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## GLOSSARY

**Academic / Concept Vocabulary** ......................... R36
  - Vocabulario académico / Vocabulario de conceptos

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Marking the Text: Strategies and Tips for Annotation

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

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

### Suggested Mark-Up Notations

<table>
<thead>
<tr>
<th>WHAT I NOTICE</th>
<th>HOW TO MARK UP</th>
<th>QUESTIONS TO ASK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key Ideas and Details</strong></td>
<td>• Highlight key ideas or claims.</td>
<td>• What does the text say? What does it leave unsaid?</td>
</tr>
<tr>
<td></td>
<td>• Underline supporting details or evidence.</td>
<td>• What inferences do you need to make?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• What details lead you to make your inferences?</td>
</tr>
<tr>
<td><strong>Word Choice</strong></td>
<td>• Circle unfamiliar words.</td>
<td>• What inferences about word meaning can you make?</td>
</tr>
<tr>
<td></td>
<td>• Put a dotted line under context clues, if any exist.</td>
<td>• What tone and mood are created by word choice?</td>
</tr>
<tr>
<td></td>
<td>• Put an exclamation point beside especially rich or poetic passages.</td>
<td>• What alternate word choices might the author have made?</td>
</tr>
<tr>
<td><strong>Text Structure</strong></td>
<td>• Highlight passages that show key details supporting the main idea.</td>
<td>• Is the text logically structured?</td>
</tr>
<tr>
<td></td>
<td>• Use arrows to indicate how sentences and paragraphs work together to build ideas.</td>
<td>• What emotional impact do the structural choices create?</td>
</tr>
<tr>
<td></td>
<td>• Use a right-facing arrow to indicate foreshadowing.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Use a left-facing arrow to indicate flashback.</td>
<td></td>
</tr>
<tr>
<td><strong>Author’s Craft</strong></td>
<td>• Circle or highlight instances of repetition, either of words, phrases, consonants, or vowel sounds.</td>
<td>• Does the author’s style enrich or detract from the reading experience?</td>
</tr>
<tr>
<td></td>
<td>• Mark rhythmic beats in poetry using checkmarks and slashes.</td>
<td>• What levels of meaning are created by the author’s techniques?</td>
</tr>
<tr>
<td></td>
<td>• Underline instances of symbolism or figurative language.</td>
<td></td>
</tr>
</tbody>
</table>
Sunlight and starlight are composed of waves of various lengths, which the eye, even aided by a telescope, is unable to separate. We must use more than a telescope. In order to sort out the component colors, the light must be dispersed by a prism, or split up by some other means. For instance, sunbeams passing through rain drops are transformed into the myriad-tinted rainbow. The familiar rainbow spanning the sky is Nature’s most glorious demonstration that light is composed of many colors.

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

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

Use this page to record your first-read ideas.

Selection Title: Classifying the Stars

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

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

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

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

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

- Vocabulary
  - myriad
  - grating
  - component colors

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

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

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

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

Cecilia H. Payne

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

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

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

**Use this page to record your close-read ideas.**

**Selection Title:** Classifying the Stars

## Close Read the Text

Revisit sections of the text you marked during your first read. Read these sections closely and **annotate** what you notice. Ask yourself **questions** about the text. What can you **conclude**? Write down your ideas.

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

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

## Analyze the Text

Think about the author’s choices of patterns, structure, techniques, and ideas included in the text. Select one, and record your thoughts about what this choice conveys.

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

## QuickWrite

Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

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

When you think of the word argument, you might think of a disagreement between two people, but the word has another meaning, too. An argument is a logical way of presenting a belief, conclusion, or stance. A good argument is supported with reasoning and evidence.

Argument writing can be used for many purposes, such as changing a reader’s opinion or bringing about an action or a response from a reader.

Elements of an Argumentative Text

An argument sets forth a belief or stand on an issue. A well-written argument may convince the reader, change the reader’s mind, or motivate the reader to take a certain action.

An effective argument contains these elements:

• a precise claim
• consideration of alternate claims, or opposing positions, and a discussion of their strengths and weaknesses
• logical organization that makes clear connections among claim, reasons, and evidence
• valid reasoning and evidence
• a concluding statement or section that follows from and supports the argument
• formal and objective language and tone
• error-free grammar, including accurate use of transitions
Celebrities Should Try to Be Better Role Models

A lot of Celebrities are singers or actors or actresses or athletes. Kids spend tons of time watching Celebrities on TV. They listen to their songs. They read about them. They watch them play and perform. No matter weather the Celebrities are good people or bad people. Kids still spend time watching them. The kids will try to imitate what they do. Some of them have parents or brothers and sisters who are famous also.

Celebrities don’t seem to watch out what they do and how they live. Some say, “Why do I care? It’s none of you’re business”! Well, that’s true. But it’s bad on them if they do all kinds of stupid things. Because this is bad for the kids who look up to them.

Sometimes celebrity’s say they wish they are not role models. “I’m just an actor!” “I’m just a singer”! they say. But the choice is not really up to them. If their on TV all the time, then kids’ will look up to them, no matter what. It’s stupid when Celebrities mess up and then nothing bad happens to them. That gives kids a bad lesson. Kids will think that you can do stupid things and be fine. That is not being a good role model.

Some Celebrities give money to charity. That’s a good way to be a good role model. But sometimes it seems like Celebrities are just totally messed up. It’s hard always being in the spotlight. That can drive Celebrities kind of crazy. Then they act out.

It is a good idea to support charities when you are rich and famous. You can do a lot of good. For a lot of people. Some Celebrities give out cars or houses or free scholarships. You can even give away your dresses and people can have an auction to see who will pay the most money for them. This can help for example the Humane Society. Or whatever charity or cause the celebrity wants to support.

Celebrities are fun to watch and follow, even when they mess up. I think they don’t realize that when they do bad things, they give teens wrong ideas about how to live. They should try to keep that under control. So many teens look up to them and copy them, no matter what.
Celebrities Should Try to Be Better Role Models

Most kids spend tons of time watching celebrities on TV, listening to their songs, and reading about them. No matter how celebrities behave—whether they do good things or bad—they are role models for kids. They often do really dumb things, and that is not good considering they are role models.

Sometimes celebrity’s say they wish they were not role models. “I’m just an actor!” or, “I’m just a singer!” they say. But the choice is not really up to them. If they are on TV all the time, then kids will look up to them. No matter what. It’s really bad when celebrities mess up and then nothing bad happens to them. That gives kids a false lesson because in reality there are bad things when you mess up. That’s why celebrities should think more about what they are doing and what lessons they are giving to kids.

Some celebrities might say, “Why do I care? Why should I be bothered?” Well, they don’t have to. But it’s bad on them if they do all kinds of stupid things and don’t think about how this affects the kids who look up to them. Plus, they get tons of money, much more even than inventors or scientists or other important people. Being a good role model should be part of what they have to do to get so much money.

