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AUTHOR FILES

Maya Angelou (1928–)

- was originally named Marguerite Johnson; Maya is the name her brother called her as a child
- at the age of three, was sent to live with her grandmother, who ran the only black-owned general store in the town of Stamps, Arkansas
- speaks French, Spanish, Italian, Arabic, and Fanti (a language of southern Ghana) fluently
- was the first African American woman to have a story adapted for a feature film

Gwendolyn Brooks (1917–2000)

- born in Topeka, Kansas, but lived most of her life in Chicago
- in 1950 became the first African American woman to be awarded a Pulitzer Prize
- followed Carl Sandburg as poet laureate of Illinois in 1968; served until her death in 2000

Quote: *"I felt that I had to write. Even if I had never been published, I knew that I would go on writing, enjoying it, and experiencing the challenge."*

Ray Bradbury (1920–)

- does not like technology even though he writes about it; doesn't drive a car, use a computer, or fly in airplanes
- feels that much of his work is too fantastic to be considered science fiction, which he thinks has to be based on possibilities for the future
- has written short stories, novels, plays, screenplays, television scripts, and verse

Quote: *"The act of writing is, for me, like a fever—something I must do."*

Judith Ortiz Cofer (1952–)

- grew up speaking Spanish at home, but learned English well enough to become a writer and college professor
- lives in Georgia on a farm that has been in her husband's family for generations
- believes that immigrants do not have to choose one identity over another and says she uses her art "as a bridge between my cultures . . . traveling back and forth without fear and confusion."

Meri Nana-Ama Danquah (1967–)

- was raised in the Washington, D.C., area
- has taught in schools and universities in Ghana and the United States
- appears regularly on National Public Radio to comment on a variety of issues, including the impressions Africans have about America

Quote: *"I am ever-changing, able to blend without detection into the colors and textures of my surroundings, a skill developed out of a need to belong, a longing to be claimed."*

Linnea Due (1948–)

- was born in Berkeley, California
- has worked as a graphic designer and typesetter
- locked herself in her study during a week off to write her first novel, the young adult book *High and Outside*

Quote: *"This is the joy of writing for me—when the characters assume their own identities and run away with the story, leaving my idea of the book behind."*

Nikki Giovanni (1943–)

- born Yolande Cornelia Giovanni, Jr.
- graduated early from high school and attended the historically black Fisk University
- is a University Distinguished Professor of writing and literature at Virginia Tech

Quote: *"Writers don't write from experience, though many are hesitant to admit that they don't. I want to be clear about this. If you wrote from experience, you'd get maybe one book, maybe three poems."*

Frances Goodrich (1890–1984)

- grew up in New Jersey and attended colleges in New York
- acted on Broadway before becoming a playwright
- won two Tony awards in 1956 for plays she cowrote with her husband, Albert Hackett
- collaborated with her husband on screenplays for dozens of films, including the well-known classics *It's A Wonderful Life* and *Father of the Bride*

Albert Hackett (1900–1995)

- was the son of actors and had a brother, Raymond Hackett, who acted in silent films
- grew up in New York City
- first appeared onstage at age six, playing a girl
- acted in his first film at age twelve
- attended the Professional Children's School, a high school for young performing artists
- received four Academy Award nominations for screenplays he cowrote with his first wife, Frances Goodrich

Virginia Hamilton (1936–2002)

- was the granddaughter of a slave who escaped to rural Ohio on the Underground Railroad in the 1850s
- grew up on a farm near the homes of her large extended family
- began writing in grade school
- was influenced by her parents, who were gifted storytellers

Quote: *"I write books because I love chasing after a good story and seeing fantastic characters rising out of the mist of my imaginings."*

W. C. Heinz (1915–)

- edited the sports section of his college newspaper
- worked his way up from messenger boy to reporter at the *New York Sun*
- filed stories from Europe during World War II
- began writing about sports after the war and had a regular column about boxing
- Ernest Hemingway called Heinz's novel *The Professional* "the only good novel I've ever read about a fighter."

O. Henry (1862–1910)

- was raised by his grandmother when his mother died; his father spent all his time on an invention
- became a registered pharmacist
- fled to Honduras after being accused of stealing; came back home to Texas because his wife was dying
- published a newspaper called *Rolling Stone*
- wrote nearly 300 stories, 80 of them Westerns
- had millions of his books sold all over the world, but died poor and in debt

Langston Hughes (1902–1967)

- was elected class poet in the eighth and twelfth grades
- had lived in six different states and Mexico by the age of twelve
- worked as a truck farmer, cook, waiter, sailor, doorman and traveled extensively before the first of his books was published
- his first published poem, "The Negro Speaks of Rivers," is still one of his best known poems

Quote: *"Hughes's poems were meant to be read aloud, crooned, shouted, and sung."*

David Ignatow (1914–1997)

- was born in Brooklyn and lived most of his life in New York
- graduated from high school, but never went to college
- was known for writing in a direct and natural-sounding style
- won an award from the National Institute of Arts and Letters for "a lifetime of creative effort"

Quote: *"I want, as a poet, to speak the whole truth."*

Charlotte Foltz Jones (1945–)

- enjoyed sitting in her favorite rocking chair and coming up with story ideas when she was nine
- drew upon her experiences as an only child and the mother of an only child to write her first book, *Only Child: Clues for Coping*, which offers advice to children with no brothers and sisters
- enjoys papier-mache and sculpture

Quote: *"I write for myself—maybe for the part of me that never grew up, the part that still wonders and looks about in amazement."*

Daniel Keyes (1927–)

- joined the U.S. Maritime Service for a few years before entering college
- says he learned the craft of writing while working for a magazine publisher
- "Flowers for Algernon" was published first as a short story (1959) then as a novel (1966); it was filmed under the title "Charley" (1968).
- The short story won a Hugo Award, the novel won a Nebula Award, and the movie won a best actor Academy Award for Cliff Robertson.

Eric Kimmel (1946–)

- has wanted to be an author since kindergarten
- grew up in a neighborhood filled with Armenian, Italian, Chinese, Puerto Rican, Irish, and German families
- spoke Yiddish as a child
- draws inspiration from the stories his Ukrainian grandmother told him as a child
- is a professional storyteller
- loves bluegrass music and plays the banjo

Kathleen Krull (1952–)

- is the oldest of four children and has three younger brothers
- taught piano lessons as a teenager
- has worked in children's book publishing since the day after she graduated from college

Quote: *"I'm nosy about people . . . and [writing] the Lives of . . . series allows me to snoop behind the closed doors of some of my favorite groups of (really strange) people."*

Henry Wadsworth Longfellow (1807–1882)

- grew up in Portland, Maine
- began school at age three and showed an interest in writing at an early age
- loved music and played piano and flute
- entered Bowdoin College at fourteen
- was the most popular poet of the nineteenth century

Quote: *"You know I say just what I think, and nothing more and less. I cannot say one thing and mean another."*

Robert MacNeil (1931–)

- was born and raised in Canada; became an American citizen in 1997
- was an aspiring actor and playwright before becoming a journalist
- cofounded "The MacNeil/Lehrer News Hour," a news program on PBS
- won numerous awards for his work as a reporter and television news anchor
- retired in 1995, after twenty years as coanchor of the show

Edna St. Vincent Millay (1892–1950)

- was encouraged by her mother to be ambitious and to appreciate music and literature
- entered a poetry contest that helped her win a scholarship to Vassar College
- used modern ideas with traditional poetry styles
- was a very popular poet during her lifetime

Quote by author Thomas Hardy: *"America has two great attractions: the skyscraper and the poetry of Edna St. Vincent Millay."*

Toshio Mori (1910–1980)

- dreamed of being an artist, a Buddhist missionary, and a baseball player when he was young
- became interested in writing mostly through reading dime novels—popular fiction that sold for ten cents
- edited the literary journal *Trek* while interned in a camp during World War II
- was the first Japanese American writer to have his work published in the United States

Walter Dean Myers (1937–)

- went to live with foster parents in Harlem after his mother died when he was two
- had a speech impediment and at the suggestion of a teacher, began to write down his thoughts
- thought he could never go to college, but always kept writing, and after serving in the army was able to pay for college tuition with money from the G.I. Bill of Rights
- gets up by 5 A.M. and writes ten pages every day
- says rewriting is more fun for him than writing
- has won dozens of awards for his books

Naomi Shihab Nye (1952–)

- published her first poem at age seven
- lived in Jerusalem for a year when she was fourteen
- began keeping a journal as a child because she "wanted to remember everything"

Quote: *"In books, I hope that my characters are brave and strong. I want them to use their voices. I want young people to be reminded, always, that voices are the best tools we have."*

Dwight Okita (1958–)

- born and continues to live in Chicago
- has written poetry, plays, film scripts, and a novel
- started writing poems in first grade because he had difficulty writing stories
- earned a creative writing degree at University of Illinois at Chicago

Quote: *"I am lucky to have a diverse circle of friends—some of whom are in the arts and some who are not. I love them all equally."*

Abiodun Oyewole (1948–)

- born Charles Davis, he grew up in Queens, New York; was given the name Abiodun Oyewole by a Yoruba priest at age fifteen
- was influenced by jazz and gospel music and the poems of Langston Hughes while growing up
- cofounded The Last Poets, a musical group that is credited with being the originators of hip-hop music
- appeared with The Last Poets in the film "Poetic Justice" in 1993

Gary Paulsen (1939–)

- traveled with a carnival when he was a teenager
- has worked as a soldier, engineer, construction worker, ranch hand, truck driver, and sailor
- completed the 1,180-mile Alaskan sled dog race, the Iditarod, in 1983 and 1985
- wrote his first novel while living in a cabin in northern Minnesota
- one of the most popular writers of young adult fiction, he has written more than 175 books and even more short stories and articles

Josephine Preston Peabody (1874–1922)

- grew up in Brooklyn, New York, and Dorchester, Massachusetts
- was encouraged by her parents to paint, write, and read poetry, novels, and plays
- was one of the first women writers to achieve success as a playwright in America

Quote: *"One never learns by success. Success is the plateau that one rests upon to take breath and look down from upon the straight and difficult path, but one does not climb upon a plateau."*

Richard Peck (1934–)

- went to college in Indiana and England, was a U.S. soldier stationed in Germany, and taught English to teenagers before becoming a full-time writer for young adults
- seeks inspiration for his books by visiting schools to meet young people, teachers, and librarians

Quote: *"I want to write novels that ask honest questions about serious issues. A novel is never an answer; it's always a question."*

Ann Petry (1909–1997)

- born and grew up in a middle-class African American family that lived in a mainly white community in Connecticut
- enjoyed acting out scenes from her favorite books when she was a child
- wrote short stories while working as a pharmacist in her family's drugstore
- began her writing career after moving to New York City with her husband, mystery writer George Petry

Marge Piercy (1936–)

- was raised Jewish and has the Hebrew name Marah
- began writing when she was fifteen and had her own room for the first time
- credits her mother with making her a poet

Quote: "As a would-be poet or fiction writer or playwright or writer of scripts, you must know what has been written in the past and what is being written right now. You have to read all the time and read a lot."

Edgar Allan Poe (1809–1849)

- lost his parents, who were professional actors, when he was three years old
- struggled with poverty all of his life
- started writing poetry when he was a teenager
- joined the army and attended West Point
- worked as an editor of magazines
- helped develop detective mystery, science fiction, treasure hunt, and horror story formats
- has been a major influence on writers in Europe and Latin America as well as the United States

Graham Salisbury (1944–)

- grew up on the islands of Oahu and Hawaii with friends from many backgrounds, including Japanese, Chinese, Filipino, and Portuguese
- didn't wear shoes until he was in sixth grade
- saw snow for the first time at age nineteen
- is in a rock-n-roll band named *The Millennium*, which had a number-one hit in the Philippines
- says that writing is, "Magic . . . From the universe . . . A window, open to the Great Unknown."

Ouida Sebestyen (1924–)

- was an only child and had a close relationship with her father
- hated school because she had trouble making friends, but always loved to read and learn
- worked as a mechanic and repaired PT-19s (a type of airplane), cleaned houses, and owned a day-care business before becoming a writer
- writes primarily about the American West, which she calls "bleak and harsh but also beautiful, dramatic, and inspiring"

Virginia Driving Hawk Sneve (1933–)

- was the daughter of a minister
- grew up during the 1930s Great Depression
- became inspired to write when she discovered that realistic literature about Native American culture was scarce
- writes about the experiences of today's Lakota teenagers

Quote: "In my books, I always try to write about something from the past that still affects us today and will in the future."

Gary Soto (1952–)

- is a third-generation Mexican American
- has edited story collections and written poetry, essays, young adult and children's books and has made movies
- taught English and Chicano Studies at the University of California, Berkeley
- enjoys theater, tennis, basketball, traveling, and working in the garden

Quote: "I discovered that reading builds a life inside the mind."

Jerry Spinelli (1941–)

- wanted to be a cowboy until age ten
- was sixteen when he wrote a poem that was published in his hometown newspaper
- wrote several unpublished novels before his first young adult book was published
- has found material for his books from the experiences of his six kids

Quote: *"I think a person's life is a mixture of happy, sad and funny. So I try to make my books that way, too."*

May Swenson (1919–1989)

- was born and raised in Logan, Utah
- moved to New York City after earning a bachelor's degree at the University of Utah
- was a critic, playwright, translator, and editor as well as a poet
- once said her experience of poetry was "based in a craving to get through the curtains of things as they appear, to things as they are, and then into the larger, wilder space of things as they are becoming."

Yoshiko Uchida (1921–1992)

- encouraged by her parents, became interested in books and writing at an early age
- wrote stories on pages cut from brown wrapping paper during the Depression
- started off sending stories to magazines, and, after many rejections, switched to writing for young people
- traveled to Japan in 1952 to collect folktales, which she retold in her first book, *The Dancing Kettle and Other Japanese Folktales*

Walt Whitman (1819–1892)

- worked as a printer, an editor, a newspaper reporter, and at other jobs while writing forgettable poems and novels before 1855
- published nine different editions of *Leaves of Grass* between 1855 and 1892, revising and adding new poems with each edition
- worked as a volunteer aide in hospitals, caring for sick and wounded soldiers during the Civil War
- became a strong influence on many later poets who imitated his usually rhymeless free verse

by Dinah Zike, M.Ed., Creator of Foldables™

Reading and Thinking with Foldables™

As you read the selections in each unit, the following Foldables will help you keep track of your ideas about the Big Questions. Follow these directions to make your Foldable, and then use the directions in the Unit Warm-Up for labeling your unit Foldable.

Foldable 1 and Foldable 5—For Units 1 and 5

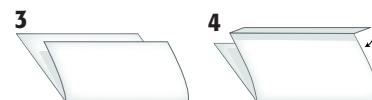


Step 1 Fold five sheets of paper into *hamburgers*.

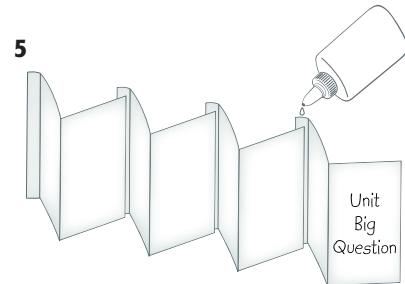
Step 2 Cut the sheets of paper in half along the fold lines.



Step 3 Fold each section of paper into *hamburgers*. However, fold one side one-half inch shorter than the other side. This will form a tab that is one-half inch long.



Step 4 Fold this tab forward over the shorter side, and then fold it back the opposite way.



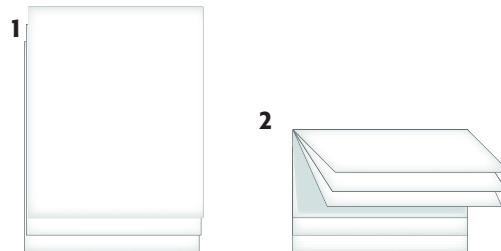
Step 5 Glue together to form an *accordion* by gluing a straight edge of one section into the *valley* of another section.

Step 6 On the front cover, write the unit number and the Big Question. Turn the page. Across the top, write the selection title. To the left of the crease, write **My Purpose for Reading**. To the right of the crease, write **The Big Question**. Repeat until you have all the titles from the Reading Workshops and the Comparing Literature Workshop in your Foldable.

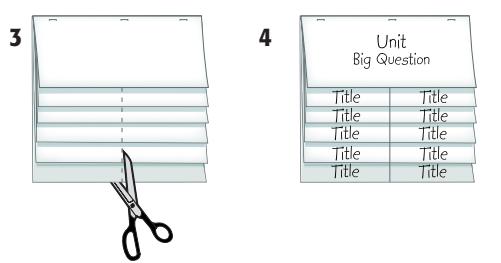
Foldable 2 and Foldable 7—For Units 2 and 7



Step 1 Stack three sheets of paper so that the bottom of each sheet is one inch higher than the sheet behind it.



Step 2 Fold down the tops of the paper to form six tabs. Align the edges so that all of the layers are about an inch apart.



Step 3 Crease the paper to hold the layers in place and then staple them together. Cut the bottom five layers up to the crease. Do not cut the top flap.

Step 4 On the top front flap, write the unit number and the Big Question. Write a selection title on the bottom of each flap. Then open each flap. Write **My Purpose for Reading** at the top of the flap and write **The Big Question** below the crease.

Foldable 3 and Foldable 6—For Units 3 and 6



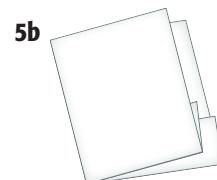
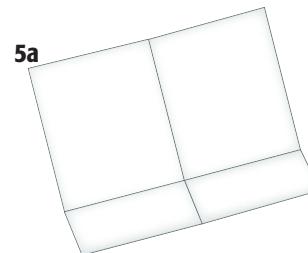
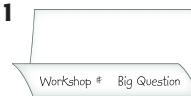
Step 1 Fold a sheet of paper in half so that one side is one inch longer than the other side. Fold the one-inch tab over the short side to form a fold. On the fold, write the workshop number and the Big Question.

Step 2 Cut the front flap in half toward the top crease to create two flaps. Write the title of the first selection in Reading Workshop 1 on the left flap and the title of the second selection on the right flap.

Step 3 Open the flaps. At the very top of each flap, write **My Purpose for Reading**. Below each crease, write **The Big Question**.

Step 4 Repeat these steps for each remaining Reading Workshop and the Reading Across Texts or Comparing Literature Workshop.

Step 5 Fold a 11 x 17 sheet of paper in half. Open the paper and fold up one of the long sides two inches to form a pocket. Glue the outer edges of the pocket. Refold the paper so that the pockets are on the inside. Keep your Foldables for the unit inside.



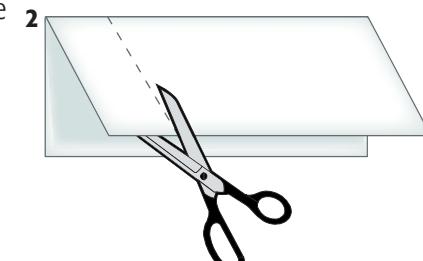
Foldable 4 and Foldable 8—For Units 4 and 8



Step 1 Fold ten sheets of paper in half from top to bottom.



Step 2 On the top flap of each folded paper, make a cut one inch from the left side (top flap only).



Step 3 Stack the folded papers on top of one another. Staple the ten sections together. Write the unit number and Big Question on the stapled edge.

Step 4 On the top flap, write the first selection title from Reading Workshop 1. Open the flap. Near the top of the page, write **My Purpose for Reading**. Below the crease, write **The Big Question**.



Step 5 Repeat these steps for each remaining selection in the Reading Workshops and the Reading Across Texts Workshop.

LITERARY TERMS HANDBOOK

A

Act A major unit of a drama. A play may be subdivided into several acts. Many modern plays have two or three acts. A short play can be composed of one or more scenes but only one act.

See also *SCENE*.

