladrón honesto”, “la música callada”. Este recurso es especialmente efectivo cuando la aparente contradicción revela una verdad más profunda.

PERSONIFICATION / PERSONIFICACIÓN
La personificación es un tipo de figura retórica en la que se dota a
una instancia no humana de rasgos y actitudes humanas: El musgo se abrazaba al árbol.

PERSUASION / PERSUASIÓN La persuasión es un recurso escrito u oral por el que se intenta convencer al lector de que adopte una opinión o actúe de determinada manera. Un argumento es una manera lógica de presentar una creencia, una conclusión o una postura. Un buen argumento se respalda con razones y evidencias.

PLOT / TRAMA o ARGUMENTO La trama o argumento es la secuencia de los hechos que se suceden en una obra literaria. En la mayoría de las novelas, dramas, cuentos y poemas narrativos, la trama implica tanto a los personajes como al conflicto central. La trama por lo general empieza con una exposición que introduce la ambientación, los personajes y la situación básica. A ello le sigue el suceso desencadenante, que introduce el conflicto central. Este conflicto aumenta durante el desarrollo hasta que alcanza el punto más alto de interés o suspenso, llamado climax. Todos los sucesos que conducen al climax contribuyen a la acción dramática creciente. Al climax le sigue la acción dramática decreciente que conduce al desenlace, o resolución, en el que se resuelve el conflicto y en el que puede darse a entender cierta idea o percepción más amplia acerca de la situación tratada.

POETIC STRUCTURE / ESTRUCTURA POÉTICA Las estructuras poéticas básicas son los versos y las estrofes. Un verso es un grupo de palabras ordenadas en un mismo renglón. Un verso puede terminar, o cortarse, de distintas maneras. Versos de distinta extensión pueden crear ritmos imprevistos.

En un verso encabalgado la estructura gramatical y el sentido se completan al final de esa línea. En un verso no encabalgado tanto la estructura gramatical como el sentido de un verso continúan en el verso que sigue.

POETRY / POESÍA La poesía es uno de los tres géneros literarios más importantes. Los otros dos son la prosa y el drama. La mayoría de los poemas están escritos en un lenguaje altamente conciso, musical y emocionalmente rico. Muchos también hacen uso de imágenes, de figuras retóricas y de recursos sonoros especiales, tales como la rima. Poemas a menudo se dividen en versos y estrofas, y emplean patrones rítmicos regulares, llamados metros. Los poemas que no siguen un metro regular están escritos en verso libre.

POINT OF VIEW / PUNTO DE VISTA El punto de vista es la perspectiva desde la cual se narran o describen los hechos. Al usar un punto de vista constante, el escritor controla la cantidad y tipo de información que quiere revelarle al lector. Cuando quien cuenta la historia es uno de los personajes, ese personaje es el narrador en primera persona y tiene un punto de vista limitado. Cuando quien narra la historia es una voz exterior al relato que sabe y ve todo lo que ocurre, el relato está escrito desde un punto de vista omnisciente. El relato en tercera persona presenta el mundo desde la perspectiva de un solo personaje y revela solo lo que piensa ese personaje.

PROSE / PROSA La prosa es la forma más común del lenguaje escrito. La mayoría de los escritos que no son poesía, ni drama, ni canciones, se consideran prosa. La prosa es uno de los géneros literarios más importantes y puede ser de dos formas: de ficción y de no-ficción.

PROSE POEM / POEMA EN PROSA Un poema en prosa es una forma poética que se ve como si fuera prosa, pero que tiene las características propias de la poesía. Los poemas en prosa no tienen los cortes de verso que suelen encontrarse en la poesía, pero tienen otros elementos de la poesía tales como la repetición y el ritmo.

REPETITION / REPETICIÓN La repetición es el uso de cualquier elemento del lenguaje —un sonido, una palabra, una frase, una cláusula, o una oración— más de una vez en un mismo pasaje del texto. Los poetas usan muchos tipos de repeticiones. La aliteración, la asonancia, la consonancia, la rima y el ritmo son repeticiones de ciertos sonidos o patrones sonoros. Un estribillo es un verso o grupo de versos que se repiten. Tanto en prosa como en poesía, la repetición se usa tanto para lograr efectos de musicalidad como para enfatizar algo.

RHETORICAL DEVICES / FIGURAS RETÓRICAS Las figuras retóricas son patrones especiales de palabras e ideas que dan énfasis y producen emoción, especialmente en discursos y otras presentaciones orales. El paralelismo, por ejemplo, es la repetición de una estructura gramatical con el propósito de crear un ritmo y hacer que las palabras resulten más memorables. Otras figuras retóricas muy frecuentes son: la analogía: establece una comparación entre dos cosas diferentes el lenguaje emocionalmente cargado: las palabras apelan a las emociones la concesión: un reconocimiento del argumento del contrario el humor: uso del lenguaje y detalles que hacen que los personajes y las situaciones resulten graciosos la paradoja: un enunciado que parece contradecirse, pero que en realidad presenta una verdad la reafirmación: expresa la misma idea con distintas palabras las preguntas retóricas: preguntas que no se hacen para contestarse porque las respuestas son obvias. Por ejemplo, ¿Es la libertad un derecho esencial del ser humano? es una pregunta retórica. el tono: la actitud del autor hacia el tema
rima entre las palabras finales de dos o más versos. La rima interna se produce cuando una de las palabras que riman está situada en el interior de un verso. En la rima perfecta (o consonante) todas las vocales y las consonantes que siguen a la vocal acentuada son iguales, como en ball and hall. Se llama rima falsa a la que se da entre palabras que suenan de modo parecido pero que en realidad no riman, como grove and love.