When you are famous it is a good idea to support charities. Some celebrities give out cars, or houses, or free scholarships. They even sometimes give away their dresses and people have an auction to see who will pay the most money for them. This can help for example the Humane Society, or whatever charity or cause the celebrity wants to support.

Sometimes it seems like celebrities are more messed up than anyone else. That’s in their personal lives. Imagine if people wanted to take pictures of you wherever you went, and you could never get away. That can drive celebrities kind of crazy, and then they act out.

Celebrities can do good things and they can do bad things. They don’t realize that when they do bad things, they give teens wrong ideas about how to live. So many teens look up to them and copy them, no matter what. They should make an effort to be better role models.
Celebrities Should Try to Be Better Role Models

Kids look up to the celebrities they see on TV and want to be like them. Parents may not want celebrities to be role models for their children, but they are anyway. Therefore, celebrities should think about what they say and do and live lives that are worth copying. Celebrities should think about how they act because they are role models.

"I’m just an actor!" or, "I’m just a singer!" celebrities sometimes say. "Their parents and teachers are the ones who should be the role models!" But it would be foolish to misjudge the impact that celebrities have on youth. Kids spend hours every day digitally hanging with their favorite stars. Children learn by imitation, so, for better or worse, celebrities are role models. That’s why celebrities should start modeling good decision-making and good citizenship.

With all that they are given by society, celebrities owe a lot back to their communities and the world. Celebrities get a lot of attention, time, and money. Often they get all that for doing not very much: acting, singing, or playing a sport. It’s true; some of them work very hard. But even if they work very hard, do they deserve to be in the news all the time and earn 100 or even 1000 times more than equally hard-working teachers, scientists, or nurses? I don’t think so. After receiving all that, it seems only fair that celebrities take on the important job of being good role models for the young people who look up to them.

Celebrities can serve as good role models by giving back. Quite a few use their fame and fortune to do just that. They give scholarships, or even build and run schools; they help veterans; they visit hospitals; they support important causes such as conservation, and women’s rights. They donate not just money but their time and talents too. This is a great way to be a role model.

Celebrities should recognize that as role models, they have a responsibility to try to make good decisions and be honest. Celebrities should step up so they can be a force for good in people’s lives and in the world.
Celebrities Should Try to Be Better Role Models

Like it or not, kids look up to the celebrities they see on TV and want to be like them. Parents may not want celebrities to be role models for their children, but the fact is that they are. With such an oversized influence on young people, celebrities have a responsibility to think about what they say and do and to live lives that are worth emulating. In short, they should make an effort to be better role models.

Sometimes celebrities say they don’t want to be role models. “I’m just an actor!” or “I’m just a singer!” they protest. “Their parents and teachers are the ones who should be guiding them and showing them the right way to live!” That is all very well, but it would be foolish to underestimate the impact that celebrities have on children. Kids spend hours every day digitally hanging out with their favorite stars. Children learn by imitation, so for better or worse, celebrities act as role models.

Celebrities are given a lot of attention, time, and money. They get all that for doing very little: acting, singing, or playing a sport very well. It’s true some of them work very hard. But even if they work hard, do they deserve to be in the news all the time and earn 100 or even 1,000 times more than equally hardworking teachers, scientists, or nurses? I don’t think so.

With all that they are given, celebrities owe a lot to their communities and the world. One way they can serve as good role models is by giving back, and quite a few celebrities use their fame and fortune to do just that. They give scholarships or even build and run schools; they help veterans; they entertain kids who are sick; they support important causes such as conservation and women’s rights. They donate not just money but their time and talents too.

Celebrities don’t have to be perfect. They are people too and make mistakes. But they should recognize that as role models for youth, they have a responsibility to try to make good decisions and be honest about their struggles. Celebrities should step up so they can be a force for good in people’s lives.
## Argument Rubric

<table>
<thead>
<tr>
<th>Focus and Organization</th>
<th>Evidence and Elaboration</th>
<th>Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The introduction is engaging and states the claim in a compelling way.</td>
<td>Sources are effectively credible and accurate.</td>
<td>The argument intentionally uses standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The claim is supported by clear reasons and relevant evidence.</td>
<td>The argument demonstrates an understanding of the thesis by providing strong examples.</td>
<td>The argument effectively uses words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</td>
</tr>
<tr>
<td>Reasons and evidence are logically organized so that the argument is easy to follow.</td>
<td>The tone of the argument is formal and objective.</td>
<td></td>
</tr>
<tr>
<td>The conclusion clearly restates the claim and the most powerful idea.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The introduction is mostly engaging and states the claim.</td>
<td>Sources are mostly credible and accurate.</td>
<td>The argument mostly demonstrates accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The claim is mostly supported by logical reasons and evidence.</td>
<td>The argument mostly demonstrates an understanding of the thesis by providing adequate examples.</td>
<td>The argument mostly uses words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</td>
</tr>
<tr>
<td>Reasons and evidence are organized so that the argument is mostly easy to follow.</td>
<td>The tone of the argument is mostly formal and objective.</td>
<td></td>
</tr>
<tr>
<td>The conclusion mostly restates the claim.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The introduction somewhat states the claim.</td>
<td>Some sources are relevant.</td>
<td>The argument demonstrates some accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The claim is supported by some reasons and evidence.</td>
<td>The argument somewhat demonstrates an understanding of the thesis by providing some examples.</td>
<td>The argument somewhat uses words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</td>
</tr>
<tr>
<td>Reasons and evidence are organized somewhat logically with a few transitions to orient readers.</td>
<td>The tone of the argument is occasionally formal and objective.</td>
<td></td>
</tr>
<tr>
<td>The conclusion somewhat relates to the claim.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The claim is not clearly stated.</td>
<td>There is little or no reliable, relevant evidence</td>
<td>The argument contains mistakes in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The claim is not supported by reasons and evidence.</td>
<td>The argument does not demonstrate an understanding of the thesis and does not provide examples.</td>
<td>The argument does not use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</td>
</tr>
<tr>
<td>Reasons and evidence are disorganized and the argument is difficult to follow.</td>
<td>The tone of the argument is informal.</td>
<td></td>
</tr>
<tr>
<td>The conclusion does not include relevant information.</td>
<td></td>
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</tr>
</tbody>
</table>
Informative/Explanatory Texts

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

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

An effective informative/explanatory text contains these elements:

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

In the past, children ran around and even did hard physical labor. Today most kid’s just sit most of the time. They don’t know the old Outdoor Games. Like tether ball. and they don’t have hard chores to do. Like milking the cows. But children should be Physically Active quite a bit every day. That doesn’t happen very much any more. Not as much as it should anyway.

Even at home when kid’s have a chance to run around, they choose to sit and play video games, for example. Some schools understand that it’s a problem when students don’t get enough exercise. Even though they have had to cut Physical Education classes. Some also had to make recess shorter.

But lots of schools are working hard to find ways to get kid’s moving around again. Like they used to long ago.