Alliteration The repetition of consonant sounds, usually at the beginnings of words or syllables. Alliteration gives emphasis to words. For example,

Over the cobbles he clattered and clashed

Allusion A reference in a work of literature to a well-known character, place, or situation in history, politics, or science or from another work of literature, music, or art.

Analogy A comparison between two things, based on one or more elements that they share. Analogies can help the reader visualize an idea. In informational text, analogies are often used to explain something unfamiliar in terms of something known. For example, a science book might compare the flow of electricity to water moving through a hose. In literature, most analogies are expressed in metaphors or similes.

See also *METAPHOR, SIMILE*.

Anecdote A brief, entertaining story based on a single interesting or humorous incident or event. Anecdotes are frequently biographical and reveal some aspect of a person's character.

Antagonist A person or force that opposes the protagonist, or central character, in a story or a drama. The reader is generally meant not to sympathize with the antagonist.

See also *CONFLICT, PROTAGONIST*.

Anthropomorphism Representing animals as if they had human emotions and intelligence. Fables and fairy tales often contain anthropomorphism.

Aside In a play, a comment made by a character that is heard by the audience but not by the other characters onstage. The speaker turns to one side, or "aside," away from the other characters onstage. Asides are common in

older plays—you will find many in Shakespeare's plays—but are infrequent in modern drama.

Assonance The repetition of vowel sounds, especially in a line of poetry.

See also *RHYME, SOUND DEVICES*.

Author's purpose The intention of the writer. For example, the purpose of a story may be to entertain, to describe, to explain, to persuade, or a combination of these purposes.

Autobiography The story of a person's life written by that person. *I Know Why the Caged Bird Sings*, by Maya Angelou is an example of autobiography.

See also *BIOGRAPHY, MEMOIR*.

B

Ballad A short musical narrative song or poem. Folk ballads, which usually tell of an exciting or dramatic episode, were passed on by word of mouth for generations before being written down. Literary ballads are written in imitation of folk ballads.

See also *NARRATIVE POETRY*.

Biography The account of a person's life written by someone other than the subject. Biographies can be short or book-length.

See also *AUTOBIOGRAPHY, MEMOIR*.

C

Character A person in a literary work. (If a character is an animal, it displays human traits.) Characters who show varied and sometimes contradictory traits are called **round**. Characters who reveal only one personality trait are called **flat**. A **stereotype** is a flat character of a familiar and often-repeated type. A **dynamic** character changes during the story. A **static** character remains primarily the same throughout the story.

Characterization The methods a writer uses to develop the personality of the character. In **direct characterization**, the writer makes direct

statements about a character's personality. In **indirect characterization**, the writer reveals a character's personality through the character's words and actions and through what other characters think and say about the character.

Climax The point of greatest emotional intensity, interest, or suspense in a narrative. Usually the climax comes at the turning point in a story or drama, the point at which the resolution of the conflict becomes clear. The climax in "Icarus and Daedelus" occurs when Icarus forgets his father's warnings and flies too high.

Comedy A type of drama that is humorous and has a happy ending. A heroic comedy focuses on the exploits of a larger-than-life hero. In American popular culture, comedy can take the form of a scripted performance involving one or more performers—either as a skit that is part of a variety show, as in vaudeville, or as a stand-up monologue.

See also HUMOR.

Conflict The central struggle between opposing forces in a story or drama. An **external conflict** exists when a character struggles against some outside force, such as nature, society, fate, or another person. An **internal conflict** exists within the mind of a character who is torn between opposing feelings or goals.

See also ANTAGONIST, PLOT, PROTAGONIST.

Consonance A pleasing combination of sounds, especially in poetry. Consonance usually refers to the repetition of consonant sounds in stressed syllables.

See also SOUND DEVICES.

Couplet Two successive lines of verse that form a unit and usually rhyme.

D

Description Writing that seeks to convey the impression of a setting, a person, an animal, an object, or an event by appealing to the senses. Almost all writing, fiction and nonfiction, contains elements of description.

Details Particular features of things used to make descriptions more accurate and vivid. Authors use details to help readers imagine the characters, scenes, and actions they describe.

Dialect A variation of language spoken by a particular group, often within a particular region. Dialects differ from standard language because they may contain different pronunciations, forms, and meanings.

Dialogue Conversation between characters in a literary work.

See also MONOLOGUE.

Drama A story intended to be performed by actors on a stage or before movie or TV cameras. Most dramas before the modern period can be divided into two basic types: tragedy and comedy. The script of a drama includes dialogue (the words the actors speak) and stage directions (descriptions of the action and scenery).

See also COMEDY, TRAGEDY.

E

Elegy A mournful or melancholy poem that honors someone who is dead. Some elegies are written in rhyming couplets that follow a strict metric pattern.

Epic A long narrative poem, written in a dignified style, that celebrates the adventures and achievements of one or more heroic figures of legend, history, or religion.

See also NARRATIVE POETRY.

Essay A short piece of nonfiction writing on a single topic. The purpose of the essay is to communicate an idea or opinion. A **formal essay** is serious and impersonal. A **informal essay** entertains while it informs, usually in a light conversational style.

Exposition The part of the plot of a short story, novel, novella, or play in which the characters, setting, and situation are introduced.

Extended metaphor An implied comparison that continues through an entire poem.

See also METAPHOR.

F

Fable A short, simple tale that teaches a moral. The characters in a fable are often animals who speak and act like people. The moral, or lesson, of the fable is usually stated outright.

Falling action In a play or story, the action that follows the climax.

See also *PLOT*.

Fantasy A form of literature that explores unreal worlds of the past, the present, or the future.

Fiction A prose narrative in which situations and characters are invented by the writer. Some aspects of a fictional work may be based on fact or experience. Fiction includes short stories, novellas, and novels.

See also *NOVEL, NOVELLA, SHORT STORY*.

Figurative language Language used for descriptive effect, often to imply ideas indirectly. Expressions of figurative language are not literally true but express some truth beyond the literal level. Although it appears in all kinds of writing, figurative language is especially prominent in poetry.

See also *ANALOGY, FIGURE OF SPEECH, METAPHOR, PERSONIFICATION, SIMILE, SYMBOL*.

Figure of speech Figurative language of a specific kind, such as **analogy, metaphor, simile, or personification**.

First-person narrative. See *POINT OF VIEW*.

Flashback An interruption in a chronological narrative that tells about something that happened before that point in the story or before the story began. A flashback gives readers information that helps to explain the main events of the story.

Folklore The traditional beliefs, customs, stories, songs, and dances of the ordinary people (the “folk”) of a culture. Folklore is passed on by word of mouth and performance rather than in writing.

See also *FOLKTALE, LEGEND, MYTH, ORAL TRADITION*.

Folktale A traditional story passed down orally long before being written down. Generally the author of a folktale is anonymous. Folktales include animal stories, trickster stories, fairy tales, myths, legends, and tall tales.

See also *LEGEND, MYTH, ORAL TRADITION, TALL TALE*.

Foreshadowing The use of clues by an author to prepare readers for events that will happen in a story.

Free verse Poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement.

See also *RHYTHM*.

G

Genre A literary or artistic category. The main literary genres are prose, poetry, and drama. Each of these is divided into smaller genres. For example: **Prose** includes fiction (such as novels, novellas, short stories, and folktales) and nonfiction (such as biography, autobiography, and essays). **Poetry** includes lyric poetry, dramatic poetry, and narrative poetry. **Drama** includes tragedy, comedy, historical drama, melodrama, and farce.

H

Haiku Originally a Japanese form of poetry that has three lines and seventeen syllables. The first and third lines have five syllables each; the middle line has seven syllables.

Hero A literary work’s main character, usually one with admirable qualities. Although the word *hero* is applied only to males in traditional usage (the female form is *heroine*), the term now applies to both sexes.

See also *LEGEND, MYTH, PROTAGONIST, TALL TALE*.

Historical fiction A novel, novella, play, short story, or narrative poem that sets fictional characters against a historical backdrop and contains many details about the period in which it is set.

See also *GENRE*.

Humor The quality of a literary work that makes the characters and their situations seem funny, amusing, or ludicrous. Humorous writing can be as effective in nonfiction as in fiction.

See also *COMEDY*.

I

Idiom A figure of speech that belongs to a particular language, people, or region and whose meaning cannot be obtained, and might even appear ridiculous, by joining the meanings of the words composing it. You would be using an idiom if you said you *caught* a cold.

Imagery Language that emphasizes sensory impressions to help the reader of a literary work see, hear, feel, smell, and taste the scenes described in the work.

See also FIGURATIVE LANGUAGE.

Informational text One kind of nonfiction. This kind of writing conveys facts and information without introducing personal opinion.

Irony A form of expression in which the intended meaning of the words used is the opposite of their literal meaning. *Verbal irony* occurs when a person says one thing and means another—for example, saying “Nice guy!” about someone you dislike. *Situational irony* occurs when the outcome of a situation is the opposite of what was expected.

J

Journal An account of day-to-day events or a record of experiences, ideas, or thoughts. A journal may also be called a diary.

L

Legend A traditional story, based on history or an actual hero, that is passed down orally. A legend is usually exaggerated and gains elements of fantasy over the years. Stories about Daniel Boone and Davy Crockett are American legends.

Limerick A light humorous poem with a regular metrical scheme and a rhyme scheme of *aabba*.

See also HUMOR, RHYME SCHEME.

Local color The fictional portrayal of a region's features or peculiarities and its inhabitants' distinctive ways of talking and behaving, usually as a way of adding a realistic flavor to a story.

Lyric The words of a song, usually with a regular rhyme scheme.

See also RHYME SCHEME.

Lyric poetry Poems, usually short, that express strong personal feelings about a subject or an event.

M

Main idea The most important idea expressed in a paragraph or an essay. It may or may not be directly stated.

Memoir A biographical or autobiographical narrative emphasizing the narrator's personal experience during a period or at an event.

See also AUTOBIOGRAPHY, BIOGRAPHY.

Metaphor A figure of speech that compares or equates seemingly unlike things. In contrast to a simile, a metaphor implies the comparison instead of stating it directly; hence, there is no use of connectives such as *like* or *as*.

See also FIGURE OF SPEECH, IMAGERY, SIMILE.

Meter A regular pattern of stressed and unstressed syllables that gives a line of poetry a predictable rhythm.

See also RHYTHM.

Monologue A long speech by a single character in a play or a solo performance.

Mood The emotional quality or atmosphere of a story or poem.

See also SETTING.

Myth A traditional story of unknown authorship, often involving goddesses, gods, and heroes, that attempts to explain a natural phenomenon, a historic event, or the origin of a belief or custom.

N

Narration Writing or speech that tells a story. Narration is used in prose fiction and narrative poetry. Narration can also be an important element in biographies, autobiographies, and essays.

Narrative poetry Verse that tells a story.

Narrator The person who tells a story. In some cases the narrator is a character in the story.

See also POINT OF VIEW.

Nonfiction Factual prose writing. Nonfiction deals with real people and experiences. Among the categories of nonfiction are biographies, autobiographies, and essays.

See also AUTOBIOGRAPHY, BIOGRAPHY, ESSAY, FICTION.

Novel A book-length fictional prose narrative. The novel has more scope than a short story in its presentation of plot, character, setting, and theme. Because novels are not subject to any limits in their presentation of these elements, they encompass a wide range of narratives.

See also *FICTION*.

Novella A work of fiction shorter than a novel but longer than a short story. A novella usually has more characters, settings, and events and a more complex plot than a short story.

O

Ode A lyric poem, usually rhymed, often in the form of an address and usually dignified or lofty in subject.

See also *LYRIC POETRY*.

Onomatopoeia The use of a word or a phrase that actually imitates or suggests the sound of what it describes.

See also *SOUND DEVICES*.

Oral tradition Stories, knowledge, customs, and beliefs passed by word of mouth from one generation to the next.

See also *FOLKLORE, FOLKTALE, LEGEND, MYTH*.

P

Parallelism The use of a series of words, phrases, or sentences that have similar grammatical form. Parallelism emphasizes the items that are arranged in the similar structures.

See also *REPETITION*.

Personification A figure of speech in which an animal, object, or idea is given human form or characteristics.

See also *FIGURATIVE LANGUAGE, FIGURE OF SPEECH, METAPHOR*.

Plot The sequence of events in a story, novel, or play. The plot begins with **exposition**, which introduces the story's characters, setting, and situation. The plot catches the reader's attention with a **narrative hook**. The **rising action** adds complications to the story's conflict, or problem, leading to the **climax**, or point of highest emotional pitch. The **falling action** is the logical result of the climax, and the **resolution** presents the final outcome.

Plot twist An unexpected turn of events in a plot. A surprise ending is an example of a plot twist.

Poetry A form of literary expression that differs from prose in emphasizing the line as the unit of composition. Many other traditional characteristics of poetry—emotional, imaginative language; use of metaphor and simile; division into stanzas; rhyme; regular pattern of stress, or meter—apply to some poems.

Point of view The relationship of the narrator, or storyteller, to the story. In a story with **first-person point of view**, the story is told by one of the characters, referred to as "I." The reader generally sees everything through that character's eyes. In a story with a **limited third-person point of view**, the narrator reveals the thoughts of only one character, but refers to that character as "he" or "she." In a story with an **omniscient point of view**, the narrator reveals the thoughts of several characters.

Props Theater slang (a shortened form of *properties*) for objects and elements of the scenery of a stage play or movie set.

Propaganda Speech, writing, or other attempts to influence ideas or opinions, often through the use of stereotypes, faulty generalizations, logical fallacies, and/or emotional language.

Prose Writing that is similar to everyday speech and language, as opposed to poetry. Its form is based on sentences and paragraphs without the patterns of rhyme, controlled line length, or meter found in much poetry. Fiction and nonfiction are the major categories of prose. Most modern drama is also written in prose.

See also *DRAMA, ESSAY, FICTION, NONFICTION*.

Protagonist The central character in a story, drama, or dramatic poem. Usually the action revolves around the protagonist, who is involved in the main conflict.

See *ANTAGONIST, CONFLICT*.

Pun A humorous play on two or more meanings of the same word or on two words with the same sound. Today puns often appear in advertising headlines and slogans—for example, "Our hotel rooms give you suite feelings."

See also *HUMOR*.

R

Refrain A line or lines repeated regularly, usually in a poem or song.

Repetition The recurrence of sounds, words, phrases, lines, or stanzas in a speech or piece of writing. Repetition increases the feeling of unity in a work. When a line or stanza is repeated in a poem or song, it is called a refrain.

See also PARALLELISM, REFRAIN.

Resolution The part of a plot that concludes the falling action by revealing or suggesting the outcome of the conflict.

Rhyme The repetition of sounds at the ends of words that appear close to each other in a poem. **End rhyme** occurs at the ends of lines. **Internal rhyme** occurs within a single line. **Slant rhyme** occurs when words include sounds that are similar but not identical. Slant rhyme usually involves some variation of **consonance** (the repetition of consonant sounds) or **assonance** (the repetition of vowel sounds).

Rhyme scheme The pattern of rhyme formed by the end rhyme in a poem. The rhyme scheme is designated by the assignment of a different letter of the alphabet to each new rhyme. For example, one common rhyme scheme is *ababcb*.

Rhythm The pattern created by the arrangement of stressed and unstressed syllables, especially in poetry. Rhythm gives poetry a musical quality that helps convey its meaning. Rhythm can be regular (with a predictable pattern or meter) or irregular, (as in free verse).

See also METER.

Rising action The part of a plot that adds complications to the problems in the story and increases reader interest.

See also FALLING ACTION, PLOT.

S

Scene A subdivision of an act in a play. Each scene takes place in a specific setting and time. An act may have one or more scenes.

See also ACT.

Science fiction Fiction dealing with the impact of real science or imaginary superscience on human or alien societies of the past, present, or future. Although science fiction is mainly a product of the twentieth century, nineteenth-century authors such as Mary Shelley, Jules Verne, and Robert Louis Stevenson were pioneers of the genre.

Screenplay The script of a film, usually containing detailed instructions about camera shots and angles in addition to dialogue and stage directions. A screenplay for an original television show is called a teleplay.

See also DRAMA.

Sensory imagery Language that appeals to a reader's five senses: hearing, sight, touch, taste, and smell.

See also VISUAL IMAGERY.

Sequence of events The order in which the events in a story take place.

Setting The time and place in which the events of a short story, novel, novella, or play occur. The setting often helps create the atmosphere or mood of the story.

Short story A brief fictional narrative in prose. Elements of the short story include **plot, character, setting, point of view, theme**, and sometimes symbol and irony.

Simile A figure of speech using like or as to compare seemingly unlike things.

See also FIGURATIVE LANGUAGE, FIGURE OF SPEECH.

Sonnet A poem containing fourteen lines, usually written in iambic pentameter. Sonnets have strict patterns of rhyme and usually deal with a single theme, idea, or sentiment.

Sound devices Techniques used to create a sense of rhythm or to emphasize particular sounds in writing. For example, sound can be controlled through the use of **onomatopoeia, alliteration, consonance, assonance**, and **rhyme**.

See also RHYTHM.

Speaker The voice of a poem—sometimes that of the poet, sometimes that of a fictional person or even a thing. The speaker's words communicate a particular tone or attitude toward the subject of the poem.

Stage directions Instructions written by the dramatist to describe the appearance and actions of characters, as well as sets, costumes, and lighting.

Stanza A group of lines forming a unit in a poem. Stanzas are, in effect, the paragraphs of a poem.

Stereotype A character who is not developed as an individual but as a collection of traits and mannerisms supposedly shared by all members of a group.

Style The author's choice and arrangement of words and sentences in a literary work. Style can reveal an author's purpose in writing and attitude toward his or her subject and audience.

Suspense A feeling of curiosity, uncertainty, or even dread about what is going to happen next. Writers increase the level of suspense in a story by giving readers clues to what may happen.

See also FORESHADOWING, RISING ACTION.

Symbol Any object, person, place, or experience that means more than what it is. **Symbolism** is the use of images to represent internal realities.

T

Tall tale A wildly imaginative story, usually passed down orally, about the fantastic adventures or amazing feats of folk heroes in realistic local settings.

See also FOLKLORE, ORAL TRADITION.

Teleplay A play written or adapted for television.

Theme The main idea of a story, poem, novel, or play, usually expressed as a general statement. Some works have a **stated theme**, which is expressed directly. More frequently works have an **implied theme**, which is revealed gradually through other elements such as plot, character, setting, point of view, symbol, and irony.

Third-person narrative. See *POINT OF VIEW*.

Title The name of a literary work.

Tone The attitude of the narrator toward the subject, ideas, theme, or characters. A factual article would most likely have an objective tone, while an editorial on the same topic could be argumentative or satiric.

Tragedy A play in which the main character suffers a downfall. That character often is a person of dignified or heroic stature. The downfall may result from outside forces or from a weakness within the character, which is known as a tragic flaw.

V

Visual imagery Details that appeal to the sense of sight.

Voice An author's distinctive style or the particular speech patterns of a character in a story.

See also STYLE, TONE.

The Writing Process

The writing process consists of five stages: prewriting, drafting, revising, editing/proofreading, and publishing/presenting. By following the stages in order, you can turn your ideas into polished pieces of writing. Most writers take their writing through all five stages, and repeat stages when necessary.

The Writing Process



Prewriting

Prewriting is the process of gathering and organizing your ideas. It begins whenever you start to consider what you will write about or what will interest your readers. Try keeping a small notebook with you for several days and using it to jot down possible topics. Consult the chart below for tips on using the prewriting techniques known as listing, questioning, and clustering.

Listing, Questioning, and Clustering

LISTING List as many ideas as you can—whatever comes into your head on a particular subject. This is called brainstorming. Then go back over the list and circle the ideas you like best. Eventually you'll hit on an idea you can use.

QUESTIONING If your audience is your classmates, ask yourself questions such as the following:

- *What do my friends like to learn about?*
- *What do my friends like to read about?*
- *What have I done that my friends might like to hear about?*

CLUSTERING Write your topic in the middle of a piece of paper. Organize related ideas around the topic in a cluster of circles, with lines showing how the ideas are related. Clustering can help you decide which part of a topic to write about.