**RHYME SCHEME / ESQUEMA DE RIMA** Un esquema de rima es el patrón de las palabras que riman en un poema. El esquema de rima de un poema se indica con distintas letras del alfabeto para cada tipo de rima. En una estrofa aabb, por ejemplo, el verso 1 rima con el verso 2 y el verso 3 rima con el verso 4. Muchos poemas siguen el mismo patrón de rimas, aunque no las mismas rimas, en cada estrofa.

**SATIRE / SÁTIRA** Una sátira es una obra literaria que ridiculiza las tonterías y fallas de ciertos individuos o instituciones, de la sociedad o incluso de la humanidad.

**SETTING / AMBIENTACIÓN** La ambientación de una obra literaria es la época y el lugar en el que se desarrolla la acción. La época incluye no solo el periodo histórico —pasado, presente o futuro —, sino también el año específico, la estación, la hora del día. El lugar puede incluir no solo el espacio geográfico —una región, un país, un estado, un pueblo— sino también el entorno social, económico o cultural.

En algunos cuentos, la ambientación sirve solo como un telón de fondo para la acción, un contexto en el que los personajes se mueven y hablan. En otros casos, en cambio, la ambientación es un elemento crucial.

**SHORT STORY / CUENTO** Un cuento es una obra breve de ficción. En la mayoría de los cuentos, un personaje principal se enfrenta a un conflicto que se resuelve a lo largo de la trama. Para escribir un buen cuento se necesita mucho dominio técnico, porque el cuento debe cumplir su cometido en relativamente pocas palabras.

**SIMILE / SÍMIL** Un simil es una figura retórica en la que se usa la palabra como para establecer una comparación entre dos cosas aparentemente disímiles. La comparación sorprende al lector ofreciéndole una nueva percepción que se deriva de descubrir una semejanza inesperada.

**STYLE / ESTILO** El estilo es la manera particular en que escribe un autor. Los elementos que determinan el estilo son: la dicción, el tono; el uso característico de ciertas figuras retóricas, del dialecto, o de los recursos rítmicos; y la sintaxis, es decir, los patrones y estructuras gramaticales que usa con más frecuencia.

**SOCIAL COMMENTARY / COMENTARIO SOCIAL** En las obras de comentario social el autor tiene como objetivo resaltar, generalmente de forma crítica, un aspecto de la sociedad. El comentario social suele ser el objetivo de la sátira, en la que el autor señala lo absurdo de una práctica, costumbre o institución.

**SOLiloquy / SOliloQUIo** Un soliloquio es un largo balbuceo del personaje, solo en escena, expresa sus sentimientos.

**SONNET / SONETO** Un soneto es un poema lírico de catorce versos, por lo general escritos en pentámetros yambicos rimados. El soneto inglés o shakesperiano consiste en tres cuartetas (estrofas de cuatro versos) y un pareado (estrofa de dos versos), por lo general con rima abab cdcd efef gg. El pareado suele consistir en un comentario sobre las ideas expuestas en los doce versos que lo preceden. El soneto inglés no se suele imprimir con la división interestrofica, pero el lector puede identificar las distintas ideas que se presentan en cada estrofa.

El soneto italiano o petrarquista consiste en una octava (una estrofa de ocho versos) y una sextina (una estrofa de seis versos). A menudo, las octavas riman abbaabba y las sextinas riman cdcdee. La octava expone el tema y propone una pregunta. La sextina comenta el tema o responde la pregunta que se planteó en las estrofas anteriores.

**SPEAKER / HABLANTE** El hablante es la voz imaginaria que asume el escritor en un poema. En muchos poemas, el hablante no se identifica con un nombre. Al leer un poema, recuerda que el hablante puede ser una persona, un animal un objeto o una abstracción.

**STAGED DIRECTIONS / ACOTACIONES** Las acotaciones son notas que se incluyen en una obra de teatro para describir cómo debe ser actuada o puesta en escena. Estas instrucciones aparecen en itálicas y no se pronuncian durante la representación. Se usan para describir decorados, la iluminación, los efectos sonoros y el aspecto, la personalidad y los movimientos de los personajes.

**STANZA / ESTROFA** Una estrofa es un grupo de dos o más versos cuya estructura se repite. Las distintas estrofas de un poema suelen seguir un mismo patrón de ritmo y de rima. Las estrofas a menudo reciben su nombre del número de versos que las componen. Por ejemplo, un distico o paréodo (dos versos), una cuarteta (cuatro versos), una sextina (seis versos), y una octavilla (ocho versos).

**STYLE / ESTILO** El estilo es la manera particular en que escribe un autor. Los elementos que determinan el estilo son: la dicción, el tono; el uso característico de ciertas figuras retóricas, del dialecto, o de los recursos rítmicos; y la sintaxis, es decir, los patrones y estructuras gramaticales que usa con más frecuencia.

**SURPRISE ENDING / FINAL SURPRESIVO** Un final sorpresivo es una conclusión que no responde a las
expectativas del lector, pero que de todos modos resulta lógica y verosímil.

**SYMBOL / SÍMBOLO** Un *símbolo* es algo que representa otra cosa. Además de tener su propio significado y realidad, un símbolo también representa ideas abstractas. Por ejemplo, una bandera es un trozo de tela, pero también representa la idea de un país. Los escritores a veces usan símbolos convencionales como las banderas. Con frecuencia, sin embargo, crean sus propios símbolos, a veces a través del énfasis o la repetición.