Schools use volunteers to teach kid’s old-fashioned games. Old-fashioned games are an awesome way to get kid’s moving around like crazy people.

Some schools have before school activities. Such as games in the gym. Other schools have after school activities. Such as bike riding or outdoor games. They can’t count on kid’s to be active. Not even on their own or at home. So they do the activities all together. Kids enjoy doing stuff with their friends. So that works out really well.

If you don’t exercise you get overweight. You can end up with high blood pressure and too much colesterol. Of course its also a problem if you eat too much junk food all the time. But not getting enough exercise is part of the problem too. That’s why schools need to try to be part of the solution.

A break during class to move around helps. Good teachers know how to use exercise during classes. There are all kinds of ways to move in the classroom that don’t mean you have to change your clothes. Classes don’t have to be just about math and science.

Schools are doing what they can to get kids moving, doing exercise, being active. Getting enough exercise also helps kid’s do better in school. Being active also helps kids get strong.
Kids, School, and Exercise: Problems and Solutions

In the past, children ran around a lot and did chores and other physical work. Today most kid’s sit by a TV or computer screen or play with their phones. But children should be active for at least 60 minutes a day. Sadly, most don’t get nearly that much exercise. And that’s a big problem.

Some schools understand that it’s a problem when students don’t get enough exercise. Even though they have had to cut Physical Education classes due to budget cuts. Some also had to make recess shorter because there isn’t enough time in the schedule. But they are working hard to find creative ways that don’t cost too much or take up too much time to get kid’s moving. Because there’s only so much money in the budget, and only so much time in the day, and preparing to take tests takes lots of time.

Schools can use parent volunteers to teach kid’s old-fashioned games such as kick-the-can, hopscotch, foursquare, tetherball, or jump rope. Kid’s nowadays often don’t know these games! Old-fashioned games are a great way to get kid’s moving. Some schools have before school activities, such as games in the gym. Other schools have after school activities, such as bike riding or outdoor games. They can’t count on kid’s to be active on their own or at home.

A break during class can help students concentrate when they go back to work. There are all kinds of ways to move in the classroom. And you don’t have to change your clothes or anything. Wiggling, stretching, and playing a short active game are all good ideas. Good teachers know how to squeeze in time during academic classes like math and language arts.

Not getting enough exercise is linked to many problems. For example, unhealthy weight, and high blood pressure and cholesterol. When students don’t get enough exercise, they end up overweight.

Physical activity also helps kid’s do better in school. Kids who exercise have better attendance rates. They have increased attention span. They act out less. They have less stress and learn more. Being active also helps muscles and bones. It increases strength and stamina.

Schools today are doing what they can to find a solution by being creative and making time for physical activity before, during, and after school. They understand that it is a problem when kid’s don’t get enough exercise.
Kids, School, and Exercise: Problems and Solutions

A 2008 report said school-age children should be physically active for at least 60 minutes a day. Sadly, most children don't get nearly that much exercise. Lots of schools have cut Physical Education classes because of money and time pressures. And there's less recess than there used to be. Even at home when kids have a chance to run around, many choose screen time instead. No wonder so many of us are turning into chubby couch potatoes!

Not getting exercise is linked to many problems, for example unhealthy weight, and high blood pressure and cholesterol. Studies show physical activity also helps students do better in school: it means better attendance rates, increased attention span, fewer behavioral problems, less stress, and more learning. Being active helps develop strong muscles and bones. It increases strength and stamina.

Many schools around the country get that there are problems when students are inactive. They are working hard to find creative solutions that don’t cost too much or take up precious time in the school schedule.

Some schools are using parent volunteers to teach kids active games such as kick-the-can, hopscotch, foursquare, tetherball, or jump rope. These games are more likely to get kids moving than just sitting gossiping with your friends or staring at your phone. Some schools have before school activities such as run-around games in the gym. Other schools have after school activities such as bike riding or outdoor games. They can’t count on kids to be active on their own.

There are all kinds of fun and healthy ways to move in the classroom, without changing clothes. An active break during class can help students concentrate when they go back to work. Creative teachers know how to squeeze in active time even during academic classes. Wiggling, stretching, and playing a short active game are all good ideas.

Schools today understand that it is a problem when kids don’t get enough exercise. They are doing what they can to find a solution by being creative and making time for physical activity before, during, and after school.
Kids, School, and Exercise: Problems and Solutions

In 2008, the U.S. Department of Health and Human Services published a report stating that all school-age children need to be physically active for at least 60 minutes a day. Sadly, most children don’t get nearly the recommended amount of exercise. Due to budget cuts and time pressure, many schools have cut Physical Education classes. Even recess is being squeezed to make room for more tests and test preparation.

Lack of exercise can lead to many problems, such as unhealthy weight, high blood pressure, and high cholesterol. Physical activity helps develop strong muscles and bones, and it increases strength and stamina. Studies show physical activity leads to better attendance rates, increased attention span, fewer behavioral problems, less stress, and more learning. When kids don’t get enough physical activity, a lot is at stake!

Many schools around the country are stepping up to find innovative solutions—even when they don’t have time or money to spare. Some have started before-school activities such as active games in the gym. Others have after-school activities such as bike riding or outdoor games. Just a few extra minutes a day can make a big difference!

Some schools try to make the most of recess by using parent volunteers to teach kids active games such as kick-the-can, hopscotch, foursquare, tetherball, or jump rope. Volunteers can also organize races or tournaments—anything to get the kids going! At the end of recess, everyone should be a little bit out of breath.

Creative educators squeeze in active time even during academic classes. It could be a quick “brain break” to stretch in the middle of class, imaginary jump rope, or a game of rock-paper-scissors with legs instead of fingers. There are all kinds of imaginative ways to move in the classroom, without moving furniture or changing clothes. And research shows that an active break during class can help students focus when they go back to work.

Schools today understand the problems that can arise when kids don’t have enough physical activity in their lives. They are meeting the challenge by finding opportunities for exercise before, during, and after school. After all, if students do well on tests but end up unhealthy and unhappy, what is the point?
# Informative Rubric