When you have selected your topic, organize your ideas around the topic. Identify your main ideas and supporting ideas. Each main idea needs examples or facts to support it. Then write a plan for what you want to say.

The plan might be an organized list or outline. It does not have to use complete sentences.

Drafting

Drafting is the stage that turns your list into sentences and paragraphs. Use your prewriting notes to remember what you want to say. Begin by writing an introduction that gets the reader's attention. Move ahead through the topic, paragraph by paragraph. Let your words flow. This is the time to express yourself or try out a new idea. Don't worry about mistakes in spelling and grammar; you can correct them later. If you get stuck, try one of the tricks below.

Tips for drafting

- Work on the easiest part first. You don't have to begin at the beginning.
- Make a diagram, sketch, or drawing of the topic.
- Focus on just one sentence or paragraph at a time.
- Freewrite your thoughts and images. You can organize them later.
- Pretend that you are writing to a friend.
- Ask more questions about your topic.
- Speak your ideas into a tape recorder.
- Take a break. Take a walk or listen to music. Return to your writing later.

Revising

The goal of revising is to make your writing clearer and more interesting. When you revise, look at the whole piece of writing. Ask whether the parts go together smoothly and whether anything should be added or

deleted. You may decide to organize the draft in a different way. Some writers make several revisions before they are satisfied. Ask yourself these questions:

- Did I stick to my topic?
- Did I accomplish my purpose?
- Did I keep my audience in mind?
- Does my main idea come across clearly?
- Do all the details support the main idea?
- Did I give enough information? too much?
- Did I use transition words such as *first*, *then* and *next* to make my sentences flow smoothly?

Tips for revising

- Step back. If you have the time, set your draft aside for a while. When you look at it again, you may see it from a new point of view. You may notice that some information is missing or that part of the paper is disorganized.
- Read your paper aloud. Listen carefully as you read your paper aloud. How does it sound?
- Have a writing conference with a peer reviewer, one of your friends or classmates. A second opinion helps. Your reader can offer a fresh point of view.

Peer review

You can direct peer responses in one or more of the following ways.

- Ask readers to tell you what they have read in their own words. If you do not hear your ideas restated, revise your writing for clarity.
- Ask readers to tell you the part they liked best and why. You may want to expand those parts.
- Repeat what the readers have told you in your own words. Ask the readers if you have understood their suggestions.
- Discuss your writing with your readers. Listen to their suggestions carefully.

As you confer, make notes of your reviewers' comments. Then revise your draft, using your own judgment and including what is helpful from your reviewers' comments.

Editing/Proofreading

When you are satisfied with the changes you've made, edit your revised draft. Replace dull, vague words with lively verbs and precise adjectives. Vary the length of

your sentences. Take time to correct errors in spelling, grammar, capitalization, and punctuation. Refer to the Proofreading Checklist on page R19 and on the inside back cover of this book.

Editing for style

Use the following checklist:

- Have I avoided clichés?
- Have I avoided wordiness?
- Is the tone of my writing appropriate to my purpose?
- Have I made clear connections between ideas?
- Do my sentences and paragraphs flow smoothly?

Publishing/Presenting

Now your writing is ready for an audience. Make a clean, neat copy, and add your name and date. Check that the paper has a title. If you wish, enclose the paper in a folder or binder to give it a professional look. Hand it in to your teacher, or share it in one of the ways described below. When the paper is returned, keep it in your writing portfolio.

Ideas for presenting

- **Illustrations** A photograph, diagram, or drawing can convey helpful information.
- **Oral presentation** Almost any writing can be shared aloud. Try including music, slides, or a group oral reading.
- **Class book** A collection of class writing is a nice contribution to the school library.
- **Newspaper** Some schools have a school newspaper. Local newspapers often publish student writing, especially if it is about local people and events.
- **Literary magazine** Magazines such as *Cricket* and *MidLink* publish student writing. Some schools have a literary magazine that publishes student writing once or twice a year.
- **Bulletin board** A rotating display of student writing is an effective way to see what your classmates have written. Illustrations and photographs add interest.

Some writing, such as journal writing, is private and not intended for an audience. However, even if you don't share your paper, don't throw it away. It might contain ideas that you can use later.

Proofreading Help

Use this proofreading checklist to help you check for errors in your writing, and use the proofreading symbols in the chart below to mark places that need corrections.

- Have I avoided run-on sentences and sentence fragments and punctuated sentences correctly?
- Have I used every word correctly, including plurals, possessives, and frequently confused words?
- Do verbs and subjects agree? Are verb tenses correct?
- Do pronouns refer clearly to their antecedents and agree with them in person, number, and gender?
- Have I used adverb and adjective forms and modifying phrases correctly?
- Have I spelled every word correctly, and checked the unfamiliar ones in a dictionary?

Proofreading Symbols

○	Lieut Brown	Insert a period.
^	No one came ^{to} the party.	Insert a letter or a word.
≡	I enjoyed <u>paris</u> .	Capitalize a letter.
/	The <u>C</u> lass ran a bake sale.	Make a capital letter lowercase.
)	The campers are home <u>sick</u> .	Close up a space.
(p)	They visited <u>(N.Y.)</u> <u>(p)</u>	Spell out.
↑ ↑	Sue <u>please</u> come <u>I</u> need your help.	Insert a comma or a semicolon.
~	He enjoyed <u>feild</u> day.	Transpose the position of letters or words.
#	<u>all</u> together	Insert a space.
δ	We went <u>to</u> to Boston.	Delete letters or words.
“ ” ’	She asked, <u>Whos</u> coming? <u>’</u>	Insert quotation marks or an apostrophe.
/ = /	<u>mid</u> <u>January</u>	Insert a hyphen.
¶	“Where?” asked Karl. <u>“Over there,”</u> said Ray.	Begin a new paragraph.

Writing Modes

There are four main types, or modes, of writing—expository, descriptive, narrative, and persuasive. Each mode has its own purpose and characteristics.

Expository Writing

Expository writing communicates knowledge. It provides and explains information; it may also give general directions or step-by-step instructions for an activity.

Use this checklist as you write.

- Is the opening paragraph interesting?
- Are my explanations accurate and complete? Is information clear and easy to read?
- Is information presented in a logical order?
- Does each paragraph have a main idea? Does all the information support the main idea?
- Does my essay have an introduction, a body, and a conclusion?
- Have I defined any unfamiliar terms?
- Are my comparisons clear and logical?

Kinds of expository writing

Expository writing covers a wide range of styles. The chart below describes some of the possibilities.

Descriptive Writing

Descriptive writing can make a person, place, or thing come to life. The scene described may be as unfamiliar and far away as the bottom of the sea or as familiar and close as the gym locker room. By presenting details that awaken the reader's senses, descriptive writing can help your readers see the world more clearly.

Use this checklist to help you revise your description.

- Does my introduction identify the person or place that will be described?
- Are my details vivid? Are nouns and adjectives precise?
- Do all the details contribute to the same impression?
- Is it clear why this place or person is special?
- Are transitions clear? Do the paragraphs follow a logical order?
- Does each paragraph contain a main idea?
- Have I communicated a definite impression or mood?

Kinds of Expository Writing	Examples
Instructional writing	Explain how to train for a cross-country race, how to arrange a surprise party, or how to avoid cleaning up your room.
Compare-and-contrast essay	Compare two athletes or two sports, two fictional characters, two books or movies, two places, or two kinds of vacations.
Step-by-step directions.	Give directions for building a model plane, making apple pie, or drawing on a computer screen.
Information and explanation	Explain what causes sunspots, how plants grow in the desert, or why camels have a hump.
Report or essay	Write a book report, a report on the Buddhist religion, or a report on a new wildlife center.

Narrative Writing

Narrative writing tells a story, either real or fictional. It answers the question *What happened?*

A well-written narrative holds the reader's attention by presenting interesting characters in a carefully ordered series of events.

This checklist will help you improve your narrative.

- Does my first sentence get the reader's attention?
- Are the characters and setting introduced with enough detail?
- Do the characters speak and behave realistically?
- Are the events narrated in an order clear enough for the reader to follow?
- Are there places where dialogue should be added?
- Is my ending satisfying to the reader?

Persuasive Writing

Persuasive writing presents an opinion. Its goal is to make readers feel or think a certain way about a situation or an idea. The writer includes facts and opinions often designed to urge readers to take action. Good persuasive writing can sometimes be hard to resist.

As you revise your persuasive writing, use this checklist as a guide.

- Is my main idea expressed in a clear statement?
- Have I presented good reasons to support my point of view?
- Have I supported my reasons with facts and opinions?
- Have I taken account of the opposing points of view?
- Have I addressed the interests of my audience?
- Have I ended with a strong closing statement?

Research Report Writing

When you write a research report, you explore a topic by gathering factual information from several different resources. Through your research, you develop a point of view or draw a conclusion. This point of view or conclusion becomes the main idea, or thesis, of your report.

Select a Topic

Because a research report usually takes time to prepare and write, your choice of topic is especially important. Follow these guidelines.

- Brainstorm a list of questions about a subject you would like to explore. Choose one that is neither too narrow nor too broad for the length of paper you will write. Use that question as your topic.
- Select a topic that genuinely interests you.
- Be sure you can find information on your topic from several different sources.

Do Research

Start by looking up your topic in an encyclopedia to find general information. Then find specific information

in books, magazines, and newspapers, on CD-ROMs and the Internet, and from personal interviews when this seems appropriate. Use the computerized or card catalog in the library to locate books on your topic. Then search for up-to-date information in periodicals (magazines) or newspapers and from electronic sources, such as CD-ROMs or the Internet. If you need help in finding or using any of these resources, ask the librarian.

As you gather information, make sure each source you use relates closely to your topic. Also be sure that your source is reliable. Be extra careful if you are using information from the Internet. If you are not sure about the reliability of a source, consult the librarian or your teacher.

Make Source Cards

In a research report, you must document the source of your information. To keep track of your sources, write the author, title, publication information, and location of each source on a separate index card. Give each source card a number and write it in the upper right-hand corner. These cards will be useful for preparing a bibliography.

Sample Source Card

1	Douglas, Major Stoneman.	2 15
3	<u>Everglades: River of Grass.</u>	
4	Marietta, Georgia: Mockingbird Books, 1986.	5
6	Carrollton Public Library	7 654.3 S2

- 1** Author
- 2** Source number
- 3** Title
- 4** City of publication/Publisher
- 5** Date of publication
- 6** Location of source
- 7** Library call number

Take Notes

As you read, you encounter many new facts and ideas. Taking notes will help you keep track of information and focus on the topic. Here are some helpful suggestions:

- Use a new card for each important piece of information. Separate cards will help you to organize your notes.
- At the top of each card, write a key word or phrase that tells you about the information. Also, write the number of the source you used.
- Write only details and ideas that relate to your topic.
- Summarize information in your own words.
- Write down a phrase or a quote only when the words are especially interesting or come from an important source. Enclose all quotes in quotation marks to make clear that the ideas belong to someone else.

This sample note card shows information to include.

Sample Note Card

1	<u>Functions of Wetlands</u>	2 15
	Besides furnishing a home for a variety of wildlife, the wet, spongy soil of wetlands maintains the level of the water table.	
	p. 79	3

- 1** Write a key word or phrase that tells you what the information is about.
- 2** Write the source number from your source card.
- 3** Write the number of the page or pages on which you found the information.

Develop Your Thesis

As you begin researching and learning about your topic, think about the overall point you want to make. Write one sentence, your *thesis statement*, that says exactly what you plan to report on.

Sample Thesis Statement

Everglades National Park is a beautiful but endangered animal habitat.

Keep your thesis in mind as you continue to do research and think about your topic. The thesis will help you determine what information is important. However, be prepared to change your thesis if the information you find does not support it.

Write an Outline

When you finish taking notes, organize the information in an outline. Write down the main ideas that you want to cover. Write your thesis statement at the beginning of your outline. Then list the supporting details. Follow an outline form like the one on the next page.

- ① Everglades National Park is a beautiful but endangered animal habitat.
 - I. Special aspects of the Everglades
 - A. Characteristics of wetlands
 - ② B. Endangered birds and animals
 - II. Pressures on the Everglades
 - A. Florida agriculture
 - B. Carelessness of visitors
 - III. How to protect the Everglades
 - A. Change agricultural practices
 - B. Educate park visitors
 1. Mandatory video on safety for individuals and environment
 - ③ 2. Instructional reminders posted throughout the park

- ① The thesis statement identifies your topic and the overall point you will make.
- ② If you have subtopics under a main topic, there must be at least two. They must relate directly to your main topic.
- ③ If you wish to divide a subtopic, you must have at least two divisions. Each must relate to the subtopic above it.

Document Your Information

You must document, or credit, the sources of all the information you use in your report. There are two common ways to document information.

Footnotes

To document with footnotes, place a number at the end of the information you are documenting. Number your notes consecutively, beginning with number 1. These numbers should be slightly raised and should come after any punctuation. The documentation information itself goes at the bottom of the page, with a matching number.

In-text number for note:

The Declaration of Independence was read in public for the first time on July 6, 1776.³

Footnote at bottom of page:

³ John Smith, The Declaration of Independence (New York: DI, 2001) 221.

Parenthetical Documentation

In this method, you give the source for your information in parentheses at the end of the sentence where the information appears. You do not need to give all the details of the source. Just provide enough information for your readers to identify it. Here are the basic rules to follow.

- Usually it is enough to give the author's last name and the number of the page where you found the information.

The declaration was first read in public by militia colonel John Nixon (Smith 222).

- If you mention the author's name in the sentence, you do not need to repeat it in the parentheses. According to Smith, the reading was greeted with wild applause (224).
- If your source does not identify a particular author, as in a newspaper or encyclopedia article, give the first word or two of the title of the piece.

The anniversary of the reading was commemorated by a parade and fireworks ("Reading Celebrated").

Full information on your sources goes in a list at the end of your paper.

Bibliography or Works Cited

At the end of your paper, list all the sources of information that you used in preparing your report. Arrange them alphabetically by the author's last name (or by the first word in the title if no author is mentioned) as shown below. Title this list *Works Cited*. (Use the term *bibliography* if all your sources are printed media, such as books, magazines, or newspapers.)

Works Cited

- ① Bertram, Jeffrey. "African Bees: Fact or Myth?" *Orlando Sentinel* 18 Aug. 1999: D2.
- ② Gore, Rick. "Neanderthals." National Geographic. January 1996: 2–35. ⑧
- ③ Gould, Stephen J. The Panda's Thumb. New York: W. W. Norton & Co., 1982.
- ④ "Governor Chiles Vetoed Anti-Everglades Bills—5/13/98." Friends of the Everglades. May 1998. 26 Aug 1998 <http://www.everglades.org/pressrel_may28.htm>.
- ⑤ "Neanderthal man." The Columbia Encyclopedia. 5th Edition. New York: Columbia University Press, 1993.
- ⑥ Pabst, Laura (Curator of Natural History Museum), Interview. March 11, 1998.

- ① Indent all but the first line of each item.
- ② Newspaper article
- ③ Magazine article
- ④ Book with one author
- ⑤ On-line article
- ⑥ Encyclopedia
- ⑦ Interview
- ⑧ Include page numbers for a magazine article but not for a book, unless the book is a collection of essays by different authors.
- ⑨ Include database (underlined), publication medium (online), computer service, and date of access.

Business Writing

Two standard formats for business letters are block style and modified block style. In block style all the parts of the letter begin at the left-hand margin.

Business Letter

The following business letter uses modified block style

① 10 Pullman Lane
Cromwell, CT 06416
January 16, 2006

② Mr. Philip Fornaro
Principal
Cromwell School
179 West Maple St.
Cromwell, CT 06416

③ Dear Mr. Fornaro:

④ My friends and I in the seventh grade at Brimmer Middle School feel that there is not enough to do in Cromwell during the winter vacation week. Some students can afford to go away for vacation. Many families, however, cannot afford to go away, or the parents have to work.

⑤ I would like to suggest that you keep the Brimmer Middle School gym open during the vacation week. If the gym were open, the basketball teams could practice. The fencing club could meet. We could meet our friends there instead of going to the mall.

⑥ Thanks for listening to my request. I hope you will think it over.

⑦ Sincerely,
Kim Goodwin
Kim Goodwin

- ①** In the heading, write your address and the date on separate lines.
- ②** In the inside address, write the name and address of the person to whom you are sending the letter.
- ③** Use a colon after the greeting.
- ④** In your introduction, say who you are and why you are writing.
- ⑤** In the body of your letter, provide details concerning your request.
- ⑥** Conclude by restating your purpose and thanking the person you are writing to.
- ⑦** In the closing, use *Sincerely*, *Sincerely yours*, or *Yours truly* followed by a comma. Include both your signature and your printed or typed name.

General guidelines

Follow these guidelines when writing a business letter.

- Use correct business-letter form. Whether you write by hand, or use a computer, use 8 1/2-by-11-inch white or off-white paper. Be sure your letter is neat and clean.
- Use Standard English. Check your spelling carefully.
- Be polite, even if you are making a complaint or expressing a negative opinion.
- Be brief and to the point. State your reason for writing within the first two or three sentences.
- Include all necessary information.
- If you are making a request, be specific. Make sure what you are asking is reasonable. Express your appreciation at the end of the letter.
- Be considerate. Request only information you cannot get another way.
- When expressing an opinion or a complaint, state your reasons clearly and logically. Avoid emotional language.
- When requesting an interview, make it easy for the interviewee to meet with you. Suggest a few dates.

Writing a Memo

A memo, or memorandum, is a brief, efficient way of communicating information to another person or group of people. It begins with a header that provides basic information. A memo does not have a formal closing.

TO: *Brimmer Banner* newspaper staff
FROM: Terry Glinski
SUBJECT: Winter issue
DATE: January 18, 2006

Articles for the winter issue of the *Brimmer Banner* are due by February 1. Please see Terry about your assignment as soon as possible! The following articles or features have not yet been assigned:

Cafeteria Mess: Who Is Responsible?
Teacher Profile: Mr. Jinks, Ms. Magee
Sports roundup

Using a Computer for Writing

Using a computer offers advantages at every stage of the writing process.

Prewriting

A computer can help you gather and organize ideas and information.

Brainstorming

While brainstorming for topics or details, you can dim the computer screen and do “invisible writing.” Some writers find that this technique allows their ideas to flow more freely.

Researching

Use the Internet or a CD-ROM encyclopedia to find not only text and pictures, but also sound, animated cartoons or graphics, and live-action video clips.

Outlining

Some word-processing programs offer an outlining feature that automatically indents headings and uses different type styles for main headings and subheadings.

Drafting/Revising

Most word-processing programs make it easy to do the following.

- *insert* new text at any point in your document
- *delete* or *copy* text
- *move* text from one position to another
- *undo* a change you just made
- *save* each draft or revision of your document
- *print* copies of your work-in-progress for others to read

Editing/Proofreading

You can edit and proofread directly on the computer, or you can mark your changes on a printout, or hard copy, and then input the changes on screen. The following word-processing features are helpful.

- **Grammar checker** The computer finds possible errors in grammar and suggests revisions.
- **Spelling checker** The computer finds misspellings and suggests corrections.

- **Thesaurus** If you want to replace an inappropriate or overused word, you can highlight the word and the computer will suggest synonyms.

- **Search and replace** If you want to change or correct something that occurs several times in your document, the computer can quickly make the change throughout the document.

TIP

The grammar checker, spelling checker, and thesaurus cannot replace your own careful reading and judgment. Because English grammar is so complex, the suggestions that the grammar checker makes may not be appropriate. Also, the spelling checker will not tell you that you have typed *brake* when you meant *break*, for example, because both are valid words. The thesaurus may offer you several synonyms for a word, but you need to consider the connotations of each before deciding which, if any, fits your context.

Presenting

The computer allows you to enhance the readability, attractiveness, and visual interest of your document in many ways.

Formatting your text

The computer gives you a variety of options for the layout and appearance of your text. You can easily add or change the following elements.