**SYNTAX / SINTAXIS** La *sintaxis* es la estructura de las oraciones.

**THEME / TEMA** Un *tema* es el mensaje central o la concepción de la vida que revela una obra literaria. El tema de una obra literaria puede estar implícito o bien puede expresarse directamente. Cuando el tema de una obra está implícito, los lectores hacen inferencias sobre lo que sugiere la obra acerca de la vida o la gente.

Los temas arquetípicos son aquellos que aparecen en el folklore y en la literatura de todo el mundo y a lo largo de toda la historia.

**TONE / TONO** El *tono* de una obra literaria es la actitud del escritor hacia su tema y su audiencia. A menudo puede describirse con un solo adjetivo, tal como *formal* o *informal*, *serio* o *jocoso*, *amargo* o *íriónico*.

**TRAGEDY / TRAGEDIA** Una *tragedia* es una obra literaria, por lo general una obra de teatro, que termina en una catástrofe, un desastre o un gran infortunio para el personaje principal. En el drama de la antigua Grecia, el personaje principal siempre era una persona importante —un rey o un héroe—, y la causa de la tragedia era un *error trágico*, una debilidad de su carácter. En el drama moderno, el personaje principal puede ser una persona común, y la causa de la tragedia puede ser algún problema de la sociedad misma. La tragedia no solo desperta miedo y compasión en la audiencia, sino también, en algunos casos, le hace tomar conciencia de la majestuosidad y la nobleza del espíritu humano.

**VOICE / VOZ** La *voz* es el “sonido” distintivo de un escritor, o la manera en que “habla” en la página. Se relaciona a elementos tales como la elección del vocabulario, la estructura de las oraciones y el tono. Es similar al estilo en que habla un individuo y puede describirse de la misma manera: rápida, lenta, directa, dispersa, jadeante, etc.

La voz se parece al *estilo*, es decir, a la manera típica en que escribe un autor, pero el estilo por lo general se refiere a una cualidad que puede encontrarse a lo largo de toda la obra de un autor, mientras que la voz de un autor puede variar de una obra a otra.
Every English word, depending on its meaning and its use in a sentence, can be identified as one of the eight parts of speech. These are nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections. Understanding the parts of speech will help you learn the rules of English grammar and usage.

**Nouns**  A noun names a person, place, or thing. A common noun names any one of a class of persons, places, or things. A proper noun names a specific person, place, or thing.

<table>
<thead>
<tr>
<th>Common Noun</th>
<th>Proper Noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>writer, country, novel</td>
<td>Charles Dickens, Great Britain, <em>Hard Times</em></td>
</tr>
</tbody>
</table>

**Pronouns**  A pronoun is a word that stands for one or more nouns. The word to which a pronoun refers (whose place it takes) is the antecedent of the pronoun.

A personal pronoun refers to the person speaking (first person); the person spoken to (second person); or the person, place, or thing spoken about (third person).

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person: I, me, my, mine</td>
<td>we, us, our, ours</td>
</tr>
<tr>
<td>Second Person: you, your, yours</td>
<td>you, your, yours</td>
</tr>
<tr>
<td>Third Person: he, him, his</td>
<td>she, her, hers, it, its</td>
</tr>
<tr>
<td>he, him, his</td>
<td>she, her, hers, it, its</td>
</tr>
</tbody>
</table>

An reflexive pronoun reflects the action of a verb back on its subject. It indicates that the person or thing performing the action also is receiving the action.

I keep *myself* fit by taking a walk every day.

An intensive pronoun adds emphasis to a noun or pronoun.

It took the work of the president *himself* to pass the law.

A demonstrative pronoun points out a specific person(s), place(s), or thing(s).

this, that, these, those

A relative pronoun begins a subordinate clause and connects it to another idea in the sentence.

that, which, who, whom, whose

An interrogative pronoun begins a question.

what, which, who, whom, whose

An indefinite pronoun refers to a person, place, or thing that may or may not be specifically named.

all, another, any, both, each, everyone, few, most, none, no one, somebody

**Verbs**  A verb expresses action or the existence of a state or condition.

An action verb tells what action someone or something is performing.

gather, read, work, jump, imagine, analyze, conclude

A linking verb connects the subject with another word that identifies or describes the subject. The most common linking verb is be.

appear, be, become, feel, look, remain, seem, smell, sound, stay, taste

A helping verb, or auxiliary verb, is added to a main verb to make a verb phrase.

be, do, have, should, can, could, may, might, must, will, would

**Adjectives**  An adjective modifies a noun or pronoun by describing it or giving it a more specific meaning. An adjective answers the questions:

What kind? purple hat, happy face, loud sound
Which one? this bowl
How many? three cars
How much? enough food

The articles *the, a, an* are adjectives.

A proper adjective is an adjective derived from a proper noun.

French, Shakespearean

**Adverbs**  An adverb modifies a verb, an adjective, or another adverb by telling where, when, how, or to what extent.

will answer soon, extremely sad, calls more often

**Prepositions**  A preposition relates a noun or pronoun that appears with it to another word in the sentence.

Dad made a meal for us. We talked till dusk. Bo missed school because of his illness.

**Conjunctions**  A conjunction connects words or groups of words. A coordinating conjunction joins words or groups of words of equal rank.

bread and cheese, brief but powerful

Correlative conjunctions are used in pairs to connect words or groups of words of equal importance.