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<td><strong>4</strong> The introduction is engaging and sets forth the topic in a compelling way.</td>
<td>The topic is developed with relevant facts, definitions, details, quotations, and examples.</td>
<td>The essay uses standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The ideas progress logically.</td>
<td>The tone of the essay is formal.</td>
<td></td>
</tr>
<tr>
<td>A variety of transitions are included to show the relationship among ideas.</td>
<td>The vocabulary is precise and relevant to the topic, audience, and purpose.</td>
<td></td>
</tr>
<tr>
<td>The conclusion follows from the rest of the essay.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong> The introduction is somewhat engaging and sets forth the topic in a way that grabs readers’ attention.</td>
<td>The topic is developed with some relevant facts, definitions, details, quotations, and other examples.</td>
<td>The essay demonstrates general accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The ideas progress somewhat logically.</td>
<td>The tone of the essay is mostly formal.</td>
<td></td>
</tr>
<tr>
<td>Some transitions are included to show the relationship among ideas.</td>
<td>The vocabulary is generally appropriate for the topic, audience, and purpose.</td>
<td></td>
</tr>
<tr>
<td>The conclusion mostly follows from the rest of the essay.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong> The introduction sets forth the topic.</td>
<td>The topic is developed with a few relevant facts, definitions, details, quotations, or other examples.</td>
<td>The essay demonstrates some accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>More than one idea is presented.</td>
<td>The tone of the essay is occasionally formal.</td>
<td></td>
</tr>
<tr>
<td>A few transitions are included that show the relationship among ideas.</td>
<td>The vocabulary is somewhat appropriate for the topic, audience, and purpose.</td>
<td></td>
</tr>
<tr>
<td>The conclusion does not completely follow from the rest of the essay.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1</strong> The topic is not clearly stated.</td>
<td>The topic is not developed with reliable or relevant evidence.</td>
<td>The essay contains mistakes in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>Ideas do not follow a logical progression.</td>
<td>The tone is informal.</td>
<td></td>
</tr>
<tr>
<td>Transitions are not included.</td>
<td>The vocabulary is limited or ineffective.</td>
<td></td>
</tr>
<tr>
<td>The conclusion does not follow from the rest of the essay.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Narrative

Narrative writing conveys an experience, either real or imaginary, and uses time order to provide structure. Usually its purpose is to entertain, but it can also instruct, persuade, or inform. Whenever writers tell a story, they are using narrative writing. Most types of narrative writing share certain elements, such as characters, setting, a sequence of events, and, often, a theme.

Elements of a Narrative Text

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

An effective nonfiction narrative contains these elements:
- an engaging beginning in which characters and setting are established
- characters who participate in the story events
- a well-structured, logical sequence of events
- details that show time and place
- effective story elements such as dialogue, description, and reflection
- a narrator who relates the events from a particular point of view
- use of language that brings the characters and setting to life

An effective fictional narrative usually contains these elements:
- an engaging beginning in which characters, setting, or a main conflict is introduced
- a main character and supporting characters who participate in the story events
- a narrator who relates the events of the plot from a particular point of view
- details that show time and place
- narrative techniques such as dialogue, description, and suspense
- use of language that vividly brings to life characters and events
There’s a bike race. Right away people start losing. But me and Thad were winning. Thad is the kid who always wins is who is also popular. I don’t like Thad. I pumped pumping hard at my pedals, I knew the end was coming. I looked ahead and all I could see was Thad, and the woods.

I pedaled harder and then I was up to Thad. That was swinging at me, I swerved, I kept looking at him, I was worried!

That’s stick had untied my shoelace and it was wrapped around my pedal! But I didn’t know it yet.

We were out of the woods. I still wanted to win, I pedaled even faster. than my pedals stopped!

I saw with my mind the shoelace was caught in my pedal. No worries, I have the superpower of mind scissors. That’s when my mind looked down and I used my mind scissors. I used the mind scissors to cut the shoelace my right foot was free.

That’s how I became a superhero. I save people with my mind scissors now.
Mind-Scissors

When I was a baby I wound up with a tiny pair of scissors in my head. What the doctors couldn’t have predicted is the uncanny ability they would give me. This past summer that was when I discovered what I could do with my mind-scissors.

Every summer there’s a bike race. The kid who always wins is Thad who is popular.

The race starts. Right away racers start losing. After a long time pumping hard at my pedals, I knew the end was coming. I looked ahead and all I could see was Thad, and the woods.

I pedaled harder than ever. I was up to Thad. I turned my head to look at him. He was swinging a stick at me, I swerved, I kept looking at him, boy was I worried.

We were now out of the woods. Still hopeful I could win, I pedaled even faster. Suddenly, my pedals stopped!

Oh no! Thad’s stick had untied my shoelace and it was wrapped around my pedal!

I was going to crash my bike. That’s when my mind looked down. That’s when I knew I could use my mind-scissors. I used the mind scissors to cut the shoelace my right foot was free.

That’s how I won the race.
Mind-Scissors

When I was a baby I wound up with a tiny pair of scissors in my head. Lots of people live with pieces of metal in their heads. We just have to be careful. What the doctors couldn’t have predicted is the uncanny ability they would give me.

Every summer there’s a bike race that ends at the lake. The kid who always wins is Thad Thomas the Third, who is popular. This past summer that was about to change. It’s also when I discovered what I could do with my mind-scissors.

The race starts. Right away racers start falling behind. After what seemed an eternity pumping hard at my pedals, I knew the end had to be in sight. I looked ahead and all I could see was Thad, and the opening to the woods—the last leg of the race.

I felt like steam was coming off my legs. I could see Thad’s helmet. I turned my head to flash him a look. Only, Thad was the one who was gloating! And then I saw it—he was holding a stick he had pulled off a low-hanging branch.

He jabbed it toward me. I swerved out of the way. I kept pedaling, shifting my eyes to the right, to see what he was going to do.

But I waited too long. Then Thad made a slashing motion. Then he tossed the stick aside, yelled, “Yes!” and zoomed forward.

What happened? I felt nothing. We were now out of the woods and into the clearing before the finish line. Still hopeful I could win, I pedaled even faster. Suddenly, there was a jerk. My pedals had stopped!

I looked down. Oh no! My shoelace was wrapped around my pedal! Thad’s stick had untied it!

I looked for a place to crash. That’s when my head started tingling. I looked down at the shoelace. I concentrated really hard. I could see the scissors in my mind, floating just beside the pedal. Snip! The shoelace broke and my foot was free.

Thad was too busy listening to his fans cheer him on as I rode past him. Thanks to the mind-scissors, I won.
Mind-Scissors

As long as I wear my bike helmet, they say I’ll be okay. Lots of people live with pieces of metal in their heads. We just have to be careful. When I was a baby I wound up with a tiny pair of scissors in mine. What the doctors couldn’t have predicted is the uncanny ability they would give me.

Every summer there’s a bike race that ends at the lake. The kid who always wins is Thad Thomas the Third, who is popular, but if you ask me, it’s because he knows how to sweet-talk everyone. This past summer that was about to change. It’s also when I discovered what I could do with my mind-scissors.

The race starts. Right away, racers start falling behind. After what seemed an eternity pumping hard at my pedals, I knew the end had to be in sight. I looked ahead and all I could see was Thad and the opening to the woods—the last leg of the race.

I put my stamina to the test—pedaling harder than ever, I felt like steam was coming off my legs. Thad’s red helmet came into view. As I could sense I was going to overtake him any second, I turned my head to flash him a look. Only, to my befuddlement, Thad was the one who was gloating! And then I saw it—he was holding a stick he had pulled off a low-hanging branch.