- margin width
- number of columns
- type size and style
- page numbering
- header or footer (information such as a title that appears at the top or bottom of every page)

Visual aids

Some word-processing programs have graphic functions that allow you to create graphs, charts, and diagrams. Collections of *clip art*, pictures you can copy and paste into your document, are also available.

Troubleshooter

Use the Troubleshooter to recognize and correct common writing errors.

Sentence Fragment

A sentence fragment does not express a complete thought. It may lack a subject or verb or both.

- **Problem: Fragment that lacks a subject**

The lion paced the floor of the cage. Looked hungry. *frag*

Solution: Add a subject to the fragment to make a complete sentence.

The lion paced the floor of the cage. He looked hungry.

- **Problem: Fragment that lacks a predicate**

I'm painting my room. The walls yellow. *frag*

Solution: Add a predicate to make the sentence complete.

I'm painting my room. The walls are going to be yellow.

- **Problem: Fragment that lacks both a subject and a predicate**

We walked around the reservoir. Near the parkway. *frag*

Solution: Combine the fragment with another sentence.

We walked around the reservoir near the parkway.

TIP

- You can use fragments when talking with friends or writing personal letters. Some writers use fragments to produce a special effect. Use complete sentences, however, for school or business writing.

Run-on Sentence

A run-on sentence is two or more sentences written incorrectly as one sentence.

- **Problem: Two main clauses separated only by a comma**

Roller coasters make me dizzy, I don't enjoy them. *run-on*

Solution A: Replace the comma with a period or other end mark. Start the second sentence with a capital letter.

Roller coasters make me dizzy. I don't enjoy them.

Solution B: Replace the comma with a semicolon.

Roller coasters make me dizzy; I don't enjoy them.

- **Problem: Two main clauses with no punctuation between them**

Acid rain is a worldwide problem there are no solutions in sight. *run-on*

Solution A: Separate the main clauses with a period or other end mark. Begin the second sentence with a capital letter.

Acid rain is a worldwide problem. There are no solutions in sight.

Solution B: Add a comma and a coordinating conjunction between the main clauses.

Acid rain is a worldwide problem, but there are no solutions in sight.

- **Problem: Two main clauses with no comma before the coordinating conjunction**

Our chorus has been practicing all month but we still need another rehearsal. *run-on*

Solution: Add a comma before the coordinating conjunction.

Our chorus has been practicing all month, but we still need another rehearsal.

Lack of Subject-Verb Agreement

A singular subject calls for a singular form of the verb. A plural subject calls for a plural form of the verb.

- **Problem: A subject that is separated from the verb by an intervening prepositional phrase**

The two policemen at the construction site looks bored. *agr*

The members of my baby-sitting club is saving money. *agr*

Solution: Make sure that the verb agrees with the subject of the sentence, not with the object of the preposition. The object of a preposition is never the subject.

The two policemen at the construction site look bored.

The members of my baby-sitting club are saving money.

TIP

When subject and verb are separated by a prepositional phrase, check for agreement by reading the sentence without the prepositional phrase.

- **Problem: A sentence that begins with *here* or *there***

Here come the last bus to Pelham Heights. *agr*

There is my aunt and uncle. *agr*

Solution: In sentences that begin with *here* or *there*, look for the subject after the verb. Make sure that the verb agrees with the subject.

Here comes the last bus to Pelham Heights.

There are my aunt and uncle.

- **Problem: An indefinite pronoun as the subject**

Each of the candidates are qualified. *agr*

All of the problems on the test was hard. *agr*

Solution: Some indefinite pronouns are singular; some are plural; and some can be either singular or plural, depending on the noun they refer to. Determine whether the indefinite pronoun is singular or plural, and make sure the verb agrees with it.

Each of the candidates is qualified.

All of the problems on the test were hard.

- **Problem: A compound subject that is joined by *and***

Fishing tackle and a life jacket was stowed in the boat. *agr*

Peanut butter and jelly are delicious. *agr*

Solution A: If the compound subjects refer to different people or things, use a plural verb.

Fishing tackle and a life jacket were stowed in the boat.

Solution B: If the parts of a compound subject name one unit or if they refer to the same person or thing, use a singular verb.

Peanut butter and jelly is delicious.

- **Problem: A compound subject that is joined by *or* or *nor***

Either my aunt or my parents plans to attend parents' night. *agr*

Neither onions nor pepper improve the taste of this meatloaf. *agr*

Solution: Make the verb agree with the subject that is closer to it.

Either my aunt or my parents plan to attend parents' night.

Neither onions nor pepper improves the taste of this meatloaf.

Incorrect Verb Tense or Form

Verbs have different tenses to show when the action takes place.

- **Problem: An incorrect or missing verb ending**

The Parks Department install a new water fountain last week. *tense*

They have also plant flowers in all the flower beds. *tense*

Solution: To form the past tense and the past participle, add *-ed* to a regular verb.

The Parks Department installed a new water fountain last week.

They have also planted flowers in all the flower beds.

- **Problem: An improperly formed irregular verb**

Wendell has standed in line for two hours. *tense*

I catched the fly ball and throwded it to first base. *tense*

Solution: Irregular verbs vary in their past and past participle forms. Look up the ones you are not sure of.

Wendell has stood in line for two hours.

I caught the fly ball and threw it to first base.

- **Problem: Confusion between the past form and the past participle**

The cast for *The Music Man* has began rehearsals. *tense*

Solution: Use the past participle form of an irregular verb, not its past form, when you use the auxiliary verb *have*.

The cast for *The Music Man* has begun rehearsals.

- **Problem: Improper use of the past participle**

Our seventh grade drawn a mural for the wall of the cafeteria. *tense*

Solution: Add the auxiliary verb *have* to the past participle of an irregular verb to form a complete verb.

Our seventh grade has drawn a mural for the wall of the cafeteria.

TIP

- Because irregular verbs vary, it is useful to memorize the verbs that you use most often.

Incorrect Use of Pronouns

The noun that a pronoun refers to is called its antecedent. A pronoun must refer to its **antecedent** clearly. Subject pronouns refer to subjects in a sentence. Object pronouns refer to objects in a sentence.

- **Problem: A pronoun that could refer to more than one antecedent**

Gary and Mike are coming, but he doesn't know the other kids. *ant*

Solution: Substitute a noun for the pronoun to make your sentence clearer.

Gary and Mike are coming, but Gary doesn't know the other kids.

- **Problem: Personal pronouns as subjects**

Him and John were freezing after skating for three hours. *pro*

Lori and me decided not to audition for the musical. *pro*

Solution: Use a subject pronoun as the subject part of a sentence.

He and John were freezing after skating for three hours.

Lori and I decided not to audition for the musical.

- **Problem: Personal pronouns as objects**

Ms. Wang asked Reggie and I to enter the science fair. *pro*

Ms. Wang helped he and I with the project. *pro*

Solution: Use an object pronoun as the object of a verb or a preposition.

Ms. Wang asked Reggie and me to enter the science fair.

Ms. Wang helped him and me with the project.

Incorrect Use of Adjectives

Some adjectives have irregular forms: comparative forms for comparing two things and superlative forms for comparing more than two things.

Problem: Incorrect use of *good, better, best*

Their team is **more good** at softball than ours. *adj*

They have **more better** equipment too. *adj*

Solution: The comparative and superlative forms of *good* are *better* and *best*. Do not use *more* or *most* before irregular forms of comparative and superlative adjectives.

Their team is **better** at softball than ours.

They have **better** equipment too.

Problem: Incorrect use of *bad, worse, worst*

The flooding on East Street was the **baddest** I've seen. *adj*

Mike's basement was in **badder** shape than his garage. *adj*

Solution: The comparative and superlative forms of *bad* are *worse* and *worst*. Do not use *more* or *most* or the endings -er or -est with *bad*.

The flooding on East Street was the **worst** I've seen.

Mike's basement was in **worse** shape than his garage.

Problem: Incorrect use of comparative and superlative adjectives

The Appalachian Mountains are **more older** than the Rockies. *adj*

Mount Washington is the **most highest** of the Appalachians. *adj*

Solution: Do not use both -er and *more* or -est and *most* at the same time.

The Appalachian Mountains are **older** than the Rockies.

Mount Washington is the **highest** of the Appalachians.

Incorrect Use of Commas

Commas signal a pause between parts of a sentence and help to clarify meaning.

Problem: Missing commas in a series of three or more items

Sergio put mustard, catsup, and bean sprouts on his hot dog. *com*

Solution: If there are three or more items in a series, use a comma after each one, including the item preceding the conjunction.

Sergio put mustard, catsup, and bean sprouts on his hot dog.

Problem: Missing commas with direct quotations

"A little cold water," the swim coach said, "won't hurt you." *com*

Solution: The first part of an interrupted quotation ends with a comma followed by quotation marks. The interrupting words are also followed by a comma.

"A little cold water," the swim coach said, "won't hurt you."

Problem: Missing commas with nonessential appositives

My sneakers, a new pair, are covered with mud. *com*

Solution: Determine whether the appositive is important to the meaning of the sentence. If it is not essential, set off the appositive with commas.

My sneakers, a new pair, are covered with mud.

Incorrect Use of Apostrophes

An apostrophe shows possession. It can also indicate missing letters in a contraction.

Problem: Singular possessive nouns

A **parrots** toes are used for gripping. *poss*

The **bus** color was bright yellow. *poss*

Solution: Use an apostrophe and an s to form the possessive of a singular noun, even one that ends in s.

A parrot's toes are used for gripping.

The bus's color was bright yellow.

Problem: Plural possessive nouns ending in -s

The **visitors** center closes at five o'clock. *poss*

The guide put several **tourists** luggage in one compartment. *poss*

Solution: Use an apostrophe alone to form the possessive of a plural noun that ends in s.

The visitors' center closes at five o'clock.

The guide put several tourists' luggage in one compartment.

Problem: Plural possessive nouns not ending in -s

The **peoples** applause gave courage to the young gymnast. *poss*

Solution: Use an apostrophe and an s to form the possessive of a plural noun that does not end in s.

The people's applause gave courage to the young gymnast.

Problem: Possessive personal pronouns

Jenny found the locker that was **her's**; she waited while her friends found **their's**. *poss*

Solution: Do not use apostrophes with possessive personal pronouns.

Jenny found the locker that was hers; she waited while her friends found theirs.

Incorrect Capitalization

Proper nouns, proper adjectives, and the first words of sentences always begin with a capital letter.

Problem: Words referring to ethnic groups, nationalities, and languages

Many **canadians** in the province of **quebec** speak french. *cap*

Solution: Capitalize proper nouns and adjectives that refer to ethnic groups, nationalities, and languages.

Many Canadians in the province of Quebec speak French.

Problem: Words that refer to a family member

Yesterday **aunt** Doreen asked me to baby-sit. *cap*

Don't forget to give **dad** a call. *cap*

Solution: Capitalize words that are used as part of or in place of a family member's name.

Yesterday Aunt Doreen asked me to baby-sit.

Don't forget to give Dad a call.

TIP

- Do not capitalize a word that identifies a family member when it is preceded by a possessive adjective:
- My father bought a new car.*

Problem: The first word of a direct quotation

The judge declared, "the court is now in session." *cap*

Solution: Capitalize the first word in a direct quotation.

The judge declared, "The court is now in session."

TIP

- If you have difficulty with a rule of usage, try rewriting the rule in your own words. Check with your teacher to be sure you understand the rule.

Troublesome Words

This section will help you choose between words and expressions that are often confusing or misused.

accept, except

Accept means "to receive." *Except* means "other than."

Phillip walked proudly to the stage to **accept** the award.

Everything fits in my suitcase **except** my sleeping bag.

affect, effect

Affect is a verb meaning "to cause a change in" or "to influence." *Effect* as a verb means "to bring about or accomplish." As a noun, *effect* means "result."

Bad weather will **affect** our plans for the weekend.

The new medicine **effected** an improvement in the patient's condition.

The gloomy weather had a bad **effect** on my mood.

ain't

Ain't is never used in formal speaking or writing unless you are quoting the exact words of a character or a real person. Instead of using *ain't*, say or write *am not*, *is not*, *are not*; or use contractions such as *I'm not*, *she isn't*.

The pizza **is not** going to arrive for another half hour.

The pizza **isn't** going to arrive for another half hour.

a lot

The expression *a lot* means "much" or "many" and should always be written as two words. Some authorities discourage its use in formal writing.

A lot of my friends are learning Spanish.

Many of my friends are learning Spanish.

all ready, already

All ready, written as two words, is a phrase that means "completely ready." *Already*, written as one word, is an adverb that means "before" or "by this time."

By the time the fireworks display was **all ready**, we had **already** arrived.

all right, alright

The expression *all right* should be written as two words. Some dictionaries do list the single word *alright* but usually not as a preferred spelling.

Tom hurt his ankle, but he will be **all right**.

all together, altogether

All together means "in a group." *Altogether* means "completely."

The Minutemen stood **all together** at the end of Lexington Green.

The rebel farmers were not **altogether** sure that they could fight the British soldiers.

among, between

Use *among* for three or more people, things, or groups.

Use *between* for two people, things, or groups.

Mr. Kendall divided the jobs for the car wash **among** the team members.

Our soccer field lies **between** the gym and Main Street.

amount, number

Use *amount* with nouns that cannot be counted. Use *number* with nouns that can be counted.

This recipe calls for an unusual **amount** of pepper.

A record **number** of students attended last Saturday's book fair.

bad, badly

Bad is an adjective; it modifies a noun.

Badly is an adverb; it modifies a verb, an adjective, or another adverb.

The **badly** burnt cookies left a **bad** smell in the kitchen.

Joseph **badly** wants to be on the track team.

beside, besides

Beside means “next to.” *Besides* means “in addition to.”

The zebra is grazing **beside** a wildebeest.

Besides the zoo, I like to visit the aquarium.

bring, take

Bring means “to carry from a distant place to a closer one.” *Take* means “to carry from a nearby place to a more distant one.”

Please **bring** a bag lunch and subway money to school tomorrow.

Don’t forget to **take** your art projects home this afternoon.

can, may

Can implies the ability to do something. *May* implies permission to do something.

You **may** take a later bus home if you **can** remember which bus to get on.

TIP

- Although *can* is sometimes used in place of *may* in informal speech, a distinction should be made when speaking and writing formally.

choose, chose

Choose means “to select.” *Chose*, the past tense of *choose*, means “selected.”

Dad helped me **choose** a birthday card for my grandmother.

Dad **chose** a card with a funny joke inside.

doesn't, don't

The subject of the contraction **doesn't** (*does not*) is the third-person singular (*he* or *she*). The subject of the contraction **don't** (*do not*) is *I*, *you*, *we*, or *they*.

Tanya **doesn't** have any tickets for the concert.

We **don't** need tickets if we stand in the back row.

farther, further

Farther refers to physical distance. *Further* refers to time or degree.

Our new apartment is **farther** away from the school.

I will not continue this argument **further**.

fewer, less

Fewer is used to refer to things or qualities that can be counted. *Less* is used to refer to things or qualities that cannot be counted. In addition, *less* is used with figures that are regarded as single amounts.

Fewer people were waiting in line after lunch.

There is **less** fat in this kind of peanut butter.

Try to spend **less** than ten dollars on a present.
[The money is treated as a single sum, not as individual dollars.]

good, well

Good is often used as an adjective meaning “pleasing” or “able.” *Well* may be used as an adverb of manner telling how ably something is done or as an adjective meaning “in good health.”

That is a **good** haircut.

Marco writes **well**.

Because Ms. Rodriguez had a headache, she was not **well** enough to correct our tests.

in, into

In means “inside.” *Into* indicates a movement from outside toward the inside.

Refreshments will be sold **in** the lobby of the auditorium.

The doors opened, and the eager crowd rushed **into** the auditorium.

it's, its

Use an apostrophe to form the contraction of *it is*. The possessive of the personal pronoun *it* does not take an apostrophe.

It's hard to keep up with computer technology.

The computer industry seems to change **its** products daily.

lay, lie

Lay means "to place." *Lie* means "to recline."

I will **lay** my beach towel here on the warm sand.

Help! I don't want to **lie** next to a hill of red ants!

learn, teach

Learn means "to gain knowledge." *Teach* means "to give knowledge."

I don't **learn** very quickly.

My uncle is **teaching** me how to juggle.

leave, let

Leave means "to go away." *Let* means "to allow." With the word *alone*, you may use either *let* or *leave*.

Huang has to **leave** at eight o'clock.

Mr. Davio **lets** the band practice in his basement.

Leave me alone. **Let** me alone.

like, as

Use *like*, a preposition, to introduce a prepositional phrase. Use *as*, a subordinating conjunction, to introduce a subordinate clause. Many authorities believe that *like* should not be used before a clause in formal English.

Andy sometimes acts **like** a clown.

The detective looked carefully at the empty suitcase **as** she examined the room.

TIP

As can be a preposition in cases like the following: *Jack went to the costume party as a giant pumpkin.*

loose, lose

Loose means "not firmly attached." *Lose* means "to misplace" or "to fail to win."

If you keep wiggling that **loose** tooth, you might **lose** it.

raise, rise

Raise means to "cause to move up." *Rise* means "to move upward."

Farmers in this part of Florida **raise** sugarcane.

The hot air balloon began to **rise** slowly in the morning sky.

set, sit

Set means "to place" or "to put." *Sit* means "to place oneself in a seated position."

I **set** the tips of my running shoes against the starting line.

After running the fifty-yard dash, I had to **sit** down and catch my breath.

than, then

Than introduces the second part of a comparison. *Then* means "at that time" or "after that."

I'd rather go to Disney World in the winter **than** in the summer.

The park is too crowded and hot **then**.

their, they're

Their is the possessive form of *they*. *They're* is the contraction of *they are*.

They're visiting Plymouth Plantation during **their** vacation.

to, too, two

To means "in the direction of." *Too* means "also" or "to an excessive degree." *Two* is the number after one.

I bought **two** tickets **to** the concert.

The music was **too** loud.

It's my favorite group **too**.

who, whom

Who is a subject pronoun. *Whom* is an object pronoun.

Who has finished the test already?

Mr. Russo is the man to **whom** we owe our thanks.

who's, whose

Who's is the contraction of *who is*. *Whose* is the possessive form of *who*.

Who's going to wake me up in the morning?

The policeman discovered **whose** car alarm was making so much noise.

Mechanics

This section will help you use correct capitalization, punctuation, and abbreviations in your writing.

Capitalization

Capitalizing Sentences, Quotations, and Salutations

Rule: A capital letter appears at the beginning of a sentence.

Example: Another gust of wind shook the house.

Rule: A capital letter marks the beginning of a direct quotation that is a complete sentence.

Example: Sabrina said, “The lights might go out.”

Rule: When a quoted sentence is interrupted by explanatory words, such as she said, do not begin the second part of the sentence with a capital letter.

Example: “There’s a rainbow,” exclaimed Jeffrey, “over the whole beach.”

Rule: When the second part of a quotation is a new sentence, put a period after the explanatory words; begin the new part with a capital letter.

Example: “Please come inside,” Justin said.
“Wipe your feet.”

Rule: Do not capitalize an indirect quotation.

Example: Jo said that the storm was getting worse.

Rule: Capitalize the first word in the salutation and closing of a letter. Capitalize the title and name of the person addressed.

Example: Dear Dr. Menino
Dear Editor
Sincerely

Capitalizing Names and Titles of People

Rule: Capitalize the names of people and the initials that stand for their names.

Example: Malcolm X J. F. K.
Robert E. Lee Queen Elizabeth I

Rule: Capitalize a title or an abbreviation of a title when it comes before a person’s name or when it is used in direct address.

Example: Dr. Salinas
“Your patient, Doctor, is waiting.”

Rule: Do not capitalize a title that follows or is a substitute for a person’s name.

Example: Marcia Salinas is a good doctor.
He asked to speak to the doctor.

Rule: Capitalize the names and abbreviations of academic degrees that follow a person’s name. Capitalize Jr. and Sr.