*both* Luis and Rosa, *neither* you nor I
Subordinating conjunctions indicate the connection between two ideas by placing one below the other in rank or importance. A subordinating conjunction introduces a subordinate, or dependent, clause.

We will miss her if she leaves. Hank shrieked when he slipped on the ice.

Interjections

An interjection expresses feeling or emotion. It is not related to other words in the sentence. ah, hey, ouch, well, yippee

A gerund phrase consists of a gerund with any modifiers or complements, all acting together as a noun.

Taking photographs of wildlife is her main hobby. [acts as subject]

We always enjoy listening to live music. [acts as object]

An infinitive is a verb form, usually preceded by to, that can act as a noun, an adjective, or an adverb.

An infinitive phrase consists of an infinitive and its modifiers or complements, and sometimes its subject, all acting together as a single part of speech.

She tries to get out into the wilderness often. [acts as a noun; direct object of tries]

The Tigers are the team to beat. [acts as an adjective; describes team]

I drove twenty miles to witness the event. [acts as an adverb; tells why I drove]

Clauses

A clause is a group of words with its own subject and verb.

Independent Clauses

An independent clause can stand by itself as a complete sentence.

George Orwell wrote with extraordinary insight.

Subordinate Clauses

A subordinate clause, also called a dependent clause, cannot stand by itself as a complete sentence. Subordinate clauses always appear connected in some way with one or more independent clauses.

George Orwell, who wrote with extraordinary insight, produced many politically relevant works.

An adjective clause is a subordinate clause that acts as an adjective. It modifies a noun or a pronoun by telling what kind or which one. Also called relative clauses, adjective clauses usually begin with a relative pronoun: who, which, that, whom, or whose.

“The Lamb” is the poem that I memorized for class.

An adverb clause is a subordinate clause that, like an adverb, modifies a verb, an adjective, or an adverb. An adverb clause tells where, when, in what way, to what extent, under what condition, or why.
The students will read another poetry collection if their schedule allows.
When I recited the poem, Mr. Lopez was impressed.

A noun clause is a subordinate clause that acts as a noun.
William Blake survived on whatever he made as an engraver.

Subject and Predicate  A *sentence* is a group of words that expresses a complete thought. A sentence has two main parts: a *subject* and a *predicate*.

A *fragment* is a group of words that does not express a complete thought. It lacks an independent clause.

The *subject* tells whom or what the sentence is about. The *predicate* tells what the subject of the sentence does or is.

A subject or a predicate can consist of a single word or of many words. All the words in the subject make up the complete subject.

A *compound subject* is two or more subjects that have the same verb and are joined by a conjunction.

Neither the horse nor the driver looked tired.

A *compound predicate* is two or more verbs that have the same subject and are joined by a conjunction.

She sneezed and coughed throughout the trip.

A *complement* is a word or word group that completes the meaning of the subject or verb in a sentence. There are four kinds of complements: *direct objects*, *indirect objects*, *objective complements*, and *subject complements*.

A *direct object* is a noun, a pronoun, or a group of words acting as a noun that receives the action of a transitive verb.

We watched the liftoff.
She drove Zach to the launch site.

An *indirect object* is a noun or pronoun that appears with a direct object and names the person or thing to which or for which something is done.

He sold the family a mirror. [The direct object is mirror.]

An *objective complement* is an adjective or noun that appears with a direct object and describes or renames it.

The decision made her unhappy.
[The direct object is *her*.
Many consider Shakespeare the greatest playwright. [The direct object is *Shakespeare*.

A *subject complement* follows a linking verb and tells something about the subject. There are two kinds: *predicate nominatives* and *predicate adjectives*.

A *predicate nominative* is a noun or pronoun that follows a linking verb and identifies or renames the subject.

“A Modest Proposal” is a pamphlet.

A *predicate adjective* is an adjective that follows a linking verb and describes the subject of the sentence.

“A Modest Proposal” is satirical.

Classifying Sentences by Structure

Sentences can be classified according to the kind and number of clauses they contain. The four basic sentence structures are *simple*, *compound*, *complex*, and *compound-complex*.

A *simple sentence* consists of one independent clause.

Terrence enjoys modern British literature.

A *compound sentence* consists of two or more independent clauses. The clauses are joined by a conjunction or a semicolon.

Terrence enjoys modern British literature, but his brother prefers the classics.

A *complex sentence* consists of one independent clause and one or more subordinate clauses.

Terrence, who reads voraciously, enjoys modern British literature.

A *compound-complex sentence* consists of two or more independent clauses and one or more subordinate clauses.

Terrence, who reads voraciously, enjoys modern British literature, but his brother prefers the classics.

Classifying Sentences by Function

Sentences can be classified according to their function or purpose. The four types are declarative, interrogative, imperative, and exclamatory.
### Sentence Structure continued

A **declarative sentence** states an idea and ends with a period.

An **interrogative sentence** asks a question and ends with a question mark.

An **imperative sentence** gives an order or a direction and ends with either a period or an exclamation mark.

An **exclamatory sentence** conveys a strong emotion and ends with an exclamation mark.

### Paragraph Structure

An effective paragraph is organized around one **main idea**, which is often stated in a **topic sentence**. The other sentences support the main idea. To give the paragraph **unity**, make sure the connection between each sentence and the main idea is clear.

#### Unnecessary Shift in Person

Do not change needlessly from one grammatical person to another. Keep the person consistent in your sentences.

- **Max** went to the bakery, but **he** can’t buy mints there. **[consistent]**

#### Unnecessary Shift in Voice

Do not change needlessly from active voice to passive voice in your use of verbs.