He jabbed it toward me. I swerved out of the way. Was he trying to poke me with it? I kept pedaling, shifting my eyes to the right, to see what he was going to do.

But I waited too long. Thad made a slashing motion. Then he tossed the stick aside, yelled, “Yes!” and zoomed forward.

What happened? I felt nothing. We were now out of the woods and into the clearing before the finish line. Still hopeful I could win, I pedaled even faster. Suddenly, there was a jerk. My pedals had stopped!

I looked down. Oh no! My shoelace was wrapped around my pedal! Thad’s stick had untied the shoelace!

I coasted as I looked for a place to crash. That’s when my head started tingling. I got this funny notion to try something. I looked down. I had the tangled shoelace in my sights. I concentrated really hard. I could see the scissors in my mind, floating just beside the pedal. Snip! The shoelace broke and my right foot was free.

Thad was busy motioning his fans to cheer him on as I made my greatest effort to pedal back up to speed. Guess who made it to the finish line first?
## Narrative Rubric

<table>
<thead>
<tr>
<th>Focus and Organization</th>
<th>Development of Ideas/Elaboration</th>
<th>Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The introduction is engaging and introduces the characters and situation in a way that appeals to readers.</td>
<td>The narrative effectively includes techniques such as dialogue and description to add interest and to develop the characters and events.</td>
<td>The narrative intentionally uses standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>Events in the narrative progress in logical order and are linked by clear transitions.</td>
<td>The narrative effectively includes precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</td>
<td>The narrative effectively varies sentence patterns for meaning, reader interest, and style.</td>
</tr>
<tr>
<td>The conclusion effectively follows from and reflects on the narrated experiences or events.</td>
<td>The narrative effectively establishes voice through word choice, sentence structure, and tone.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The introduction is somewhat engaging and clearly introduces the characters and situation.</td>
<td>The narrative mostly includes dialogue and description to add interest and develop experiences and events.</td>
<td>The narrative mostly demonstrates accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>Events in the narrative progress logically and are often linked by transition words.</td>
<td>The narrative mostly includes precise words and sensory language to convey experiences and events.</td>
<td>The narrative mostly varies sentence patterns for meaning, reader interest, and style.</td>
</tr>
<tr>
<td>The conclusion mostly follows from and reflects on the narrated experiences or events.</td>
<td>The narrative mostly establishes voice through word choice, sentence structure, and tone.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The introduction occasionally introduces characters.</td>
<td>The narrative includes some dialogue and descriptions.</td>
<td>The narrative demonstrates some accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>Events in the narrative progress somewhat logically and are sometimes linked by transition words.</td>
<td>The words in the narrative vary between vague and precise, and some sensory language is included.</td>
<td>The narrative occasionally varies sentence patterns for meaning, reader interest, and style.</td>
</tr>
<tr>
<td>The conclusion adds very little to the narrated experiences or events.</td>
<td>The narrative occasionally establishes voice through word choice, sentence structure, and tone.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The introduction does not introduce characters and an experience or there is no clear introduction.</td>
<td>The narrative contains mistakes in standard English conventions of usage and mechanics.</td>
<td>The narrative contains mistakes in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>The events in the narrative do not progress logically. The ideas seem disconnected and the sentences are not linked by transitions.</td>
<td>The narrative contains mistakes in standard English conventions of usage and mechanics.</td>
<td></td>
</tr>
<tr>
<td>The conclusion does not connect to the narrative or there is no conclusion.</td>
<td>The narrative does not vary sentence patterns for meaning, reader interest, and style.</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Conducting Research

You can conduct research to gain more knowledge about a topic. Sources such as articles, books, interviews, or the Internet have the facts and explanations that you need. Not all of the information that you find, however, will be useful—or reliable. Strong research skills will help you find accurate information about your topic.

Narrowing or Broadening a Topic

The first step in any research is finding your topic. Choose a topic that is narrow enough to cover completely. If you can name your topic in just one or two words, it is probably too broad. Topics such as mythology, hip hop music, or Italy are too broad to cover in a single report. Narrow a broad topic into smaller subcategories.

When you begin to research, pay attention to the amount of information available. If there is way too much information on your topic, you may need to narrow your topic further.

You might also need to broaden a topic if there is not enough information for your purpose. A topic is too narrow when it can be thoroughly presented in less space than the required size of your assignment. It might also be too narrow if you can find little or no information in library and media sources. Broaden your topic by including other related ideas.

Generating Research Questions

Use research questions to focus your research. Specific questions can help you avoid wasting time. For example, instead of simply hunting for information about Peter Pan, you might ask, “What inspired J. M. Barrie to write the story of Peter Pan?” or “How have different artists shown Peter Pan?”

A research question may also lead you to find your topic sentence. The question can also help you focus your research plan. Write your question down and keep it in mind while you hunt for facts. Your question can prevent you from gathering unnecessary details. As you learn more about your topic, you can always rewrite your original question.
Consulting Print and Digital Sources

An effective research project combines information from multiple sources. It is important not to rely too heavily on a single source. The creativity and originality of your research depends on how you combine ideas from many places. Plan to include a variety of these resources:

- **Primary and Secondary Sources:** Use both primary sources (firsthand or original accounts, such as interview transcripts and newspaper articles) and secondary sources (accounts that are not created at the time of an event, such as encyclopedia entries).
- **Print and Digital Resources:** The Internet allows fast access to data, but print resources are often edited more carefully. Plan to include both print and digital resources in order to guarantee that your work is accurate.
- **Media Resources:** You can find valuable information in media resources such as documentaries, television programs, podcasts, and museum exhibitions.
- **Original Research:** Depending on your topic, you may wish to conduct original research to include among your sources. For example, you might interview experts or eyewitnesses or conduct a survey of people in your community.

**Evaluating Sources** It is important to evaluate the credibility and accuracy of any information you find. Ask yourself questions such as these to evaluate other sources:

- **Authority:** Is the author well known? What are the author’s credentials? Does the source include references to other reliable sources? Does the author’s tone win your confidence? Why or why not?
- **Bias:** Does the author have any obvious biases? What is the author’s purpose for writing? Who is the target audience?
- **Currency:** When was the work created? Has it been revised? Is there more current information available?

**Using Online Encyclopedias**

Online encyclopedias are often written by anonymous contributors who are not required to fact-check information. These sites can be very useful as a launching point for research, but should not be considered accurate. Look for footnotes, endnotes, or hyperlinks that support facts with reliable sources that have been carefully checked by editors.
Using Search Terms

Finding information on the Internet is easy, but it can be a challenge to find facts that are useful and trustworthy. If you type a word or phrase into a search engine, you will probably get hundreds—or thousands—of results. However, those results are not guaranteed to be relevant or accurate.