Example: Marcia Salinas, M.D.
Raoul Tobias, Attorney
Donald Bruns Sr.
Ann Lee, Ph.D.

Rule: Capitalize words that show family relationships when used as titles or as substitutes for a person’s name.

Example: We saw Uncle Carlos.
She read a book about Mother Teresa.

Rule: Do not capitalize words that show family relationships when they follow a possessive noun or pronoun.

Example: Your brother will give us a ride.
I forgot my mother’s phone number.

Rule: Always capitalize the pronoun I.

Example: After I clean my room, I’m going swimming.

Capitalizing Names of Places

TIP

- Do not capitalize articles and prepositions in proper nouns: *the Rock of Gibraltar, the Statue of Liberty.*

Rule: Capitalize the names of cities, counties, states, countries, and continents.

- Example:** St. Louis, Missouri
Marin County
Australia
South America

Rule: Capitalize the names of bodies of water and other geographical features.

- Example:** the Great Lakes Cape Cod
the Dust Bowl

Rule: Capitalize the names of sections of a country and regions of the world.

- Example:** East Asia
New England
the Pacific Rim
the Midwest

Rule: Capitalize compass points when they refer to a specific section of a country.

- Example:** the Northwest the South

Rule: Do not capitalize compass points when they indicate direction.

- Example:** Canada is north of the United States.

Rule: Do not capitalize adjectives indicating direction.

- Example:** western Utah

Rule: Capitalize the names of streets and highways.

- Example:** Dorchester Avenue Route 22

Rule: Capitalize the names of buildings, bridges, monuments, and other structures.

- Example:** Empire State Building
Chesapeake Bay Bridge

Capitalizing Other Proper Nouns and Adjectives

Rule: Capitalize the names of clubs, organizations, businesses, institutions, and political parties.

- Example:** Houston Oilers
the Food and Drug Administration
Boys and Girls Club

Rule: Capitalize brand names but not the nouns following them.

- Example:** Zippo brand energy bar

Rule: Capitalize the names of days of the week, months, and holidays.

- Example:** Saturday June
Thanksgiving Day

Rule: Do not capitalize the names of seasons.

- Example:** winter, spring, summer, fall

Rule: Capitalize the first word, the last word, and all important words in the title of a book, play, short story, poem, essay, article, film, television series, song, magazine, newspaper, and chapter of a book.

- Example:** Not Without Laughter
World Book Encyclopedia
“Jingle Bells”
Star Wars
Chapter 12

Rule: Capitalize the names of ethnic groups, nationalities, and languages.

- Example:** Latino Japanese
European Spanish

Rule: Capitalize proper adjectives that are formed from the names of ethnic groups and nationalities.

- Example:** Shetland pony
Jewish holiday

Punctuation

Using the Period and Other End Marks

Rule: Use a period at the end of a declarative sentence.

My great-grandfather fought in the Mexican Revolution.

Rule: Use a period at the end of an imperative sentence that does not express strong feeling.

Please set the table.

Rule: Use a question mark at the end of an interrogative sentence.

How did your sneakers get so muddy?

Rule: Use an exclamation point at the end of an exclamatory sentence or a strong imperative.

How exciting the play was!

Watch out!

Using Commas

Rule: Use commas to separate three or more items in a series.

The canary eats bird seed, fruit, and suet.

Rule: Use commas to show a pause after an introductory word and to set off names used in direct address.

Yes, I offered to take care of her canary this weekend.

Please, Stella, can I borrow your nail polish?

Rule: Use a comma after two or more introductory prepositional phrases or when the comma is needed to make the meaning clear. A comma is not needed after a single short prepositional phrase, but it is acceptable to use one.

From the back of the balcony, we had a lousy view of the stage.

After the movie we walked home. (no comma needed)

Rule: Use a comma after an introductory participle and an introductory participial phrase.

Whistling and moaning, the wind shook the little house.

Rule: Use commas to set off words that interrupt the flow of thought in a sentence.

Tomorrow, I think, our projects are due.

Rule: Use a comma after conjunctive adverbs such as *however*, *moreover*, *furthermore*, *nevertheless*, and *therefore*.

The skating rink is crowded on Saturday; however, it's the only time I can go.

Rule: Use commas to set off an appositive if it is not essential to the meaning of a sentence.

Ben Wagner, a resident of Pittsfield, won the first round in the golf tournament.

Rule: Use a comma before a conjunction (*and*, *or*, *but*, *nor*, *so*, *yet*) that joins main clauses.

We can buy our tickets now, or we can take a chance on buying them just before the show.

Rule: Use a comma after an introductory adverb clause.

Because I stayed up so late, I'm sleepy this morning.

Rule: In most cases, do not use a comma with an adverb clause that comes at the end of a sentence.

The picnic will be canceled unless the weather clears.

Rule: Use a comma or a pair of commas to set off an adjective clause that is not essential to the meaning of a sentence.

Tracy, who just moved here from Florida, has never seen snow before.

Rule: Do not use a comma or pair of commas to set off an essential clause from the rest of the sentence.

Anyone who signs up this month will get a discount.

Rule: Use commas before and after the year when it is used with both the month and the day. If only the month and the year are given, do not use a comma.

On January 2, 1985, my parents moved to Dallas, Texas.

I was born in May 1985.

Rule: Use commas before and after the name of a state or a country when it is used with the name of a city. Do not use a comma after the state if it is used with a ZIP code.

The area code for Concord, New Hampshire, is 603.
Please forward my mail to 6 Madison Lane,
Topsham, ME 04086

Rule: Use commas or a pair of commas to set off an abbreviated title or degree following a person's name.

The infirmary was founded by Elizabeth Blackwell, M.D., the first woman in the United States to earn a medical degree.

Rule: Use a comma or commas to set off *too* when *too* means "also."

We, too, bought groceries, from the new online supermarket.

Rule: Use a comma or commas to set off a direct quotation.

"My nose," exclaimed Pinocchio, "is growing longer!"

Rule: Use a comma after the salutation of a friendly letter and after the closing of both a friendly letter and a business letter.

Dear Gary,
Sincerely,
Best regards,

Rule: Use a comma when necessary to prevent misreading of a sentence.

In math, solutions always elude me.

Using Semicolons and Colons

Rule: Use a semicolon to join the parts of a compound sentence when a coordinating conjunction, such as *and*, *or*, *nor*, or *but*, is not used.

Don't be late for the dress rehearsal; it begins at 7 o'clock sharp.

Rule: Use a semicolon to join parts of a compound sentence when the main clauses are long and are subdivided by commas. Use a semicolon even if these clauses are already joined by a coordinating conjunction.

In the gray light of early morning, on a remote airstrip in the desert, two pilots prepared to fly on a dangerous mission; but accompanying them were a television camera crew, three newspaper reporters, and a congressman from their home state of Nebraska.

Rule: Use a semicolon to separate main clauses joined by a conjunctive adverb. Be sure to use a comma after the conjunctive adverb.

We've been climbing all morning; therefore, we need a rest.

Rule: Use a colon to introduce a list of items that ends a sentence. Use words such as *these*, *the following*, or *as follows* to signal that a list is coming.

Remember to bring the following items: a backpack, a bag lunch, sunscreen, and insect repellent.

Rule: Do not use a colon to introduce a list preceded by a verb or preposition.

Remember to bring a backpack, a bag lunch, sunscreen, and insect repellent. (No colon is used after *bring*.)

Rule: Use a colon to separate the hour and the minutes when you write the time of day.

My Spanish class starts at 9:15.

Rule: Use a colon after the salutation of a business letter.

Dear Dr. Coulombe:
Director of the Personnel Dept.:

Using Quotation Marks and Italics

Rule: Use quotation marks before and after a direct quotation.

"Curiouser and curiouser," said Alice.

Rule: Use quotation marks with both parts of a divided quotation.

"This gymnastics trick," explained Amanda, "took me three months to learn."

Rule: Use a comma or commas to separate a phrase such as *she said* from the quotation itself. Place the comma that precedes the phrase inside the closing quotation marks.

“I will be late,” said the cable technician, “for my appointment.”

Rule: Place a period that ends a quotation inside the closing quotation marks.

Scott said, “Thanks for letting me borrow your camping tent.”

Rule: Place a question mark or an exclamation point inside the quotation marks when it is part of the quotation.

“Why is the door of your snake’s cage open?” asked my mother.

Rule: Place a question mark or an exclamation point outside the quotation marks when it is part of the entire sentence.

How I love “The Pit and the Pendulum”!

Rule: Use quotation marks for the title of a short story, essay, poem, song, magazine or newspaper article, or book chapter.

short story: “The Necklace”

poem: “The Fish”

article: “Fifty Things to Make from Bottlecaps”

Rule: Use italics or underlining for the title of a book, play, film, television series, magazine, newspaper, or work of art.

book: *To Kill a Mockingbird*

magazine: *The New Republic*

painting: *Sunflowers*

Rule: Use italics or underlining for the names of ships, trains, airplanes, and spacecraft.

ship: *Mayflower*

airplane: *Air Force One*

Using Apostrophes

Rule: Use an apostrophe and an s (‘s) to form the possessive of a singular noun.

my brother’s rock collection

Chris’s hat

Rule: Use an apostrophe and an s (‘s) to form the possessive of a plural noun that does not end in s.

the geese’s feathers
the oxen’s domestication

TIP

If a thing is owned jointly by two or more individuals, only the last name should show possession: *Mom and Dad’s car*. If the ownership is not joint, each name should show possession: *Mom and Dad’s parents are coming for Thanksgiving*.

Rule: Use an apostrophe alone to form the possessive of a plural noun that ends in s.

the animals’ habitat
the instruments’ sound

Rule: Use an apostrophe and an s (‘s) to form the possessive of an indefinite pronoun.

everyone’s homework
someone’s homework

Rule: Do not use an apostrophe in a possessive pronoun.

The dog knocked over its dish.
Yours is the best entry in the contest.
One of these drawings must be *hers*.

Rule: Use an apostrophe to replace letters that have been omitted in a contraction.

it + is = it’s
can + not = can’t
I + have = I’ve

Rule: Use an apostrophe to form the plural of a letter, a figure, or a word that is used as itself.

Write three 7’s.
The word is spelled with two m’s.
The sentence contains three and’s.

Rule: Use an apostrophe to show missing numbers in a year.

the class of ’02

Using Hyphens, Dashes, and Parentheses

Rule: Use a hyphen to show the division of a word at the end of a line. Always divide the word between its syllables.

With the new recycling program, more residents are recycling their trash.

TIP

- One-letter divisions (for example, *e-lectric*) are not permissible. Avoid dividing personal names, if possible.

Rule: Use a hyphen in a number written as a compound word.

He sold forty-six ice creams in one hour.

Rule: Use a hyphen in a fraction.

We won the vote by a two-thirds majority.

Two-thirds of the votes have been counted.

Rule: Use a hyphen or hyphens in certain compound nouns.

great-grandmother

merry-go-round

Rule: Hyphenate a compound modifier only when it precedes the word it modifies.

A well-known musician visited our school.

The story was well written.

Rule: Use a hyphen after the prefixes *all-*, *ex-*, and *self-* when they are joined to any noun or adjective.

all-star

ex-president

self-conscious

Rule: Use a hyphen to separate any prefix from a word that begins with a capital letter.

un-American

mid-January

Rule: Use a dash or dashes to show a sudden break or change in thought or speech.

Daniel—he's kind of a pest—is my youngest cousin.

Rule: Use parentheses to set off words that define or helpfully explain a word in the sentence.

The transverse flute (*transverse* means “sideways”) is a wind instrument.

Abbreviations

Rule: Abbreviate the titles *Mr.*, *Mrs.*, *Ms.*, and *Dr.* before a person’s name. Also abbreviate any professional or academic degree that follows a name. The titles *Jr.* and *Sr.* are *not* preceded by a comma.

Dr. Stanley Livingston (doctor)

Luisa Mendez, M.A. (Master of Arts)

Martin Luther King Jr.

Rule: Use capital letters and no periods with abbreviations that are pronounced letter by letter or as words. Exceptions are *U.S.* and *Washington, D.C.*, which do use periods.

NAACP National Association for the Advancement of Colored People

UFO unidentified flying object

MADD Mothers Against Driving Drunk

Rule: With exact times use A.M. (*ante meridiem*, “before noon”) and P.M. (*post meridiem*, “after noon”). For years use B.C. (before Christ) and, sometimes, A.D. (*anno Domini*, “in the year of the lord,” after Christ).

8:15 A.M.

6:55 P.M.

5000 B.C.

A.D. 235

Rule: Abbreviate days and months only in charts and lists.

School will be closed on

Mon., Sept. 3

Wed., Nov. 11

Thurs., Nov. 27

Rule: In scientific writing abbreviate units of measure. Use periods with English units but not with metric units.

inch(es) in.

yard(s) yd.

meter(s) m

milliliter(s) ml

Rule: On envelopes only, abbreviate street names and state names. In general text, spell out street names and state names.

Ms. Karen Holmes

347 Grandville St.

Tilton, NH 03276

Karen lives on Grandville Street in Tilton, New Hampshire.

Writing Numbers

Rule: In charts and tables, always write numbers as numerals. Other rules apply to numbers not in charts or tables.

Student Test Scores

Student	Test 1	Test 2	Test 3
Lai, W.	82	89	94
Ostos, A.	78	90	86

Rule: Spell out a number that is expressed in one or two words.

We carried enough supplies for twenty-three days.

Rule: Use a numeral for a number of more than two words.

The tallest mountain in Mexico rises 17,520 feet.

Rule: Spell out a number that begins a sentence, or reword the sentence so that it does not begin with a number.

One hundred forty-three days later the baby elephant was born.

The baby elephant was born 143 days later.

Rule: Write a very large number as a numeral followed by the word *million* or *billion*.

There are 15 million people living in or near Mexico City.

Rule: Related numbers should be written in the same way. If one number must be written as a numeral, use numerals for all the numbers.

There are 365 days in the year, but only 52 weekends.

Rule: Spell out an ordinal number (*first*, *second*).

Welcome to our fifteenth annual convention.

Rule: Use words to express the time of day unless you are writing the exact time or using the abbreviation A.M. or P.M.

My guitar lesson is at five o'clock. It ends by 5:45 P.M.

Rule: Use numerals to express dates, house and street numbers, apartment and room numbers, telephone numbers, page numbers, amounts of money of more than two words, and percentages. Write out the word *percent*.

August 5, 1999

9 Davio Dr.

Apartment 9F

24 percent

Spelling

The following rules, examples, and exceptions can help you master the spelling of many words.

Spelling *ie* and *ei*

Put *i* before *e* except when both letters follow *c* or when both letters are pronounced together as an *a* sound.

believe	sieve	weight
receive	relieve	neighborhood

It is helpful to memorize exceptions to this rule.

Exceptions include the following words: *species*, *science*, *weird*, *either*, *seize*, *leisure*, and *protein*.

Spelling unstressed vowels

Notice the vowel sound in the second syllable of the word *won-d_r-ful*. This is the unstressed vowel sound; dictionary respellings use the schwa symbol (ə) to indicate it. Because any of several vowels can be used to spell this sound, you might find yourself uncertain about which vowel to use. To spell words with unstressed vowels, try thinking of a related word in which the syllable containing the vowel sound is stressed.

Unknown Spelling	Related Word	Word Spelled Correctly
wond_rful	wonder	wonderful
fort_fications	fortify	fortifications
res_dent	reside	resident

Suffixes and the silent e

For most words with silent *e*, keep the *e* when adding a suffix. When you add the suffix *-ly* to a word that ends in */* plus silent *e*, drop the *-e*. Also drop the silent *e* when you add a suffix beginning with a vowel or a *y*.

- wise + ly = wisely
- peaceful + ly = peacefully
- skate + ing = skating
- gentle + ly = gently

There are exceptions to the rule, including the following:

- awe + ful = awful
- judge + ment = judgment

true + ly = truly
noise + y = noisy
dye + ing = dyeing
mile + age = mileage

Suffixes and the final *y*

When you are adding a suffix to words ending with a vowel + *y*, keep the *y*. For words ending with a consonant + *y*, change the *y* to *i* unless the suffix begins with *i*. To avoid having two *i*'s together, keep the *y*.

- enjoy + ment = enjoyment
- merry + ment = merriment
- display + ed = displayed
- lazy + ness = laziness
- play + ful = playful
- worry + ing = worrying

Note: For some words, there are alternate spellings:

- sly + er = slyer or slier
- shy + est = shyest or shiest

Adding prefixes

When you add a prefix to a word, do not change the spelling of the word.

- un + done = undone
- re + schedule = reschedule
- il + legible = illegible
- semi + sweet = semisweet

Doubling the final consonant

Double the final consonant when a word ends with a single consonant following one vowel and the word is one syllable, or when the last syllable of the word is accented both before and after adding the suffix.

- sit + ing = sitting
- rub + ing = rubbing
- commit + ed = committed
- confer + ed = conferred

Do not double the final consonant if the suffix begins with a consonant, if the accent is not on the last syllable, or if the accent moves when the suffix is added.

cancel + ing = canceling
commit + ment = commitment
travel + ed = traveled
defer + ence = deference

Do not double the final consonant if the word ends in two consonants or if the suffix begins with a consonant.

climb + er = climber
nervous + ness = nervousness

import + ance = importance
star + dom = stardom

When adding -ly to a word that ends in /l/, drop one /l/.
hill + ly = hilly full + ly = fully

Forming compound words

When forming compound words, keep the original spelling of both words.

home + work = homework
scare + crow = scarecrow
pea + nut = peanut

Forming Plurals

General Rules for Plurals

If the noun ends in	Rule	Example
s, ch, sh, x, or z	add -es	loss→losses, latch→latches, box→boxes, bush→bushes, quiz→quizzes
a consonant + y	change y to i and add -es	ferry→ferries, baby→babies, worry→worries
a vowel + y	add -s	chimney→chimneys, monkey→monkeys, toy→toys
a vowel + o	add -s	cameo→cameos, radio→radios, rodeo→rodeos
a consonant + o	add -es but sometimes add -s	potato→potatoes, echo→echoes photo→photos, solo→solos
f or ff	add -s but sometimes change f to v and add -es	proof→proofs, bluff→bluffs sheaf→sheaves, thief→thieves, hoof→hooves
lf	change f to v and add -es	calf→calves, half→halves, loaf→loaves
fe	change f to v and add -s	knife→knives, life→lives

Special Rules for Plurals

Rule	Example
To form the plural of most proper names and one-word compound nouns, follow the general rules for plurals.	Jones→Joneses, Thomas→Thomases, Hatch→Hatches
To form the plural of hyphenated compound nouns or compound nouns of more than one word, make the most important word plural.	credit card→credit cards mother-in-law→mothers-in-law district attorney→district attorneys
Some nouns have irregular plural forms and do not follow any rules.	man→men, foot→feet, tooth→teeth
Some nouns have the same singular and plural forms	deer→deer, species→species, sheep→sheep

L**I****S****T****E****N****I****N****G**, **S****P****E****A****K****I****N****G**, **A****N****D** **V****I****E****W****I****N****G** **H****A****N****D****B****O****K**

L**i****st*ten*ing** **E****ff***ect*ive*ly*****

A large part of the school day is spent either listening or speaking to others. By becoming a better listener and speaker, you will know more about what is expected of you, and understand more about your audience.

L**i****st*ten*ing** **t****o** **i****nstr*uct*ions** **i****n **c****l****a****s****s********

Some of the most important listening in the school day involves listening to instructions. Use the following tips to help you.

- First, make sure you understand what you are listening for. Are you receiving instructions for homework or for a test? What you listen for depends upon the type of instructions being given.
- Think about what you are hearing, and keep your eyes on the speaker. This will help you stay focused on the important points.
- Listen for keywords, or word clues. Examples of word clues are phrases such as *above all*, *most important*, or *the three basic parts*. These clues help you identify important points that you should remember.
- Take notes on what you hear. Write down only the most important parts of the instructions.