- Elena and I searched the trail for evidence, but no clues were found. **[shift from active voice to passive voice]**
- Elena and I found the trail for evidence, but we found no clues. **[consistent]**

### Agreement

#### Subject and Verb Agreement

A singular subject must have a singular verb. A plural subject must have a plural verb.

- **Dr. Boone uses** a telescope to view the night sky.
- The **students use** a telescope to view the night sky.

A verb always agrees with its subject, not its object.  
**Incorrect:** The best part of the show were the jugglers.  
**Correct:** The best part of the show was the jugglers.

A phrase or clause that comes between a subject and verb does not affect subject-verb agreement.

- His **theory**, as well as his claims, **lacks** support.

Two subjects joined by **and** usually take a plural verb.

- The **dog and the cat are** healthy.

Two singular subjects joined by **or or nor** take a singular verb.

- The **dog** or the **cat is** hiding.

Two plural subjects joined by **or or nor** take a plural verb.

- The **dogs** or the **cats are** coming home with us.

When a singular and a plural subject are joined by **or or nor**, the verb agrees with the closer subject.

- Either the **dogs** or the **cat is** behind the door.
- Either the **cat** or the **dogs are** behind the door.

#### Pronoun and Antecedent Agreement

Pronouns must agree with their antecedents in number and gender. Use singular pronouns with singular antecedents and plural pronouns with plural antecedents.

- **Doris Lessing uses her** writing to challenge ideas about women’s roles.
- **Writers** often use **their** skills to promote social change.

Use a singular pronoun when the antecedent is a singular indefinite pronoun such as **anybody, each, either, everybody, neither, no one, one, or someone**.

- Judge each of the articles on **its** merits.

Use a plural pronoun when the antecedent is a plural indefinite pronoun such as **both, few, many, or several**.

- **Both** of the articles have **their** flaws.

The indefinite pronouns **all, any, more, most, none, and some** can be singular or plural depending on the number of the word to which they refer.

- **Most** of the **books are in their** proper places.
- **Most** of the **book has been torn from its** binding.
Using Verbs

Principal Parts of Regular and Irregular Verbs
A verb has four principal parts:

<table>
<thead>
<tr>
<th>Present</th>
<th>Present Participle</th>
<th>Past</th>
<th>Past Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>learn</td>
<td>learning</td>
<td>learned</td>
<td>learned</td>
</tr>
<tr>
<td>discuss</td>
<td>discussing</td>
<td>discussed</td>
<td>discussed</td>
</tr>
<tr>
<td>stand</td>
<td>standing</td>
<td>stood</td>
<td>stood</td>
</tr>
<tr>
<td>begin</td>
<td>beginning</td>
<td>began</td>
<td>begun</td>
</tr>
</tbody>
</table>

Regular verbs such as learn and discuss form the past and past participle by adding -ed to the present form. Irregular verbs such as stand and begin form the past and past participle in other ways. If you are in doubt about the principal parts of an irregular verb, check a dictionary.

The Tenses of Verbs
The different tenses of verbs indicate the time an action or condition occurs.

- **The present tense** expresses an action that happens regularly or states a current condition or a general truth. Tourists flock to the site yearly.
- **The past tense** expresses a completed action or a condition that is no longer true. The squirrel dropped the nut and ran up the tree. I was very tired last night by 9:00.
- **The future tense** indicates an action that will happen in the future or a condition that will be true. The Glazers will visit us tomorrow. They will be glad to arrive from their long journey.
- **The present perfect tense** expresses an action that happened at an indefinite time in the past or an action that began in the past and continues into the present. Someone has cleaned the trash from the park. The puppy has been under the bed all day.
- **The past perfect tense** shows an action that was completed before another action in the past. Gerard had revised his essay before he turned it in.
- **The future perfect tense** indicates an action that will have been completed before another action takes place. Mimi will have painted the kitchen by the time we finish the shutters.

Using Modifiers

Degrees of Comparison
Adjectives and adverbs take different forms to show the three degrees of comparison: the **positive**, the **comparative**, and the **superlative**.

<table>
<thead>
<tr>
<th>Positive</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>fast</td>
<td>faster</td>
<td>fastest</td>
</tr>
<tr>
<td>crafty</td>
<td>craftier</td>
<td>craftiest</td>
</tr>
<tr>
<td>abruptly</td>
<td>more abruptly</td>
<td>most abruptly</td>
</tr>
<tr>
<td>badly</td>
<td>worse</td>
<td>worst</td>
</tr>
</tbody>
</table>

Using Comparative and Superlative Adjectives and Adverbs
Use comparative adjectives and adverbs to compare two things. Use superlative adjectives and adverbs to compare three or more things. This season’s weather was drier than last year’s. This season has been one of the driest on record. Jake practices more often than Jamal. Of everyone in the band, Jake practices most often.

Pronoun Case
The **case** of a pronoun is the form it takes to show its function in a sentence. There are three pronoun cases: nominative, objective, and possessive.