These strategies can help you find information from the Internet:

- Create a list of topic keywords before you begin using a search engine. Use a thesaurus to expand your list.
- Enter six to eight keywords.
- Choose unique nouns. Most search engines ignore articles and prepositions. Verbs may lead to sources that are not useful. Use modifiers, such as adjectives, when necessary to specify a category. For example, you might enter “ancient Rome” instead of “Rome.”
- Use quotation marks to focus a search. Place a phrase in quotation marks to find pages that include exactly that phrase. Add several phrases in quotation marks to narrow your results.
- Spell carefully. Many search engines correct spelling automatically, but they cannot catch every spelling error.
- Scan search results before you click them. The first result isn’t always the most useful. Read the text and notice the domain before make a choice.
- Consult more than one search engine.

Evaluating Internet Domains

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

- .gov—Government sites are sponsored by a branch of the United States federal government and are considered reliable.
- .edu—Information from an educational research center or department is likely to be carefully checked, but may include student pages that are not edited or monitored.
- .org—Organizations are nonprofit groups and usually maintain a high level of credibility but may still reflect strong biases.
- .com and .net—Commercial sites exist to make a profit. Information might be biased to show a product or service in a good light.
Taking Notes

Use different strategies to take notes:

- Use index cards to create notecards and source cards. On each source card, record information about each source you use—author, title, publisher, date of publication, and relevant page numbers. On each notecard, record information to use in your writing. Use quotation marks when you copy exact words, and indicate the page number(s) on which the information appears.
- Photocopy articles and copyright pages. Then, highlight relevant information. Remember to include the Web addresses of printouts from online sources.
- Print articles from the Internet or copy them directly into a “notes” folder.

You will use these notes to help you write original text.

Source Card

| Papp, Joseph,                   | [A] |
| and Elizabeth Kirkland         |
| Shakespeare Alive!            |
| Bantam Books, 1988             |

Notecard

- Only the upper classes could read.
- Most of the common people in Shakespeare’s time could not read.
- Source Card: A, p. 5.

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

You will need to review your findings to be sure that you have collected enough accurate and appropriate information.

Considering Audience and Purpose

Always keep your audience in mind as you gather information. Different audiences may have very different needs. For example, if you are writing a report for your class about a topic you have studied together, you will not need to provide background information in your writing. However, if you are writing about the topic for a national student magazine, you cannot assume that all of your readers have the same information. You will need to provide background facts from reliable sources to help inform those readers about your subject.

When thinking about your research and your audience, ask yourself:

- Who am I writing for?
- Have I collected enough information to explain my topic to this audience?
- Do I need to conduct more research to explain my topic clearly?
- Are there details in my research that I can leave out because they are already familiar to my audience?

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

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

Synthesizing Sources

Effective research writing is more than just a list of facts and details. Good research synthesizes—gathers, orders, and interprets—those elements. These strategies will help you synthesize effectively:

- Review your notes. Look for connections and patterns among the details you have collected.
- Organize notes or notecards to help you plan how you will combine details.
- Pay close attention to details that emphasize the same main idea.
- Also look for details that challenge each other. For many topics, there is no single correct opinion. You might decide to conduct additional research to help you decide which side of the issue has more support.
### Types of Evidence

When reviewing your research, also think about the kinds of evidence you have collected. The strongest writing combines a variety of evidence. This chart describes three of the most common types of evidence.

<table>
<thead>
<tr>
<th>TYPE OF EVIDENCE</th>
<th>DESCRIPTION</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statistical evidence</td>
<td>includes facts and other numerical data used to support a claim or explain a topic.</td>
<td>Statistical evidence are facts about a topic, such as historical dates, descriptions about size and number, and poll results. Jane Goodall began to study chimpanzees when she was 26 years old.</td>
</tr>
<tr>
<td>Testimonial evidence</td>
<td>includes any ideas or opinions presented by others. Testimonies might be from experts or people with special knowledge about a topic.</td>
<td>Firsthand testimonies present ideas from eyewitnesses to events or subjects being discussed. Goodall's view of chimps has changed: “When I first started at Gombe, I thought the chimps were nicer than we are. But time has revealed that they are not. They can be just as awful.” Secondary testimonies include commentaries on events by people who were not directly involved. Science writer David Quammen points out that Goodall “set a new standard, a very high standard, for behavioral study of apes in the wild.”</td>
</tr>
<tr>
<td>Anecdotal evidence</td>
<td>presents one person's view of the world, often by describing specific events or incidents.</td>
<td>An anecdote is a story about something that happened. Personal stories can be part of effective research, but they should not be the only kind of evidence presented. Anecdotes are particularly useful for proving that broad generalizations are not accurate. It is not fair to say that it is impossible for dogs to use tools. One researcher reports the story of a dog that learned to use a large bone as a back scratcher.</td>
</tr>
</tbody>
</table>
Incorporating Research Into Writing

Avoiding Plagiarism

Whether you are presenting a formal research paper or an opinion paper on a current event, you must be careful to give credit for any ideas or opinions that are not your own. Presenting someone else’s ideas, research, or opinion as your own—even if you have phrased it in different words—is plagiarism, the equivalent of academic stealing, or fraud.

Do not use the ideas or research of others in place of your own. Read from several sources to draw your own conclusions and form your own opinions. Incorporate the ideas and research of others to support your points. Credit the source of the following types of support:

- Statistics
- Direct quotations
- Indirectly quoted statements of opinions
- Conclusions presented by an expert
- Facts available in only one or two sources

When you are drafting and revising, circle any words or ideas that are not your own. Follow the instructions on pages R32 and R33 to correctly cite those passages.

Reviewing for Plagiarism

Take time to review your writing for accidental plagiarism. Read what you have written and take note of any ideas that do not have your personal writing voice. Compare those passages with your resource materials. You might have copied them without remembering the exact source. Add a correct citation to give credit to the original author. If you cannot find the questionable phrase in your notes, think about revising your word choices. You want to be sure that your final writing reflects your own thinking and not someone else’s work.

Quoting and Paraphrasing

When including ideas from research into your writing, you will decide to quote directly or paraphrase.

Direct Quotation

Use the author’s exact words when they are interesting or persuasive. You might decide to include direct quotations in these situations:

- to share a strong statement
- to reference a historically significant passage
- to show that an expert agrees with your position
- to present an argument to which you will respond

Include complete quotations, without deleting or changing words. If you need to leave out words for space or clarity, use ellipsis points to show where you removed words. Enclose direct quotations in quotation marks.
**Paraphrase**  A paraphrase restates an author’s ideas in your own words. Be careful to paraphrase accurately. Beware of making sweeping generalizations in a paraphrase that were not made by the original author. You may use some words from the original source, but a good paraphrase does more than simply rearrange an author’s phrases, or replace a few words with synonyms.