- If you don't understand something, ask questions. Then if you're still unsure about the instructions, repeat them aloud to your teacher to receive correction on any key points that you may have missed.

I**nterpreting nonverbal clues**

Understanding nonverbal clues is part of effective listening. Nonverbal clues are everything you notice about a speaker *except* what the speaker says. As you listen, ask yourself these questions:

- Where and how is the speaker standing?
- Are some words spoken more loudly than others?
- Does the speaker make eye contact?
- Does he or she smile or look angry?
- What message is sent by the speaker's gestures and facial expression?

PRACTICE

Work with a partner to practice listening to instructions. Each of you should find a set of directions for using a simple device—for example, a mechanical tool, a telephone answering machine, or a VCR. Study the instructions carefully. If you can bring the device to class, ask your partner to try to use it by following your step-by-step instructions. If you cannot have the device in class, ask your partner to explain the directions back to you. Then change roles and listen as your partner gives you a set of directions.

Speaking Effectively

- Speak slowly, clearly, and in a normal tone of voice. Raise your voice a bit, or use gestures to stress important points.
- Pause a few seconds after making an important point.
- Use words that help your audience picture what you're talking about. Visual aids such as pictures, graphs, charts, and maps can also help make your information clear.
- Stay in contact with your audience. Make sure your eyes move from person to person in the group you're addressing.

Speaking informally

Most oral communication is informal. When you speak casually with your friends, family, and neighbors, you use informal speech. Human relationships depend on this form of communication.

- Be courteous. Listen until the other person has finished speaking.
- Speak in a relaxed and spontaneous manner.
- Make eye contact with your listeners.
- Do not monopolize a conversation.
- When telling a story, show enthusiasm.
- When giving an announcement or directions, speak clearly and slowly. Check that your listeners understand the information.

Presenting an oral report

The steps in preparing an oral report are similar to the steps in the writing process. Complete each step carefully and you can be confident of presenting an effective oral report.

Steps in Preparing an Oral Report	
Prewriting	Determine your purpose and audience. Decide on a topic and narrow it.
Drafting	Make an outline. Fill in the supporting details. Write the report.
Revising and editing	Review your draft. Check the organization of ideas and details. Reword unclear statements.
Practicing	Practice the report aloud in front of a family member. Time the report. Ask for and accept advice.
Presenting	Relax in front of your audience. Make eye contact with your audience. Speak slowly and clearly.

PRACTICE

Pretend that you have been invited to give an oral report to a group of fifth graders. Your report will tell them what to expect and how to adjust to new conditions when they enter middle school. As you plan your report, keep your purpose and your audience in mind. Include lively descriptions and examples to back up your suggestions and hold your audience's attention. As you practice giving your report, be sure to give attention to your body language as well as your vocal projection. Ask a partner to listen to your report to give you feedback on how to improve your performance. Do the same for your partner after listening to his or her report.

Viewing Effectively

Critical viewing means thinking about what you see while watching a TV program, newscast, film, or video. It requires paying attention to what you hear and see and deciding whether information is true, false, or exaggerated. If the information seems to be true, try to determine whether it is based on a fact or an opinion.

Fact versus opinion

A **fact** is something that can be proved. An opinion is what someone believes is true. **Opinions** are based on feelings and experiences and cannot be proved.

Television commercials, political speeches, and even the evening news contain both facts and opinions. They use emotional words and actions to persuade the viewer to agree with a particular point of view. They may also use faulty reasoning, such as linking an effect with the wrong cause. Think through what is being said. The speaker may seem sincere, but do his or her reasons make sense? Are the reasons based on facts or on unfair generalizations?

Commercials contain both obvious and hidden messages. Just as you need to discover the author's purpose when you read a writer's words, you must be aware of the purpose of nonverbal attempts to persuade you.

What does the message sender want, and how is the sender trying to influence you?

For example, a magazine or TV ad picturing a group of happy teenagers playing volleyball on a sunny beach expresses a positive feeling. The advertiser hopes viewers will transfer that positive feeling to the product being advertised—perhaps a soft drink or a brand of beachwear. This technique, called **transfer**, is one of several propaganda techniques regularly used by advertisers to influence consumers.

Following are a few other common techniques.

Testimonial—Famous and admired people recommend or praise a product, a policy, or a course of action even though they probably have no professional knowledge or expertise to back up their opinion.

Bandwagon—People are urged to follow the crowd (“get on the bandwagon”) by buying a product, voting for a candidate, or whatever else the advertiser wants them to do.

Glittering generalities—The advertiser uses positive, good-sounding words (for example, *all-American* or *medically proven*) to impress people.

PRACTICE

Think of a television commercial that you have seen often or watch a new one and take notes as you watch it. Then analyze the commercial.

- What is the purpose behind the ad?
- What is expressed in written or spoken words?
- What is expressed nonverbally (in music or sound effects as well as in pictures and actions)?
- What methods does the advertiser use to persuade viewers?
- What questions would you ask the advertiser if you could?
- How effective is the commercial? Why?

Working in Groups

Working in a group is an opportunity to learn from others. Whether you are planning a group project (such as a class trip) or solving a math problem, each person in a group brings specific strengths and interests to the task. When a task is large, such as planting a garden, a group provides the necessary energy and talent to get the job done.

Small groups vary in size according to the nature of the task. Three to five students is a good size for most small-group tasks. Your teacher may assign you to a group, or you may be asked to form your own group. Don't work with your best friend if you are likely to chat too much. Successful groups often have a mix of student abilities and interests.

Individual role assignments give everyone in a group something to do. One student, the group recorder, may take notes. Another may lead the discussion, and another report the results to the rest of the class.

Roles for a Small Group	
Reviewer	Reads or reviews the assignment and makes sure everyone understands it
Recorder 1 (of the process)	Takes notes on the discussion
Recorder 2 (of the results)	Takes notes on the final results
Reporter	Reports results to the rest of the class
Discussion leader	Asks questions to get the discussion going; keeps the group focused
Facilitator	Helps the group resolve disagreements and reach a compromise

For a small group of three or four students, some of these roles can be combined. Your teacher may assign a role to each student in your group. Or you may be asked to choose your own role.

Tips for working in groups

- Review the group assignment and goal. Be sure that everyone in the group understands the assignment.
- Review the amount of time allotted for the task. Decide how your group will organize its time.
- Check that all the group members understand their roles in the group.
- When a question arises, try to solve it as a group before asking a teacher for help.
- Listen to other points of view. Take turns during a discussion.
- When it is your turn to talk, address the subject and help the project move forward.

STUDY AND TEST-TAKING SKILLS HANDBOOK

Study Skills

Studying for school and doing your homework are like any other tasks—if you understand your assignment, set a goal, and make a plan, you'll save time and do great work. The tips that follow will teach you the skills you need to make schoolwork easier and more enjoyable.

Get Organized

- Keep an assignment notebook. Keep it up to date.
- Keep your notes for each course together in one place.
- Find a good place to study. Choose a place that has as few distractions as possible. Try to study in the same place each day.
- Try to study at the same time each day.
- Don't study one subject too long. If you haven't finished after thirty minutes, switch to another subject.
- Take notes on your reading. Keep your notes in one place.

Understand Your Purpose

The purpose is the reason you have been given a particular assignment. If you understand the purpose, you should be able to set a goal to work toward. With schoolwork, this means making sure you understand your assignment and you know how long you have to do it.

Set goals

These steps will help you set study goals for an assignment.

1. Listen as the teacher explains the assignment. Find out everything you need to do to finish the assignment.
2. Understand the quality of work your teacher expects from you. Are you supposed to turn in a finished paper or a rough draft?
3. Find out how much time you have. Ask: Is everything due on the same day, or are some parts due earlier?
4. In your assignment notebook, write down the assignment details and the dates when your work is due.

Homework Checklist

Goal: To understand and finish my homework assignment.

Plan: Follow these steps to reach my goal:

- Bring home all the materials I need, including this textbook, and my notebook.
- Find a quiet space where I can concentrate. Also, make sure I have a table or other hard, flat surface to write on.
- Keep my notebook out and take notes as I read.
- Write down questions about the parts of the assignment that I don't understand. Ask my teacher or an adult at home to help me understand.
- Check this plan from time to time to make sure I stay on task.
- Take my completed homework back to school and hand it in.

Make a Plan

Making a plan is the best way to reach your goals. Try to make plans that include the work you have to finish and the time you have until the assignment is due. Think about how you study best, when you might need help, and what gets in your way.

You can use a **task, obstacle, and solution chart** to show

1. what you need to do (task)
2. what might get in your way (obstacle)
3. how you can get around an obstacle (solution)

Karen's goal is to read a chapter of science before school tomorrow. Check out the chart she made, which includes **task, obstacle, and solution**.

1. (task)	I have to...	read chapter 4 tonight
2. (obstacle)	But...	after dinner I have basketball practice
3. (solution)	So I need to...	read before practice

Try it! In your **Learner's Notebook**, make your own **task, obstacle, and solution chart** for an assignment from this book. You can use Karen's plan as a model.

Take Notes

Writing notes about what you read or what you hear in a presentation will help you remember information you're expected to learn. The Cornell Note-Taking System is a way to organize the notes you take in class or the notes you take as you read. Use this system to organize your note-taking and make sense of the notes you take.

Cornell Notes

Divide the pages that you're using for notes into two sections or columns as shown below. As you read or listen, write notes in Section B. In Section A, write the highlights (main ideas and vocabulary) from Section B.

Section A [highlights] Use this section SECOND. Review the notes you took in Section B and write in this section: <ul style="list-style-type: none">• Vocabulary words to remember• Main idea statements• Questions and other hints that will help you remember the information	Section B [notes] Use this section FIRST. As you read or listen, take notes in this section: <ul style="list-style-type: none">• When you're taking notes on your reading, write down the subtitles that break the text into different section. In most cases, subtitles form an outline of the information in a chapter.• Write down the most important information: main ideas and concepts. Don't write every word or take time to write complete sentences. (Hint: if the teacher writes something on the board, it's probably important.)• Use abbreviations and shortened word forms to get the ideas on paper quickly. (For example, POV is a good abbreviation for Point of View.)• Define new terms and concepts in your own words so that you'll be able to understand them later.
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Model These are some notes one student made as she read about biographies and autobiographies.

A. biography autobiography Major elements of biography	B. Looking at the Genre: Biography What is it? real people, real life Autobiography is about yourself Why is it important? many reasons (interest, learn, entertain, etc.) What are the important elements? Narrator: who tells the story Point of view: from who's telling the story Setting: time and place of a story
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Try It! Divide a sheet of paper into two columns as shown above. Practice taking notes using the Cornell system as you read your homework assignment.

Test-Taking Skills

How well you perform on a test is not a matter of chance. Some specific strategies can help you answer test questions. This section of the handbook will show how to improve your test-taking skills.

Tips for preparing for tests

Here are some useful suggestions for preparing to take a test.

- Gather information about the test. When will it be given? How long will it take? Exactly what material will it cover?
- Review material from your textbook, class notes, homework, quizzes, and handouts. Review the study questions at the end of each section of a textbook. Try to define terms in boldface type.
- Make up some sample questions and answer them. As you skim selections, try to predict what may be asked.
- Draw charts and cluster or Venn diagrams to help you remember information and to picture how one piece of information relates to another.
- Give yourself plenty of time to study. Avoid cramming for a test. Several short review sessions are more effective than one long one.
- In addition to studying alone, study with a partner or small group. Quiz one another on topics you think the test will cover.

Plan your strategy

Try following these steps:

- Read all directions carefully. Understanding the directions can prevent mistakes.
- Ask for help if you have a question.
- Answer the easier items first. By skipping the hard items, you will have time to answer all the easy ones.
- In the time that is left, return to the items you skipped. Answer them as best you can. If you won't be penalized for doing so, guess at an answer.
- If possible, save some time at the end to check your answers.

Objective Tests

An objective test is a test of factual information. The questions are usually either right or wrong; there is no difference of opinion. On an objective test, you are asked to recall information, not to present your ideas. Objective test questions include true-or-false items, multiple-choice items, fill-in-the-blanks statements, short-answer items, and matching items. At the beginning of an objective test, scan the number of items. Then budget your time.

Multiple-choice items Multiple-choice questions ask you to answer a question or complete a sentence. They are the kind of question you will encounter most often on objective tests. Read all the choices before answering. Pick the best response.

What is a peninsula?

- (a) a range of mountains
- (b) a circle around the moon
- (c) a body of land surrounded by water on three sides

Correct answer: (c)

- Read the question carefully. Be sure that you understand it.
- Read all the answers before selecting one. Reading all of the responses is especially important when one of the choices is "all of the above" or "none of the above."
- Eliminate responses that are clearly incorrect. Focus on the responses that might be correct.
- Look for absolute words, such as *never*, *always*, *all*, *none*. Most generalizations have exceptions. Absolute statements are often incorrect. (Note: This tip applies to true/false items also.)

Answering essay questions

Essay questions ask you to think about what you have learned and to write about it in one or more paragraphs. Some tests present a choice of essay questions. If a test has both an objective part and an essay part, answer the objective questions first, but leave yourself enough time to work on the essay.

Read the essay question carefully. What does it ask you to do? Discuss? Explain? Define? Summarize? Compare and contrast? These key words tell what kind of information you must give in your answer.

Key Verbs in Essay Questions	
Argue	Give your opinion and supporting reasons.
Compare and contrast	Discuss likenesses and differences.
Define	Give details that show exactly what something is like.
Demonstrate	Give examples to support a point.
Describe	Present a picture with words.
Discuss	Show detailed information on a particular subject.
Explain	Give reasons.
Identify	Give specific characteristics.
List (also outline, trace)	Give details, give steps in order, give a time sequence.
Summarize	Give a short overview of the most important ideas or events.

Tips for answering essay questions

You might wish to consider the following suggestions:

- Read the question or questions carefully. Determine the kind of information required by the question.
- Plan your time. Do not spend too much time on one part of the essay.
- Make a list of what you want to cover.
- If you have time, make revisions and proofreading corrections.

Taking standardized tests

Standardized tests are taken by students all over the country. Your performance on the test is compared with the performance of other students at your grade level. There are many different kinds of standardized tests. Some measure your progress in such subjects as English, math, and science, while others measure how well you think. Standardized tests can show how you learn and what you do best.

Preparing for standardized tests

There is no way to know exactly what information will be on a standardized test, or even what topics will be covered. The best preparation is to do the best you can in your daily schoolwork. However, you can learn the *kinds* of questions that will appear on a standardized test. Some general tips will also help.

Tips for taking standardized tests

You might find the following suggestions helpful.

- Get enough sleep the night before the test. Eat a healthful breakfast.
- Arrive early for the test. Try to relax.
- Listen carefully to all test directions. Ask questions if you don't understand the directions.
- Complete easy questions first. Leave harder items for the end.
- Be sure your answers are in the right place on the answer sheet.
- If points are not subtracted for wrong answers, guess at questions that you aren't sure of.

Analogy Analogy items test your understanding of the relationships between things or ideas. On standardized tests, analogies are written in an abbreviated format, as shown below.

man : woman :: buck : doe

The symbol : means "is to"; the symbol :: means "as."

This chart shows some word relationships you might find in analogy tests.

Relationship	Definition	Example
Synonyms	Two words have a similar meaning.	huge : gigantic :: scared : afraid
Antonyms	Two words have opposite meanings.	bright : dull :: far : near
Use	Words name a user and something used.	farmer : tractor :: writer : computer
Cause-Effect	Words name a cause and its effect.	tickles : laugh :: polish : shine
Category	Words name a category and an item in it.	fish : tuna :: building : house
Description	Words name an item and a characteristic of it.	knife : sharp :: joke : funny

GLOSSARY/GLOSARIO

Academic and Selection Vocabulary

English

Español

A

- abandonment** (uh BAN dun munt) *n.* the state of being deserted or left alone without help (p. 486)
- abruptly** (uh BRUPT lee) *adv.* suddenly; unexpectedly (p. 1071)
- absurd** (ub SURD) *adj.* not making sense; very silly (p. 741)
- accumulate** (uh KYOO myuh layt) *v.* gather or build up (p. 1029); **accumulated** (p. 1077)
- adolescence** (ad uh LES uns) *n.* the period between childhood and adulthood (p. 1070)
- aggravating** (AG ruh vay ting) *adj.* irritating; annoying (p. 748)
- agitated** (AJ uh tay tud) *adj.* disturbed; upset (p. 1108)
- alien** (AY lee un) *adj.* strange; odd; peculiar (p. 1147)
- ambition** (am BISH un) *n.* a strong drive or desire to succeed (p. 492)
- analyzing** (AN uh ly zing) *n.* examining by separating into parts and identifying relationships between the parts (p. 160)
- anthem** (AN thum) *n.* the official song of a country, school, or group (p. 590)
- anticipation** (an tis uh PAY shun) *n.* the act of looking forward to; expectation (p. 883)
- appealed** (uh PEELD) *v.* made a serious request (p. 119)
- apprehension** (ap riih HEN shun) *n.* fear of what may happen (p. 805)
- arc** (ark) *n.* a curved line between two points (p. 453)
- askew** (uh SKYOO) *adv.* turned or twisted to one side (p. 654)
- attaining** (uh TAY ning) *n.* the act of achieving, accomplishing, or succeeding (p. 1107)
- audacity** (aw DAS ih tee) *n.* reckless courage (p. 50)
- authentic** (aw THEN tik) *adj.* real; genuine (p. 608)
- available** (uh VAY luh bul) *adj.* at hand; easily obtained (p. 296)
- avid** (AV id) *adj.* very eager or enthusiastic (p. 1068)

- abandono** *s.* estado de desolación o soledad sin poder contar con ayuda
- abruptamente** *adv.* repentinamente; inesperadamente
- absurdo(a)** *adj.* sin sentido; disparatado
- acumular** *v.* juntar y amontonar; acumularon
- adolescencia** *s.* periodo entre la niñez y la edad adulta
- insopportable** *adj.* molesto y enfadoso
- inquieto(a)** *adj.* nervioso; agitado
- extraño(a)** *adj.* raro, de naturaleza distinta a la cosa de la que forma parte
- ambición** *s.* deseo intenso de lograr o conseguir algo
- análisis** *s.* examen que se hace de las partes de un todo, qué las componen y cómo se relacionan entre ellas
- himno** *s.* composición musical oficial de un país, escuela o grupo
- expectativa** *s.* posibilidad de que algo suceda; anticipación
- apelar** *v.* recurrir a alguien o algo con autoridad para resolver una situación
- aprensión** *s.* miedo o figuración infundada
- arco** *s.* línea continua que forma una curva
- ladeado(a)** *adj.* oblicuo; inclinado; que no es recto
- logro** *s.* obtención con éxito de algo que se desea
- audacia** *s.* osadía; valor de hacer algo nuevo y arriesgado
- auténtico(a)** *adj.* real, genuino
- disponible** *adj.* algo que está libre para ser utilizado
- ávido(a)** *adj.* ansioso, con un deseo intenso

B

barreling (BAIR ul ing) *v.* running headlong (p. 568)

barricades (BAIR uh kaydz) *n.* barriers put up to separate or to provide defense (p. 969)

bewilderment (bih WIL dur munt) *n.* confusion (p. 119)

bickering (BIK ur ing) *n.* a quarrel or argument, especially about minor details (p. 751)

bogus (BOH gus) *adj.* bad; not real or genuine (p. 1002)

bombardment (bom BARD munt) *n.* an attack (p. 522)

buoyed (BOO eed) *adj.* supported or uplifted (p. 1023)