<table>
<thead>
<tr>
<th>Nominative</th>
<th>Objective</th>
<th>Possessive</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, you, he, she, it, we, you, they</td>
<td>me, you, him, her, it, us, you, them</td>
<td>my, your, yours, his, her, hers, its, our, ours, their, theirs</td>
</tr>
</tbody>
</table>

Use the **nominative case** when a pronoun functions as a **subject** or as a **predicate nominative**. They are going to the movies. [subject] The biggest movie fan is she. [predicate nominative]

Use the **objective case** for a pronoun acting as a **direct object**, an **indirect object**, or the **object of a preposition**. The ending of the play surprised me. [direct object] Mary gave us two tickets to the play. [indirect object] The audience cheered for him. [object of preposition]

Use the **possessive case** to show ownership. The red suitcase is hers.
COMMONLY CONFUSED WORDS

**Diction**  The words you choose contribute to the overall effectiveness of your writing. *Diction* refers to word choice and to the clearness and correctness of those words. You can improve one aspect of your diction by choosing carefully between commonly confused words, such as the pairs listed below.

**accept, except**
Accept is a verb that means “to receive” or “to agree to.” Except is a preposition that means “other than” or “leaving out.”
- Please accept my offer to buy you lunch this weekend.
- He is busy every day except the weekends.

**affect, effect**
Affect is normally a verb meaning “to influence” or “to bring about a change in.” Effect is usually a noun meaning “result.”
- The distractions outside affect Steven’s ability to concentrate.
- The teacher’s remedies had a positive effect on Steven’s ability to concentrate.

**among, between**
Among is usually used with three or more items, and it emphasizes collective relationships or indicates distribution. Between is generally used with only two items, but it can be used with more than two if the emphasis is on individual (one-to-one) relationships within the group.
- I had to choose a snack among the various vegetables.
- He handed out the booklets among the conference participants.
- Our school is between a park and an old barn.
- The tournament included matches between France, Spain, Mexico, and the United States.

**amount, number**
Amount refers to overall quantity and is mainly used with mass nouns (those that can’t be counted). Number refers to individual items that can be counted.
- The amount of attention that great writers have paid to Shakespeare is remarkable.
- A number of important English writers have been fascinated by the legend of King Arthur.

**assure, ensure, insure**
Assure means “to convince [someone of something]; to guarantee.” Ensure means “to make certain [that something happens].” Insure means “to arrange for payment in case of loss.”
- The attorney assured us we’d win the case.
- The rules ensure that no one gets treated unfairly.
- Many professional musicians insure their valuable instruments.

**bad, badly**
Use the adjective *bad* before a noun or after linking verbs such as *feel, look, and seem*. Use *badly* whenever an adverb is required.
- The situation may seem bad, but it will improve over time.
- Though our team played badly today, we will focus on practicing for the next match.

**beside, besides**
Beside means “at the side of” or “close to.” Besides means “in addition to.”
- The stapler sits beside the pencil sharpener in our classroom.
- Besides being very clean, the classroom is also very organized.

**can, may**
The helping verb *can* generally refers to the ability to do something. The helping verb *may* generally refers to permission to do something.
- I can run one mile in six minutes.
- May we have a race during recess?

**complement, compliment**
The verb *complement* means “to enhance”; the verb *compliment* means “to praise.”
- Online exercises complement the textbook lessons.
- Ms. Lewis complimented our team on our excellent debate.

**compose, comprise**
Compose means “to make up; constitute.” Comprise means “to include or contain.” Remember that the whole comprises its parts or is composed of its parts, and the parts compose the whole.
- The assignment comprises three different tasks.
- The assignment is composed of three different tasks.
- Three different tasks compose the assignment.

**different from, different than**
Different from is generally preferred over different than, but different than can be used before a clause. Always use different from before a noun or pronoun.
- Your point of view is so different from mine.
- His idea was so different from [or different than] what we had expected.

**farther, further**
Use *farther* to refer to distance. Use *further* to mean “to a greater degree or extent” or “additional.”
- Chiang has traveled farther than anybody else in the class.
- If I want further details about his travels, I can read his blog.
fewer, less
Use fewer for things that can be counted. Use less for amounts or quantities that cannot be counted. Fewer must be followed by a plural noun.

Fewer students drive to school since the weather improved.

There is less noise outside in the mornings.

good, well
Use the adjective good before a noun or after a linking verb. Use well whenever an adverb is required, such as when modifying a verb.

I feel good after sleeping for eight hours.

I did well on my test, and my soccer team played well in that afternoon’s game. It was a good day!

its, it’s
The word its with no apostrophe is a possessive pronoun. The word it’s is a contraction of “it is.”

Angelica will try to fix the computer and its keyboard.

It’s a difficult job, but she can do it.

lay, lie

Lay is a transitive verb meaning “to set or put something down.” Its principal parts are lay, laying, laid, laid. Lie is an intransitive verb meaning “to recline” or “to exist in a certain place.” Its principal parts are lie, lying, lay, lain.

Please lay that box down and help me with the sofa.

When we are done moving, I am going to lie down.

My hometown lies sixty miles north of here.

like, as
Like is a preposition that usually means “similar to” and precedes a noun or pronoun. The conjunction as means “in the way that” and usually precedes a clause.

Like the other students, I was prepared for a quiz.

As I said yesterday, we expect to finish before noon.

Use such as, not like, before a series of examples.

Foods such as apples, nuts, and pretzels make good snacks.

of, have
Do not use of in place of have after auxiliary verbs such as would, could, should, may, might, or must. The contraction of have is formed by adding -ve after these verbs.

I would have stayed after school today, but I had to help cook at home.

Mom must’ve called while I was still in the gym.

principal, principle
Principal can be an adjective meaning “main; most important.” It can also be a noun meaning “chief officer of a school.” Principle is a noun meaning “moral rule” or “fundamental truth.”

His strange behavior was the principal reason for our concern.

Democratic principles form the basis of our country’s laws.

raise, rise
Raise is a transitive verb that usually takes a direct object. Rise is intransitive and never takes a direct object.