<table>
<thead>
<tr>
<th>Original Text</th>
<th>“Some teens doing homework while listening to music and juggling tweets and texts may actually work better that way, according to an intriguing new study performed by two high-school seniors.” Sumathi Reddy, “Teen Researchers Defend Media Multitasking”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patchwork Plagiarism</td>
<td>An intriguing new study conducted by two high-school seniors suggests that teens work better when they are listening to music and juggling texts and tweets.</td>
</tr>
<tr>
<td>phrases from the original are rearranged, but they too closely follow the original text.</td>
<td></td>
</tr>
<tr>
<td>Good Paraphrase</td>
<td>Two high-school students studied homework habits. They concluded that some people do better work while multitasking, such as studying and listening to music or checking text messages at the same time.</td>
</tr>
</tbody>
</table>

**Maintaining the Flow of Ideas**

Effective research writing is much more than just a list of facts. Maintain the flow of ideas by connecting research information to your own ideas. Instead of simply stating a piece of evidence, use transitions to connect information you found from outside resources and your own thinking. The transitions in the box on the page can be used to introduce, compare, contrast, and clarify.

Choosing an effective organizational strategy for your writing will help you create a logical flow of ideas. Once you have chosen a clear organization, add research in appropriate places to provide evidence and support.

**Useful Transitions**

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

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

**When clarifying ideas or opinions:**
in other words  that is  to explain  to put it another way
Formats for Citing Sources

When you cite a source, you acknowledge where you found your information and give your readers the details necessary for locating the source themselves. Within the body of a paper, you provide a short citation, a footnote number linked to a footnote, or an endnote number linked to an endnote reference. These brief references show the page numbers on which you found the information. Prepare a reference list at the end of a research report to provide full bibliographic information on your sources. These are two common types of reference lists:

- A bibliography provides a listing of all the resources you consulted during your research.
- A works-cited list indicates the works you have referenced in your writing.

The chart on the next page shows the Modern Language Association format for crediting sources. This is the most common format for papers written in the content areas in middle school and high school. Unless instructed otherwise by your teacher, use this format for crediting sources.

Focus on Citations  When you revise your writing, check that you cite the sources for quotations, factual information, and ideas that are not your own. Most word-processing programs have features that allow you to create footnotes and endnotes.

Identifying Missing Citations  These strategies can help you find facts and details that should be cited in your writing:

- Look for facts that are not general knowledge. If a fact was unique to one source, it needs a citation.
- Read your report aloud. Listen for words and phrases that do not sound like your writing style. You might have picked them up from a source. If so, use your notes to find the source, place the words in quotation marks, and give credit.
- Review your notes. Look for ideas that you used in your writing but did not cite.
## MLA (8th Edition) Style for Listing Sources

<table>
<thead>
<tr>
<th>Type of Source</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Newspaper article</strong></td>
<td>Thurow, Roger. “South Africans Who Fought for Sanctions Now Scrap for Investors.” <em>Wall Street Journal</em>, 11 Feb. 2000, pp. A1+. [For a multipage article that does not appear on consecutive pages, write only the first page number on which it appears, followed by the plus sign.]</td>
</tr>
<tr>
<td><strong>Unsigned editorial or story</strong></td>
<td>“Selective Silence.” Editorial. <em>Wall Street Journal</em>, 11 Feb. 2000, p. A14. [If the editorial or story is signed, begin with the author’s name.]</td>
</tr>
<tr>
<td><strong>Signed pamphlet or brochure</strong></td>
<td>Smith, Jane. Personal interview, 10 Feb. 2017. [Treat the pamphlet as though it were a book.]</td>
</tr>
<tr>
<td><strong>Films, slide programs, videocassettes, DVDs, and other audiovisual media</strong></td>
<td>The Diary of Anne Frank. 1959. Directed by George Stevens, performances by Millie Perkins, Shelley Winters, Joseph Schildkraut, Lou Jacobi, and Richard Beymer, Twentieth Century Fox, 2004. [Indicating the original release date after the title is optional but recommended.]</td>
</tr>
</tbody>
</table>

Evidence Log

Unit Title: Discovery

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

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

---

<table>
<thead>
<tr>
<th>Title of Text: Classifying the Stars</th>
<th>Date: Sept. 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONNECTION TO THE PROMPT</td>
<td>TEXT EVIDENCE/DETAILS</td>
</tr>
<tr>
<td>Newton shared his discoveries and then other scientists built on his discoveries.</td>
<td>Paragraph 2: &quot;Isaac Newton gave to the world the results of his experiments on passing sunlight through a prism.&quot; Paragraph 3: &quot;In 1814 . . . the German optician, Fraunhofer . . . saw that the multiple spectral tints . . . were crossed by hundreds of fine dark lines.&quot;</td>
</tr>
</tbody>
</table>

How does this text change or add to my thinking? This confirms what I think. Date: Sept. 20

---

<table>
<thead>
<tr>
<th>Title of Text: Cell Phone Mania</th>
<th>Date: Sept. 21</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONNECTION TO THE PROMPT</td>
<td>TEXT EVIDENCE/DETAILS</td>
</tr>
<tr>
<td>Cell phones have made some forms of communication easier, but people don't talk to each other as much as they did in the past.</td>
<td>Paragraph 7: &quot;Over 80% of young adults state that texting is their primary method of communicating with friends. This contrasts with older adults who state that they prefer a phone call.&quot;</td>
</tr>
</tbody>
</table>

How does this text change or add to my thinking? Maybe there are some downsides to discoveries. I still think that knowledge moves us forward, but sometimes there are negative effects. Date: Sept. 25
A word network is a collection of words related to a topic. As you read the selections in a unit, identify interesting theme-related words and build your vocabulary by adding them to your Word Network.

Use your Word Network as a resource for your discussions and writings. Here is an example:
GLOSSARY: ACADEMIC / CONCEPT VOCABULARY

Academic vocabulary appears in blue type.

Pronunciation Key

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

A
absorbing (ab ZAWR bihng) v. learning; fully taking in
abstract (AB strakt) adj. expressed in a way that is not specific or realistic
aesthetic (ehs THEHT ihk) adj. having to do with beauty or art
animation (an uh MAY shuhn) n. process of making films or cartoons from drawings, computer graphics, or photos
antagonism (an TAG uh nihz uhm) n. hostility; state of being opposed to someone
anxiously (ANGK shuhs lee) adv. in a worried, uneasy manner; nervously
apologetically (uh pol uh JEHT ihk lee) adv. in a way that shows someone is sorry for having done or said something; regretfully
assume (uh SOOM) v. take for granted; take on, as a role or responsibility
audio (AW dee oh) n. recorded sound

B
blossom (BLOS uhm) n. state of bearing flowers
beware (bee WAIR) v. act carefully in case there is danger

C
certain (SUR tuhn) adj. without a doubt; reliable; particular
clenched (klehncht) adj. gripped tightly
coherent (koh HIHR uhnt) adj. logical; clearly communicated
community (kuh MYOO nuh tee) n. people or animals who exist together in a place
compel (kuhm PEHL) v. force; command
compromise (KOM pruh myz) n. settlement of a disagreement in which each side gives up part of what it wanted
compulsory (kuhm PUHL suhr ee) adj. that must be done; required
consequently (kon suh KWEHNT lee) adj. as a result; therefore
consumed (kuhm SOOMD) adj. absorbed; occupied
consideration (kuhn sihd uh RAY shuhn) n. careful thought
continuation (kuhn tihn yoo AY shuhn) n. state of going on without interruption; unbroken action
**Academic / Concept Vocabulary**