C

cajoling (kuh JOHL ing) *v.* persuading, especially by using soothing words; coaxing (p. 228)

calculating (KAL kyoo lay ting) *v.* using math or logic to figure out something (p. 646)

capsize (KAP syz) *v.* to overturn or upset (especially a boat) (p. 1142)

clamor (KLAM ur) *v.* to demand something in a noisy or desperate way (p. 326)

clarify (KLAIR uh fy) *v.* make clear (p. 998)

coaxed (kohkst) *v.* urged gently (p. 903)

collapse (kuh LAPS) *v.* to fall apart, cave in, or break down (p. 862)

commotion (kuh MOH shun) *n.* noisy, confused activity (p. 609)

compassion (kum PASH un) *n.* the feeling of sorrow or pity caused by someone else's misfortunes; sympathy (p. 59)

compiled (kum PYLD) *v.* collected into a book or list (p. 392)

comprehension (kom prih HEN shun) *n.* the fact or power of understanding (p. 500)

compulsory (kum PUL suh ree) *adj.* required (p. 666)

conceived (kun SEEVD) *v.* formed; imagined (p. 1098)

concepts (KON septs) *n.* ideas; organized thoughts (p. 976)

precipitándose *v.* arrojarse sin prudencia a hacer o decir algo; forma del verbo *precipitar*

barricadas *s.* obstáculo improvisado para separar o suministrar defensa

desconcierto *s.* confusión

riña *s.* discusión o pelea confusa

falso(a) *adj.* engañoso, que no es real

bombardeo *s.* disparo de bombas contra un objetivo, generalmente desde un avión

animado(a) *adj.* infundido de moral y alegría

engatusar *v.* persuadir o ganar la voluntad de alguien a través de halagos

calculando *v.* sacar cuentas a través de operaciones lógicas o matemáticas, forma del verbo *calcular*

volcaría *v.* torcer hacia un lado o de cabeza, forma del verbo *volcar*

clamar *v.* Exigir a voces y con vehemencia

aclarar *v.* explicar, despejar la confusión

convenció *v.* consiguió que cambiara de opinión o comportamiento, lo persuadió; forma del verbo *convencer*

colapsar *v.* producir la destrucción brusca de un cuerpo

conmoción *s.* tumulto o perturbación violenta

compasión *s.* sentimiento de pena y lástima por la desgracia ajena

compilado *v.* partes de libros reunidos en una sola obra, forma del verbo *compilar*

comprensión *s.* asimilación o entendimiento de algo

obligatorio(a) *adj.* que tiene que ser cumplido, obedecido

concebido *v.* idea o proyecto creada o imaginada; forma del verbo *concebir*

conceptos *s.* idea o representación de algo, pensamiento expresado en palabras

conclusive (kun KLOO siv) *adj.* definite; proven without doubt (**p. 327**)

confesses (kun FES ses) *v.* tells a truth that one rarely talks about (**p. 623**)

consciousness (KON shus nus) *n.* the state of being fully awake or alert (**p. 251**)

consequences (KON suh kwen suz) *n.* results or effects (**p. 1093**)

contamination (kun tam uh NAY shun) *n.* pollution (**p. 936**)

controversial (kon truh VUR shul) *adj.* causing disagreement (**p. 988**)

conversation (kon vur SAY shun) *n.* a talk between people (**p. 584**)

convictions (kun VIK shunz) *n.* strong beliefs or values (**p. 988**)

coordinate (koh OR duh nayt) *v.* to make (things) work together smoothly (**p. 103**)

corresponded (kor uh SPON did) *v.* wrote letters to one another (**p. 109**)

corruption (kuh RUP shun) *n.* extreme immorality or wickedness (**p. 947**)

cowered (KOW urd) *v.* moved away in fear (**p. 367**)

crucial (KROO shul) *adj.* extremely important (**p. 1107**)

D

deaden (DEH dun) *v.* to make weak or dull (**p. 251**)

decades (DEK aydz) *n.* periods of ten years (**p. 306**)

deferred (dih FURD) *adj.* set aside or put off until a later time (**p. 473**)

defiance (dih FY uns) *n.* the act of challenging authority (**p. 191**)

descendants (dih SEN dunts) *n.* blood relatives of an earlier generation (**p. 611**)

descent (dih SENT) *n.* lineage; ancestry (**p. 312**)

despair (dih SPAIR) *n.* a complete loss of hope (**p. 493**)

destiny (DES tuh nee) *n.* a person's fate or fortune (**p. 175**)

concluyente *adj.* que no se puede rebatir; no admite duda o discusión

confiesa *v.* expresar voluntariamente verdades que en el fondo no se quieren contar; forma del verbo *confesar*

conocimiento *s.* cada uno de los sentidos del ser humano en la medida en que están activos

consecuencias *s.* efecto; hecho o acontecimiento que resulta de otro

contaminación *s.* alteración dañina del estado puro y normal de algo

controvertido(a) *adj.* polémico, que provoca controversia o discusión dando lugar a opiniones contrapuestas

conversación *s.* comunicación mediante palabras

convicción *s.* ideas, creencias u opiniones firmes

coordinar *v.* organizar medios y esfuerzos para una acción común

mantenían correspondencia *frase v.* se escribían cartas entre sí, forma de la frase verbal *mantener correspondencia*

corrupción *s.* perversión o vicio que estropea la moral

(se) acobardó *v.* con miedo, forma del verbo *acobardar(se)*

crucial *adj.* momento o punto decisivo o importante en el desarrollo de algo

calmará *v.* aliviar o disminuir la intensidad de algo, forma del verbo *calmar*

décadas *s.* períodos de diez años, decenas del siglo

diferido(a) *adj.* aplazado, dejado para más tarde

desafío *s.* incitación a la lucha, rivalidad

descendientes *s.* generaciones sucesivas por línea directa de personas dentro de una familia

ascendencia *s.* conjunto de antepasado de una persona, ancestros

desesperación *s.* pérdida total de la esperanza

destino *s.* fortuna, fin, punto de llegada

destitute (DES tuh toot) *adj.* completely without money or possessions (p. 853)

detract (dih TRAKT) *v.* to take away from; reduce the value of (p. 1098)

disclose (dis KLOHZ) *v.* to make known; reveal (p. 227)

discriminates (dis KRIM uh nayts) *v.* treats unfairly (p. 1160)

disgruntled (dis GRUNT uld) *adj.* not pleased; in a bad humor (p. 799)

dismal (DIZ mul) *adj.* gloomy or depressing (p. 893)

distinguished (dis TING gwish) *adj.* well-known for excellence and honor (p. 201)

distracted (dih STRAK tid) *adj.* losing attention easily (p. 261)

distribution (dis truh BYOO shun) *n.* division into shares or portions (p. 936)

dock (dok) *n.* a platform where boats land at the edge of a body of water (p. 479)

dormitory (DOR mih tor ee) *n.* a building with rooms for people to sleep in (p. 70)

downcast (DOWN kast) *adj.* sad; depressed (p. 835)

dramatic (druh MA tik) *adj.* showing strong emotion (p. 266)

dreaded (DRED ud) *v.* feared greatly (p. 886)

dry (dry) *adj.* dull or boring; not interesting (p. 1009)

E

eclipsed (ee KLIPSD) *v.* made to seem unimportant (p. 127)

egging (EG ing) *v.* urging; encouraging to take action (p. 600)

elegant (EL lih gunt) *adj.* beautiful and tasteful (p. 198)

elite (eh LEET) *adj.* best or most talented (p. 302)

eloquence (EL uh kwuns) *n.* the ability to speak expressively (p. 227)

emerge (ih MURJ) *v.* to come out into view (p. 191)

eminent (em uh nunt) *adj.* of outstanding rank or quality (p. 676)

emit (ee MIT) *v.* to give off (p. 1023)

endure (en DUR) *v.* to carry on; survive; last (p. 1098)

indigente *adj.* persona que no tiene los medios para subsistir

detraerá *v.* restarle o reducirle valor, forma del verbo *detraer*

revelar *v.* descubrir o anunciar algo ignorado o secreto

discrimina *v.* selecciona excluyendo, con prejuicio, forma del verbo *discriminar*

desgustado(a) *adj.* incomodado, descontento con algo o alguien

lúgubre *adj.* deprimente, melancólico, sombrío

distinguido(a) *adj.* ilustre, que sobresale por alguna cualidad, noble

distraído(a) *adj.* que no se da cuenta de lo que dice o hace, que no presta atención

distribución *s.* reparto entre varios asignando a cada uno una parte

muelle *s.* construcción realizada junto al agua que facilita el embarque y desembarque de embarcaciones

dormitorio *s.* lugar destinado para dormir

abatido(a) *adj.* persona desanimada, deprimida

dramático(a) *adj.* que conmueve o interesa con intensidad

temido *v.* tenerle pavor o miedo, forma del verbo *temer*

árido(a) *adj.* que no es ameno, poco interesante

eclipsó *v.* oscureció, le quitó notoriedad; forma del verbo *eclipstar*

incitar *v.* convencer o estimular a alguien para que haga algo

elegante *adj.* que tiene gracia, distinción y nobleza

elitista *adj.* que pertenece a una minoría selecta destacada en un campo

elocuencia *s.* eficacia para expresarse con viveza, persuasión y de manera conmovedora

emergir *v.* salir a la superficie, brotar

eminente *adj.* que sobresale o destaca por algún mérito

emitir *v.* arrojar, expulsar, producir, echar hacia fuera

perdurar *v.* durar mucho en un mismo estado y por un tiempo

ethical (ETH uh kul) *adj.* having to do with morals and standards of acceptable behavior (p. 933)

evaluate (ih VAL yoo ayt) *v.* form an opinion or make a judgment (p. 468)

eventually (ih VEN choo ul lee) *adv.* happening at last; in the end (p. 1091)

exile (EG zyl) *n.* the state of living away from one's home country (p. 172)

exotic (eg ZOT ik) *adj.* strangely beautiful and foreign (p. 624)

expectations (ek spek TAY shunz) *n.* outcomes considered likely to happen (p. 301)

expeditions (ek spuh DISH unz) *n.* groups that take trips for specific purposes (p. 35)

extinguished (ek STING gwisht) *adj.* put out (p. 520)

F

factor (FAK tur) *n.* something that produces or contributes to a certain result (p. 574)

famished (FAM isht) *adj.* extremely hungry (p. 900)

feat (feet) *n.* remarkable action (p. 32)

fester (FES tur) *v.* to rot; to decay (p. 473)

financial (fy NAN chul) *adj.* concerning money (p. 261)

flourishing (FLUR ish ing) *v.* thriving; doing extremely well (p. 680)

foreboding (for BOH ding) *n.* a feeling that something bad has happened or will happen (p. 804)

fortune (FOR chun) *n.* luck; riches (p. 639)

foundered (FOWN durd) *v.* broke down; collapsed (p. 1012)

furnished (FUR nisht) *v.* supplied; given (p. 270)

G

glistened (GLIH sund) *v.* shone brightly (p. 527)

gory (GOR ee) *adj.* bloody; involving a lot of bloodshed (p. 326)

grandeur (GRAN jur) *n.* the state of being large and impressive; greatness (p. 1121)

ético(a) *adj.* de acuerdo a las normas de conducta y de moral

evaluar *v.* estimar el valor de algo

finalmente *adv.* que sucede de último, al terminar, al fin y al cabo

exilio *s.* estado en el que la persona vive fuera de su patria

exótico(a) *adj.* extraño, desconocido, poco común

expectativas *s.* tener la esperanza, ante la posibilidad razonable, de que algo suceda

expediciones *s.* conjunto de personas que realizan un viaje o excursión con un fin determinado

extinguido(a) *adj.* se refiere a la llama o fuego cuando está apagado

factor *s.* elemento que produce o afecta a un estado determinado

hambriento(a) *adj.* que tiene mucha necesidad y ganas de comer

proeza *s.* hazaña o acción extraordinaria

(se) supure *v.* produce y echa pus, generalmente esto se debe a una infección; forma del verbo *supurar*

financiero(a) *adj.* concerniente a la banca o los negocios mercantiles, relativo al dinero

floreciendo *v.* prosperando, que hecha flor; forma del verbo *florecer*

presentimiento *s.* intuir un suceso del futuro gracias a señales o indicios

fortuna *s.* buena suerte, circunstancia o causa a la que se le atribuye un suceso bueno o malo

colapsó *v.* se derrumbó, fracasó; forma del verbo *colapsar*

abasteció *v.* proveer o suministrar alimentos u otras cosas necesarias; forma del verbo *abastecer*

refulgían *v.* brillaban intensamente, forma del verbo *refulgar*

sangriento(a) *adj.* teñido de sangre, manchado de sangre

grandeza *s.* de gran tamaño, majestad y poder

grave (grayv) *adj.* very serious; likely to produce harm or danger (p. 882)

grim (grim) *adj.* gloomy; somber (p. 504)

grimacing (GRIM us ing) *v.* making a face that shows discomfort or disgust (p. 273)

H

hardships (HARD ships) *n.* things that cause pain or suffering; misfortunes (p. 625)

harmonious (har MOH nee us) *adj.* getting along well together; friendly (p. 960)

hilarious (hih LAR ee us) *adj.* very funny (p. 251)

hobbled (HOB uld) *v.* walked with difficulty; limped (p. 510)

hovering (HUV ur ing) *v.* remaining in or near one place in the air (p. 1122)

humiliated (hyoo MIL ee ayt ud) *adj.* embarrassed; ashamed (p. 110)

humiliation (hyoo mil ee AY shun) *n.* something that makes a person feel ashamed or foolish (p. 459)

hygiene (HY jeen) *n.* cleanliness; habits that lead to good health (p. 655)

hypocritical (hip uh KRIT ih kul) *adj.* fake; pretending to be something one isn't (p. 51)

I

identify (eye DEN tuh fy) *v.* find; recognize (p. 322)

illiterate (ih LIT uh rit) *adj.* unable to read or write; uneducated (p. 949)

illustrates (IL us trayts) *v.* shows clearly through examples (p. 457)

immersed (ih MURSD) *v.* completely occupied mentally (p. 1165)

implied (im PLYD) *adj.* expressed indirectly; suggested rather than said plainly (p. 256)

incompetence (in KOM puh tuns) *n.* lack of ability or skill (p. 212)

incongruous (in KONG groo us) *adj.* not in agreement (p. 1164)

incurable (in KYOOR uh bul) *adj.* not likely to be changed or corrected (p. 963)

grave *adj.* muy enfermo, de mucha importancia y seriedad

ceñudo(a) *adj.* que arruga las cejas (el ceño) en señal de enfado

haciendo muecas *frase verbal.* gesticulando o contorsionando el rostro de manera burlesca; forma de la frase verbal, *hacer muecas*

adversidades *s.* infortunios, situaciones desgraciadas o desfavorables

armonioso(a) *adj.* que tiene correspondencia entre sus partes

divertidísimo(a) *adj.* que inspira muchísimas ganas de reír

cojeó *v.* caminó con dificultad, forma del verbo *cojear*

planeando *v.* volando con las alas extendidas e inmóviles, suspendido en el aire

humillado(a) *adj.* con el orgullo abatido y el amor propio herido, cabizbajo

humillación *s.* acción de humillar; efecto de avergonzar a alguien

higiene *s.* cuidado de la salud a través de la limpieza y el aseo

hipócrita *adj.* que finge cualidades o sentimientos

identificar *v.* reconocer si lo buscado ha sido encontrado o no

analfabeto(a) *adj.* persona que no sabe leer ni escribir, que no tiene cultura

ilustrar *v.* aclarar un tema explicando con palabras, imágenes, ejemplos o cualquier otro modo

ensimismado(a) *v.* inmerso, abstraído, concentrado en algo, forma del verbo *ensimismar*

táctico(a) *adj.* que se sobrentiende, se infiere; algo que no está expresado porque se puede deducir

incompetencia *s.* falta de aptitud, de capacidad para hacer algo

incongruente *adj.* falta de correspondencia, de relación y lógica, carente de sentido

incurable *adj.* que no se puede sanar o corregir, no tiene remedio

- indelible** (in DEL ih bul) *adj.* impossible to erase, remove, or blot out (p. 391)
- indispensable** (in duh SPEN suh bul) *adj.* absolutely necessary (p. 962)
- indomitable** (in DOM ih tuh bul) *adj.* unable to be conquered or overcome (p. 527)
- induce** (in DOOS) *v.* convince to do something; influence (p. 209)
- inert** (in URT) *adj.* without power to move or act; lifeless (p. 1013)
- inevitable** (in EV uh tuh bul) *adj.* sure to happen; unavoidable (p. 1093)
- inferring** (in FUR ing) *n.* using reason and experience to make an educated guess (p. 182)
- instinct** (in STINKT) *n.* unlearned knowledge that a person or an animal is born with (p. 492)
- instinctively** (in STINK tiv lee) *adv.* with a natural response (p. 415)
- integrated** (IN tuh gray tid) *v.* ended the separation of racial and ethnic groups (p. 971)
- intercede** (in tur SEED) *v.* to try to help settle differences between others (p. 410)
- interpret** (in TUR prit) *v.* to find the meaning of events or ideas (p. 482)
- intimate** (IN tuh mit) *adj.* very close and personal; private (p. 809)
- intuition** (in too ISH un) *n.* the ability to know things without having to reason them out (p. 813)
- invariably** (in VAIR ee ub lee) *adv.* constantly; always (p. 367)
- indeleble** *adj.* que no se puede borrar o remover
- indispensable** *adj.* absolutamente imprescindible y necesario
- indomable** *adj.* que no se deja amansar, someter o dominar
- inducir** *v.* provocar, persuadir de hacer algo
- inerte** *adj.* sin vida, inactivo, sin capacidad de reacción
- inevitable** *adj.* que no puede impedirse, imposible de apartar
- inferencia** *s.* algo que se deduce, que se concluye a través del razonamiento y de experiencia
- instinto** *s.* conocimientos indoctos de una persona o animal
- instintivamente** *adv.* que se da a través del sentimiento y el impulso, que no es obra de la reflexión o el juicio
- integrado(a)** *v.* alguien o algo pasó a formar parte de un todo; forma del verbo *integrar*
- interceder** *v.* tratar de mediar en favor de alguien para ayudarlo
- interpretar** *v.* explicar el sentido o significado de algo
- íntimo(a)** *adj.* los interior, profundo o reservado
- intuición** *s.* facultad de comprender o conocer algo rápidamente y sin necesidad de razonarlo
- invariablemente** *adv.* que no sufre variación; constante; siempre el mismo

J

jubilation (joo buh LAY shun) *n.* great joy and excitement (p. 780)

L

liberated (LIB uh ray tid) *adj.* released; freed (p. 833)

lingers (LING urz) *v.* waits or is slow in leaving (p. 189)

literally (LIT ur uh lee) *adv.* actually; exactly (p. 1076)

lurching (LURCH ing) *v.* rolling or swaying in a jerky motion (p. 199)

júbilo *s.* viva alegría expresada

liberado(a) *adj.* eximido, puesto en libertad, sin ataduras

permanece *v.* quedarse o estar en un mismo sitio por un tiempo; forma del verbo *permanecer*

literalmente *adv.* conforme al sentido pleno de la palabra que lo acompaña; exactamente

sacudiendo *v.* movimientos bruscos, violentos; forma del verbo *sacudir*

M

majority (muh JOR ih tee) *n.* more than half; the greater part (p. 575)

makeshift (MAYK shift) *adj.* used in place of the normal or proper thing (p. 766)

maneuvers (muh NOO vurs) *n.* clever or skillful moves or actions (p. 301)

means (meenz) *n.* methods useful for achieving a particular purpose or goal; resources (p. 1078)

mesh (mesh) *n.* the weblike pattern of fibers in woven or knitted items (p. 453)

meticulous (muh TIK yuh lus) *adj.* careful about small details (p. 755)

migrated (MY gray tud) *v.* moved from one place to another (p. 391)

mimicked (MIM ikt) *v.* copied; imitated (p. 589);
mimics (p. 743)

minor (MY nur) *adj.* of little importance; not serious (p. 511)

minority (muh NOR uh tee) *n.* a smaller group (p. 18)

modified (MOD uh fyd) *adj.* changed; altered (p. 327)

monumental (mon yuh MEN tul) *adj.* great and meaningful (p. 1107)

mournful (MORN ful) *adj.* filled with sadness or grief (p. 505)

municipal (myoo NIS uh pul) *adj.* having to do with a city or town or its government (p. 935)

mutilated (MYOO tih lay tid) *adj.* damaged in a way that cannot be repaired (p. 68)