Iliana and Josef raise the flag every morning.

They rise from their seats and volunteer immediately whenever help is needed.

than, then
The conjunction than is used to connect the two parts of a comparison. The adverb then usually refers to time.

My backpack is heavier than hers.

I will finish my homework and then meet my friends at the park.

that, which, who
Use the relative pronoun that to refer to things or people. Use which only for things and who only for people.

That introduces a restrictive phrase or clause, that is, one that is essential to the meaning of the sentence. Which introduces a nonrestrictive phrase or clause—one that adds information but could be deleted from the sentence—and is preceded by a comma.

Ben ran to the park that just reopened.

The park, which just reopened, has many attractions.

The man who built the park loves to see people smiling.

when, where, why
Do not use when, where, or why directly after a linking verb, such as is. Reword the sentence.

Incorrect: The morning is when he left for the beach.

Correct: He left for the beach in the morning.

who, whom
In formal writing, use who only as a subject in clauses and sentences. Use whom only as the object of a verb or of a preposition.

Who paid for the tickets?

Whom should I pay for the tickets?

I can’t recall to whom I gave the money for the tickets.

your, you’re
Your is a possessive pronoun expressing ownership. You’re is the contraction of “you are.”

Have you finished writing your informative essay?

You’re supposed to turn it in tomorrow. If you’re late, your grade will be affected.
EDITING FOR ENGLISH LANGUAGE CONVENTIONS

Capitalization

First Words
Capitalize the first word of a sentence.
Stories about knights and their deeds interest me.

Capitalize the first word of direct speech.
Sharon asked, “Do you like stories about knights?”

Capitalize the first word of a quotation that is a complete sentence.
Einstein said, “Anyone who has never made a mistake has never tried anything new.”

Proper Nouns and Proper Adjectives
Capitalize all proper nouns, including geographical names, historical events and periods, and names of organizations.
Thames River John Keats the Renaissance
United Nations World War II Sierra Nevada

Capitalize all proper adjectives.
Shakespearean play British invasion
American citizen Latin American literature

Academic Course Names
Capitalize course names only if they are language courses, are followed by a number, or are preceded by a proper noun or adjective.
Spanish Honors Chemistry History 101
geology algebra social studies

Titles
Capitalize personal titles when followed by the person’s name.
Ms. Hughes Dr. Perez King George
Capitalize titles showing family relationships when they are followed by a specific person’s name, unless they are preceded by a possessive noun or pronoun.
Uncle Oscar Mangan’s sister his aunt Tessa

Capitalize the first word and all other key words in the titles of books, stories, songs, and other works of art.
Frankenstein “Shooting an Elephant”

Commas

Use a comma before a coordinating conjunction to separate two independent clauses in a compound sentence.
The game was very close, but we were victorious.

Use commas to separate three or more words, phrases, or clauses in a series.
William Blake was a writer, artist, and printer.

Use commas to separate coordinate adjectives.
It was a witty, amusing novel.

Use a comma after an introductory word, phrase, or clause.
When the novelist finished his book, he celebrated with his family.

Use commas to set off nonessential expressions.
Old English, of course, requires translation.

Use commas with places and dates.
Coventry, England September 1, 1939

Semicolons

Use a semicolon to join closely related independent clauses that are not already joined by a conjunction.
Tanya likes to write poetry; Heather prefers prose.

Use semicolons to avoid confusion when items in a series contain commas.
They traveled to London, England; Madrid, Spain; and Rome, Italy.

Colons

Use a colon before a list of items following an independent clause.
Notable Victorian poets include the following: Tennyson, Arnold, Housman, and Hopkins.

Use a colon to introduce information that summarizes or explains the independent clause before it.
She just wanted to do one thing: rest.

Malcolm loves volunteering: He reads to sick children every Saturday afternoon.

Quotation Marks

Use quotation marks to enclose a direct quotation.
“Short stories,” Ms. Hildebrand said, “should have rich, well-developed characters.”

An indirect quotation does not require quotation marks.
Ms. Hildebrand said that short stories should have well-developed characters.

Use quotation marks around the titles of short written works, episodes in a series, songs, and works mentioned as parts of collections.
“The Lagoon” “Boswell Meets Johnson”

Punctuation

End Marks
Use a period to end a declarative sentence or an imperative sentence.
We are studying the structure of sonnets.
Read the biography of Mary Shelley.

Use periods with initials and abbreviations.
D. H. Lawrence Mrs. Browning
Mt. Everest Maple St.

Use a question mark to end an interrogative sentence.
What is Macbeth’s fatal flaw?

Use an exclamation mark after an exclamatory sentence or a forceful imperative sentence.
That’s a beautiful painting! Let me go now!
Italics

Italicize the titles of long written works, movies, television and radio shows, lengthy works of music, paintings, and sculptures.

_Howards End_  _60 Minutes_  _Guernica_

For handwritten material, you can use underlining instead of italics.

_The Princess Bride_  _Mona Lisa_

Dashes

Use _dashes_ to indicate an abrupt change of thought, a dramatic interrupting idea, or a summary statement.

I read the entire first act of _Macbeth_—you won’t believe what happens next.

The director—what’s her name again?—attended the movie premiere.

Hyphens

Use a _hyphen_ with certain numbers, after certain prefixes, with two or more words used as one word, and with a compound modifier that comes before a noun.

seventy-two
self-esteem
president-elect
five-year contract

Parentheses

Use _parentheses_ to set off asides and explanations when the material is not essential or when it consists of one or more sentences. When the sentence in parentheses interrupts the larger sentence, it does not have a capital letter or a period.