N

needle (NEE dul) *v.* cause to take action by repeated stinging comments (p. 601)

neglected (nih GLEK tid) *adj.* given little attention or respect (p. 458)

nomination (nah mih NAY shun) *n.* the act of proposing a candidate for an office or honor (p. 487)

novelty (NAH vul tee) *n.* anything new, strange, or unusual (p. 1114)

nutritious (noo TRIH shus) *adj.* containing or giving nourishment (p. 1003)

mayoría *s.* parte mayor, más grande o de más número de un todo

improvisado(a) *adj.* algo hecho de pronto y con los medios que se dispone en el momento

maniobra *s.* operación hecha con habilidad o astucia

medios *s.* elementos de los que se vale para alcanzar un fin

malla *s.* tejido en el que cuerdas e hilos se cruzan y anudan asemejando una red

meticuloso(a) *adj.* que tiene cuidado y detalle

migró *v.* desplazarse de un sitio de residencia a otro, forma del verbo *migrar*

imitó *v.* copió o hizo algo en semejanza a otra persona o cosa, forma del verbo *imitar*

menor *adj.* inferior o de menor importancia; pequeño

minoría *s.* parte menor, más pequeña o de menor número de un todo

modificado(a) *adj.* que está transformado o cambiado

monumental *adj.* grande, espectacular

afligido(a) *adj.* con tristeza, apesadumbrado

municipal *adj.* que pertenece a un mismo término jurisdiccional, regido por el ayuntamiento o municipio; de carácter gubernamental

mutilado(a) *adj.* cortado, cercenado

provocará *v.* incitar, estimular o irritar a alguien con comentarios; forma del verbo *provocar*

descuidado(a) *adj.* desatendido, que no ha sido atendido con la diligencia que requería

nominación *s.* propuesta o selección para la obtención de un honor

novedad *s.* algo nuevo, reciente, nunca antes visto

nutritivo(a) *adj.* que aumenta la sustancia o la fuerza

O

oblivious (uh BLIV ee us) *adj.* not aware (p. 21)

obnoxious (ub NOK shus) *adj.* very disagreeable or offensive (p. 574)

obscure (ub SKYOOT) *v.* to hide (p. 371)

observant (ub ZUR vunt) *adj.* quick to notice or observe; alert; watchful (p. 884)

offensive (uh FEN siv) *adj.* unpleasant or disagreeable, causing anger (p. 460)

oppressed (uh PRESD) *adj.* held down; held back; kept from making progress (p. 56)

optimist (OP tuh mist) *n.* a person who has a positive or cheerful outlook (p. 963)

overwhelmed (oh vur WELMD) *v.* overpowered in thought or feeling; completely covered or flooded (p. 1077)

P

pandemonium (pan duh MOH nee um) *n.* wild disorder and uproar (p. 832)

passively (PAS iv lee) *adv.* not actively (p. 981)

perceives (pur SEEVZ) *v.* understands something in a particular way (p. 333)

perish (PAIR ish) *v.* to become ruined or destroyed; die (p. 1099)

perpetrated (PUR pih tray tid) *v.* was responsible for something harmful (p. 416)

perpetual (pur PEH choo ul) *adj.* continuing forever (p. 981)

persecution (pur suh KYOO shun) *n.* constant cruel or harmful treatment (p. 172)

perseverance (pur suh VEER ens) *n.* steady determination (p. 526)

persistence (pur SIS tuns) *n.* act of refusing to give up (p. 947)

petty (PEH tee) *adj.* having or displaying a mean, narrow-minded attitude (p. 461)

phase (fayz) *n.* step in the development of a person or thing (p. 853)

pivoted (PIH vuuh tid) *v.* turned around sharply (p. 902)

poise (poyz) *n.* a calm, relaxed, and self-controlled manner (p. 820)

ajeno(a) *adj.* que desconoce un asunto; carente de información

odioso(a) *adj.* desagradable, antipático

oscurecer *v.* esconder, ocultar

observador(a) *adj.* que se fija en el detalle, que mira cuidadosamente

ofensivo(a) *adj.* que molesta y falta al respeto

oprimido(a) *adj.* sometido a la tiranía y humillación

optimista *s.* que tiende a juzgar las cosas, personas y situaciones de manera favorable

abrumado(a) *adj.* inundado con una sensación

pandemónium *s.* lugar ruidoso y con mucha confusión

pasivamente *adv.* de manera inactiva, que deja transcurrir

percibe *v.* comprender o conocer algo a través de los sentidos, forma del verbo *percibir*

perecer *v.* fallecer, sufrir un gran daño, dejar de ser

perpetrado *v.* responsable por una falta grave o delito; formal del verbo *perpetrar*

perpetuo(a) *adj.* que dura para siempre

persecución *s.* continuo tratamiento cruel o dañino

perseverancia *s.* constancia en la ejecución de propósitos y resoluciones

persistencia *s.* firmeza, constancia e insistencia

mezquino(a) *adj.* miserable, despreciable, ruin

fase *s.* cada uno de los estados sucesivos de un proceso en desarrollo o evolución

giró *v.* dar vuelta sobre un mismo eje, forma del verbo *girar*

aplomo *s.* circunspección, que muestra serenidad, seguridad

portray (por TRAY) *v.* to show or represent someone or something (p. 327)

precautions (pruh KAW shunz) *n.* actions taken to prevent difficulty before it happens (p. 884)

predicting (pree DIKT ing) *n.* using clues to guess what will happen (p. 204)

premature (pree muh CHUR) *adj.* early; before the right time (p. 57)

prevailed (prih VAYLD) *v.* conquered; won; overcame (p. 1106)

prior (PRY ur) *adj.* earlier; coming before (p. 62)

procedure (pro SEE jur) *n.* a series of steps taken to do something (p. 124)

procession (proh SEH shun) *n.* a group of individuals walking forward together in a ceremony (p. 197)

promoter (pruh MOH tur) *n.* a person who organizes and pays the costs of a sporting event (p. 271)

prone (prohn) *adj.* likely to act or be a certain way (p. 78)

proposition (prah puh ZIH shun) *n.* a plan or proposal (p. 1098)

proprietor (pruh PRY uh tur) *n.* a person or firm that owns a property or a business (p. 1145)

prospect (PRAH spekt) *n.* that which is expected (p. 250)

publicized (PUB lih syzd) *v.* made the public aware of something (p. 252)

Q

quavered (KWAY vurd) *v.* spoke in a shaky or trembling voice (p. 211)

quench (kwench) *v.* to satisfy a need (p. 244)

R

racial (RAY shul) *adj.* characteristic of a race of people (p. 948)

rage (rayj) *n.* a feeling of great anger or fury (p. 493)

rapture (RAP chur) *n.* a feeling of great joy (p. 1124)

rash (rash) *adj.* reckless; done without thought or concern (p. 243)

rations (RASH unz) *n.* portions of needed items (p. 521)

rave (rayv) *v.* to speak about very favorably or with great enthusiasm (p. 1146)

retratar *v.* describir con cierta fidelidad

precauciones *s.* cautela, medida que se toma para evitar o prevenir inconvenientes

predicción *s.* anuncio de algo que va a suceder en el futuro

prematuro(a) *adj.* que se da antes de tiempo

prevaleció *v.* sobresalió, venció sobre los demás, superioridad y ventaja; forma del verbo *prevalecer*

previo(a) *adj.* anterior; que viene primero

procedimiento *s.* método, sistema, forma de ejecutar algo

procesión *s.* grupo de personas que caminan de manera solemne y ordenada

promotor(a) *s.* persona que gestiona el logro de algo a través del impulso y la promoción

propenso(a) *adj.* con tendencia, afición o inclinación hacia algo

proposición *s.* idea que se expresa o manifiesta para lograr un fin

propietario(a) *s.* dueño, titular de algo; persona con derecho de propiedad sobre algo

perspectiva *s.* lo que se espera

publicado(a) *v.* difundir, anunciar, dar a conocer una información; forma del verbo *publicar*

dijo con voz trémula *frase v.* habló con voz temblorosa, forma de la frase verbal *decir con voz trémula*

saciar *v.* satisfacer un deseo o necesidad

racial *adj.* que se relaciona o pertenece la raza de un grupo de personas

cólera *s.* ira, enojo exaltado y violento

éxtasis *s.* arrebatoamiento, estado de extremo placer

precipitado(a) *adj.* que está hecho con mucha prisa y sin haberlo reflexionado

raciones *s.* parte, porción o cantidad de algo

elogiar *v.* ensalzar, hablar sobre algo o alguien de manera favorable

recedes (ree SEEDS) *v.* moves or pulls back (p. 641)

recollections (rek uh LEK shunz) *n.* memories (p. 125)

recurring (rih KUR ing) *adj.* happening or coming back again; repeating (p. 1068)

refuse (REF yooz) *n.* trash; rubbish (p. 1071)

relentlessly (ruh LENT lis lee) *adv.* without pity or mercy (p. 21)

relevant (REH luh vunt) *adj.* important to the subject at hand; significant; pertinent (p. 604)

relish (REL ish) *n.* enjoyment or delight (p. 109)

reluctantly (ree LUK tunt lee) *adv.* against one's wishes (p. 213)

replica (REP lih kuh) *n.* a faithful copy (p. 1123)

residences (REH zuh den suz) *n.* places where one lives (p. 79)

resilient (rih ZIL yunt) *adj.* able to recover from or adjust easily to misfortune or change (p. 850)

resolve (rih ZOLV) *v.* to decide firmly (p. 1099)

restrictions (ree STRIK shunz) *n.* limits to things one can and can't do (p. 332)

retribution (re trih BYOO shun) *n.* punishment for past deeds (p. 668)

reveal (rih VEEL) *v.* show (p. 662)

ripened (RYP und) *v.* became ready to eat (p. 313)

roamed (rohmd) *v.* wandered; went from place to place without purpose or direction (p. 479)

S

sacred (SAY krid) *adj.* holy; having to do with religion (p. 615)

salvaged (SAL vujd) *v.* saved from ruin; rescued (p. 641)

sauntered (SAWN turd) *v.* walked leisurely (p. 682)

scorned (skornd) *adj.* looked down upon by someone (p. 164)

seasoned (SEE zund) *adj.* made fit by experience; adjusted to (something) because of experience (p. 1125)

self-conscious (self KON shus) *adj.* too aware of one's own appearance and actions (p. 737)

(se) aleja *v.* se distancia, se pone lejos; forma del verbo *alejar*

recuerdos *s.* memoria o presencia en la mente que se tiene de algo que ya pasó

recurrente *adj.* que vuelve a pasar o aparecer de manera repetitiva

desechos *s.* residuo, basura, lo que queda de algo que ya fue usado o utilizado

implacablemente *adv.* sin mostrar compasión o piedad

relevante *adj.* destacado, sobresaliente; significativo; pertinente

deleite *s.* con entusiasmo, con gusto

(a) regañadientes *adv.* de mala gana

réplica *s.* copia exacta del original

residencias *s.* lugar donde se vive; vivienda

resistente *adj.* que es capaz de pervivir y mantenerse sin ceder

resolver *v.* tomar una determinación

restricción(ones) *s.* reducción de los límites de algo

castigo *s.* pena impuesta por los actos del pasado

revelar *v.* dar a conocer

maduraron *v.* alcanzaron el punto de desarrollo; forma del verbo *madurar*

deambuló *v.* recorrió; que anduvo de un lugar a otro sin rumbo fijo; forma del verbo *deambular*

sagrado(a) *adj.* santo; relativo a la religión

rescatamos *v.* salvamos de un peligro; recuperamos; forma del verbo *rescatar*

anduvo (con aire despreocupado) *frase v.* entró o salió como si estuviera relajado; forma del verbo *andar*

desdeñado(a) *adj.* persona que es despreciada por otra

avezado(a) *adj.* experimentado; acostumbrado o habituado a algo

acomplejado(a) *adj.* que siente inhibición por tener demasiada conciencia de su aspecto físico y sus actos

- self-esteem** (self es TEEM) *n.* confidence and satisfaction in oneself (p. 20)
- sequence** (SEE kwens) *n.* a regular order or arrangement in time, space, or importance (p. 99)
- severity** (suh VAIR ih tee) *n.* state of being very dangerous or harmful (p. 510)
- sheepishly** (SHEEP ish lee) *adv.* with embarrassment (p. 266)
- siblings** (SIB lingz) *n.* brothers and sisters (p. 1091)
- significant** (sig NIH fih kunt) *adj.* having meaning; having much importance (p. 558)
- similar** (SIM uh lur) *adj.* alike, but not exactly the same (p. 238)
- simultaneously** (sy mul TAY nee us lee) *adv.* at the same time (p. 671)
- skeptically** (SKEP tik uh lee) *adv.* with doubt (p. 983)
- snarled** (snarld) *v.* made tangled or knotted (p. 166)
- somber** (SOM bur) *adj.* dark and gloomy (p. 187)
- stable** (STAY bul) *adj.* firm and steady; long-lasting (p. 864)
- stately** (STAYT lee) *adj.* grand; impressive; dignified (p. 608)
- stealthy** (STEL thee) *adj.* slow and secretive to avoid being seen or heard (p. 187); **stealthily** *adv.* (p. 826)
- sterile** (STAIR ul) *adj.* free from germs; very clean (p. 512)
- stifled** (STY fuld) *adj.* held back; muffled (p. 48)
- stimulates** (STIM yuh layts) *v.* makes active or more active (p. 49)
- stimulus** (STIM yoo lus) *n.* something that causes a response (p. 371)
- strain** (strayn) *v.* stretch to the limit; overwork (p. 981)
- strategy** (STRAT uh jee) *n.* a careful method or plan (p. 43); **strategies** (p. 851)
- structure** (STRUHK chur) *n.* the arrangement or organization of parts in a body or system (p. 336)
- surrender** (suh REN dur) *v.* to give up (p. 487)
- sustenance** (SUS tuh nuns) *n.* food and other necessities of life (p. 773)
- swaggered** (SWAG urd) *v.* walked boldly or showed off (p. 568)
- syndrome** (SIN drohm) *n.* a group of symptoms that point to a certain disease (p. 1008)
- autoestima** *s.* consideración y aprecio que se siente por uno mismo
- secuencia** *s.* serie o sucesión ordenada de elementos que están relacionados entre sí
- gravedad** *s.* seriedad o importancia de algo, esp. enfermedad
- tímidamente** *adv.* con vergüenza
- hermanos** *s. pl.* hermanos y hermanas
- significativo(a)** *adj.* que da a entender algo; que tiene mucho valor
- similar** *adj.* parecido o semejante, pero no igual
- simultáneamente** *adv.* al mismo tiempo
- (con) escepticismo** *frase adv.* dudosamente
- enredó** *v.* enmarañó o anudó; forma del verbo *enredar*
- sombrío(a)** *adj.* oscuro y melancólico
- estable** *adj.* firme y constante; duradero
- señorial** *adj.* majestuoso; grandioso; digno
- furtivo(a)** *adj.* hecho en secreto o a hurtadillas para no ser escuchado; **furtivamente** *adv.*
- estéril** *adj.* libre de gérmenes; muy limpio
- apagado(a)** *adj.* contenido; sordo
- estimula** *v.* activa o incita; forma del verbo *estimular*
- estímulo** *s.* agente que provoca una reacción o respuesta
- esforzar** *v.* someter a demasiada presión física o moral; trabajar demasiado
- estrategia** *s.* planificación o técnica para obtener algo; estrategias
- estructura** *s.* distribución u orden de las partes de un cuerpo o cosa
- renunciar** *v.* dejar o abandonar algo
- sustento** *s.* alimento y demás necesidades esenciales
- pavoneó** *v.* caminó con aire arrogante o haciendo ostentación; forma del verbo *pavonear*
- síndrome** *s.* conjunto de síntomas que definen una enfermedad

T

tangible (TAN juh bull) *adj.* able to be seen, touched, or felt (p. 364)

taunts (tawnts) *n.* hurtful or mocking remarks (p. 968)

texts (tekts) *n.* the words and forms of written or printed works (p. 14)

toiled (toylد) *v.* worked hard (p. 1155)

tolerance (TOL ur uns) *n.* the ability to recognize and respect different beliefs (p. 410)

translates (TRANZ laytz) *v.* changes successfully into another form or language (p. 658)

treacherous (TRECH ur us) *adj.* dangerous; not reliable; not trustworthy (p. 66)

trekked (TREKD) *v.* walked or hiked a long distance (p. 35)

tribute (TRIB yoot) *n.* an action or gift that shows respect, admiration, or thanks (p. 862)

trivial (TRIV ee uhl) *adj.* of very little value or importance (p. 1163)

U

ultimatum (ul tuh MAY tum) *n.* a final demand that, if unmet, carries harsh penalties (p. 896)

uncertainty (un SUR tun tee) *n.* the state of being unsure or not knowing (p. 783)

unfulfilling (un ful FIL ing) *adj.* not satisfying (p. 850)

unison (YOO nih sun) *n.* at the same time; simultaneously (p. 590)

V

valid (VAL id) *adj.* based on correct information; logical; sound (p. 956)

valor (VAL or) *n.* courage (p. 407)

veered (veerd) *v.* suddenly changed direction (p. 242)

victor (VIK tor) *n.* winner; one who defeats an opponent (p. 505)

vile (vyl) *adj.* very bad; extremely unpleasant (p. 742)

violating (VY uh lay ting) *v.* breaking or disregarding a law (p. 988)

virtually (VUR choo uh lee) *adv.* nearly (p. 983)

visual (VIZH oo ul) *adj.* meant to be viewed or seen (p. 98)

void (voyd) *n.* empty space (p. 22)

tangible *adj.* que puede verse, tocarse o percibirse

pullas *s.* bromas o burlas hirientes

textos *s.* grupo de palabras forman un documento escrito

(se) afanó *v.* trabajó duro; forma del verbo *afanar*(se)

tolerancia *s.* respeto y consideración por las opiniones ajena

(se) traduce *v.* se convierte o transforma en otra cosa; forma del verbo *traducir*(se)

traicionero(a) *adj.* peligroso; astuto; que no es confiable

caminaron *v.* recorrieron la distancia a pie o hicieron senderismo; forma del verbo *caminar*

tributo *s.* acción de reconocimiento como muestra de respeto, admiración o agradecimiento

trivial *adj.* de muy poco valor o importancia

ultimátum *s.* propuesta definitiva acompañada de una amenaza

incertidumbre *s.* falta de seguridad o certeza

insatisfecho(a) *adj.* que no está conforme

únisono *s.* al mismo tiempo; con el mismo sonido

válido(a) *adj.* que tiene valor porque es correcto; lógico; apropiado

valentía *s.* coraje

viró *v.* cambió de dirección; forma del verbo *virar*

vencedor(a) *s.* ganador; que derrota al oponente

repugnante *adj.* asqueroso; muy desagradable

violando *v.* quebrantando o desobedeciendo la ley; forma del verbo *violar*

prácticamente *adv.* casi

visual *adj.* que se puede ver

vacío *s.* sin contenido

vulnerable (VUL nur uh bul) *adj.* exposed to danger
(p. 1030)

W

wallow (WAH loh) *v.* to take selfish pleasure in comfort
(p. 772)

wavered (WAY vurd) *v.* swayed unsteadily (p. 243)

withstand (with STAND) *v.* to resist the effect of; stand up against (p. 865)

wretched (RECH id) *adj.* very unpleasant or uncomfortable; terrible (p. 103)

Y

yielding (YEEEL ding) *adj.* giving way to force or pressure (p. 1148)

vulnerable *adj.* expuesto al peligro

regodear *v.* deleitarse y complacerse en un gusto

tambaleó *v.* perdió el equilibrio; forma del verbo *tambalear*

soportar *v.* que soporta el efecto de algo; mantenerse sin ceder

espantoso(a) *adj.* desagradable o miserable; horrible

blando(a) *adj.* suave y tierno, que cede al tacto

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