He listened intently (it was too dark to see who was speaking) to try to identify the voices.

When a sentence in parentheses falls between two other complete sentences, it should start with a capital letter and end with a period.

The quarterback threw three touchdown passes. (We knew he could do it.) Our team won the game by two points.

Apostrophes

Add an _apostrophe_ and an _s_ to show the possessive case of most singular nouns and of plural nouns that do not end in _-s_ or _-es_.

Blake’s poems  the mice’s whiskers

Names ending in _s_ form their possessives in the same way, except for classical and biblical names, which add only an apostrophe to form the possessive.

Dickens’s  Hercules’s

Add an apostrophe to show the possessive case of plural nouns ending in _-s_ and _-es_.

the girls’ songs  the Ortizes’ car

Use an apostrophe in a contraction to indicate the position of the missing letter or letters.

She’s never read a Coleridge poem she didn’t like.

Brackets

Use _brackets_ to enclose clarifying information inserted within a quotation.

Columbus’s journal entry from October 21, 1492, begins as follows: “At 10 o’clock, we arrived at a cape of the island [San Salvador], and anchored, the other vessels in company.”

Ellipses

Use three ellipsis points, also known as an _ellipsis_, to indicate where you have omitted words from quoted material.

Wolstonecraft wrote, “The education of women has of late been more attended to than formerly; yet they are still . . . ridiculed or pitied. . . .”

In the example above, the four dots at the end of the sentence are the three ellipsis points plus the period from the original sentence.

Use an ellipsis to indicate a pause or interruption in speech.

“When he told me the news,” said the coach,

“I was. . . I was shocked . . . completely shocked.”

Spelling

Spelling Rules

Learning the rules of English spelling will help you make _generalizations_ about how to spell words.

Word Parts

The three word parts that can combine to form a word are roots, prefixes, and suffixes. Many of these word parts come from the Greek, Latin, and Anglo-Saxon languages.

The _root word_ carries a word’s basic meaning.

<table>
<thead>
<tr>
<th>Root and Origin</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>-leg- (-log-) [Gr.]</td>
<td>to say, speak</td>
<td>legal, logic</td>
</tr>
<tr>
<td>-pon- (-pos-) [L.]</td>
<td>to put, place</td>
<td>postpone, deposit</td>
</tr>
</tbody>
</table>

A _prefix_ is one or more syllables added to the beginning of a word that alter the meaning of the root.

<table>
<thead>
<tr>
<th>Prefix and Origin</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
</table>
| anti- [Gr.] | against | _antipathy_
| inter- [L.] | between | _international_
| mis- [A.S.] | wrong | _misplace_ |
A suffix is a letter or group of letters added to the end of a root word that changes the word’s meaning or part of speech.

<table>
<thead>
<tr>
<th>Suffix and Origin</th>
<th>Meaning and Example</th>
<th>Part of Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ful [A.S.]</td>
<td>full of: scornful</td>
<td>adjective</td>
</tr>
<tr>
<td>-ity [L.]</td>
<td>state of being: adversity</td>
<td>noun</td>
</tr>
<tr>
<td>-ize (-ise) [Gr.]</td>
<td>to make: idolize</td>
<td>verb</td>
</tr>
<tr>
<td>-ly [A.S.]</td>
<td>in a manner: calmly</td>
<td>adverb</td>
</tr>
</tbody>
</table>

Rules for Adding Suffixes to Root Words

When adding a suffix to a root word ending in y preceded by a consonant, change y to i unless the suffix begins with i.

- ply + -able = pliable
- happy + -ness = happiness
- defy + -ing = defying
- cry + -ing = crying

For a root word ending in e, drop the e when adding a suffix beginning with a vowel.

- drive + -ing = driving
- move + -able = movable

For root words ending with a consonant + vowel + consonant in a stressed syllable, double the final consonant when adding a suffix that begins with a vowel.

- mud + -y = muddy
- submit + -ed = submitted

SOME EXCEPTIONS: traceable, seeing, dyeing

Rules for Adding Prefixes to Root Words

When a prefix is added to a root word, the spelling of the root remains the same.

- un- + certain = uncertain
- mis- + spell = misspell

With some prefixes, the spelling of the prefix changes when joined to the root to make the pronunciation easier.

- in- + mortal = immortal
- ad- + vert = avert

Orthographic Patterns

Certain letter combinations in English make certain sounds. For instance, ph sounds like f, eigh usually makes a long a sound, and the k before an n is often silent.

- pharmacy
- neighbor
- knowledge

Understanding orthographic patterns such as these can help you improve your spelling.

Forming Plurals

The plural form of most nouns is formed by adding -s to the singular.

- computers
- gadgets
- Washingtons

For words ending in s, ss, x, z, sh, or ch, add -es.

- circus
- taxes
- wishes
- benches

For words ending in y or o preceded by a vowel, add -s.

- keys
- patios

For words ending in y preceded by a consonant, change the y to an i and add -es.

- cities
- enemies
- trophies

For most words ending in o preceded by a consonant, add -es.

- echoes
- tomatoes

Some words form the plural in irregular ways.

- women
- oxen
- children
- teeth
- deer

Foreign Words Used in English

Some words used in English are actually foreign words that have been adopted. Learning to spell these words requires memorization. When in doubt, check a dictionary.

- sushi
- enchilada
- au pair
- fiancé
- laissez faire
- croissant
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