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>contribute</strong></td>
<td>(kuhn TRIHB yoot) v. give or provide along with others</td>
</tr>
<tr>
<td><strong>convince</strong></td>
<td>(kuhn VIHNS) v. persuade</td>
</tr>
<tr>
<td><strong>critical</strong></td>
<td>(KRIHT uh kuhl) adj. disapproving or having a negative opinion about; very important</td>
</tr>
<tr>
<td><strong>cultivate</strong></td>
<td>(KUHL tuh vayt) v. prepare the soil for planting crops</td>
</tr>
<tr>
<td><strong>curiosity</strong></td>
<td>(kyoo ree OS uh tee) n. eager desire to know</td>
</tr>
<tr>
<td><strong>cut-out animation</strong></td>
<td>(KUHT owt) (an uh MAY shuhn) n. technique that uses flat characters, backgrounds, and props cut from materials such as paper, cardboard, and fabric</td>
</tr>
<tr>
<td><strong>declare</strong></td>
<td>(dih KLAIR) v. make a statement; announce</td>
</tr>
<tr>
<td><strong>deliberate</strong></td>
<td>(dih LIHB uhr iht) adj. carefully thought over in advance; planned</td>
</tr>
<tr>
<td><strong>desperate</strong></td>
<td>(DEHS puhr iht) adj. suffering extreme need or frustration; with little hope</td>
</tr>
<tr>
<td><strong>destination</strong></td>
<td>(dehs tuh NAY shuhn) n. place where someone or something is going</td>
</tr>
<tr>
<td><strong>devouring</strong></td>
<td>(dih VOW rhing) v. taking in greedily</td>
</tr>
<tr>
<td><strong>dialogue</strong></td>
<td>(DY uh log) n. spoken conversation between or among characters</td>
</tr>
<tr>
<td><strong>digesting</strong></td>
<td>(dih JEH stihng) v. thinking over; mentally taking in</td>
</tr>
<tr>
<td><strong>disgusted</strong></td>
<td>(dihs GUHS tihd) adj. feeling a strong dislike; annoyed</td>
</tr>
<tr>
<td><strong>distracted</strong></td>
<td>(dihs TRAWT) adj. very troubled and unhappy</td>
</tr>
<tr>
<td><strong>distressed</strong></td>
<td>(dih STREHST) adj. troubled; upset</td>
</tr>
<tr>
<td><strong>domesticated</strong></td>
<td>(duh MEHS tuh kay tihd) adj. changed from a wild state to a tame state</td>
</tr>
<tr>
<td><strong>dominate</strong></td>
<td>(DOM uh nayt) v. rule or control</td>
</tr>
<tr>
<td><strong>elaborate</strong></td>
<td>(ih LAB uh rayt) v. explain by adding more details</td>
</tr>
<tr>
<td><strong>enactment</strong></td>
<td>(ehn AKT muhnt) n. state of being made into law</td>
</tr>
<tr>
<td><strong>encapsulation</strong></td>
<td>(ehn kap suh LAY shuhn) n. choice of important scenes to display in each panel</td>
</tr>
<tr>
<td><strong>endurance test</strong></td>
<td>(ehn DUR uhns) (tehst) n. test to measure the ability of a person to deal with physical activity</td>
</tr>
<tr>
<td><strong>entitled</strong></td>
<td>(ehn TY tuhld) v. had certain rights given to; earned certain rights</td>
</tr>
<tr>
<td><strong>exclude</strong></td>
<td>(ehk SKLOOD) v. shut out; keep from entering, happening, or being</td>
</tr>
<tr>
<td><strong>expedition</strong></td>
<td>(ehks puh DIHSH uhn) n. journey or trip made for a special purpose</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td></td>
</tr>
<tr>
<td><strong>feathery</strong></td>
<td>(FEHTH uhr ee) adj. light and airy, like the touch of a feather</td>
</tr>
<tr>
<td><strong>foe</strong></td>
<td>(foh) n. enemy</td>
</tr>
<tr>
<td><strong>G</strong></td>
<td></td>
</tr>
<tr>
<td><strong>gradually</strong></td>
<td>(GRAJ oo uhl ee) adv. in a way that is little by little</td>
</tr>
<tr>
<td><strong>host</strong></td>
<td>(hohst) n. someone who introduces and talks to the guests on a television or radio program</td>
</tr>
<tr>
<td><strong>humming</strong></td>
<td>(HUHM ihng) v. singing with closed lips and without words</td>
</tr>
<tr>
<td><strong>I</strong></td>
<td></td>
</tr>
<tr>
<td><strong>ignorance</strong></td>
<td>(IHG nuhr uhns) n. state of lacking knowledge, learning, or information</td>
</tr>
<tr>
<td><strong>illustrate</strong></td>
<td>(IHL uh strayt) v. provide pictures, diagrams or maps that explain or decorate; provide an example that demonstrates an idea</td>
</tr>
<tr>
<td><strong>images or graphics</strong></td>
<td>(IHM uh jihz) (GRAF ihks) n. representations of a person or thing</td>
</tr>
<tr>
<td><strong>impetuous</strong></td>
<td>(ihm PEHCH yoo uhhs) adj. acting suddenly with little thought</td>
</tr>
<tr>
<td><strong>inker</strong></td>
<td>(IHNGK uhr) n. artist who goes over the penciled art in ink</td>
</tr>
<tr>
<td><strong>insincerity</strong></td>
<td>(ihn sihn SEHR uh tee) n. lack of honesty; untruthfulness</td>
</tr>
<tr>
<td><strong>inspire</strong></td>
<td>(ihn SPYR) v. influence; stimulate creative effort</td>
</tr>
<tr>
<td><strong>intensity</strong></td>
<td>(ihn TEHN suh tee) n. great focus or concentration; strong commitment</td>
</tr>
<tr>
<td><strong>interview</strong></td>
<td>(IHNN tuhr vyoo) n. recorded conversation in which someone is asked questions about his or her life, experiences, or opinions</td>
</tr>
<tr>
<td><strong>invaded</strong></td>
<td>(ihn VAYD ihd) v. attacked; entered with force</td>
</tr>
<tr>
<td><strong>irritable</strong></td>
<td>(IHR uh tuh buhl) adj. easily annoyed or angered</td>
</tr>
<tr>
<td><strong>J</strong></td>
<td></td>
</tr>
<tr>
<td><strong>journeys</strong></td>
<td>(JUR neez) n. trips from one place to another</td>
</tr>
<tr>
<td><strong>L</strong></td>
<td></td>
</tr>
<tr>
<td><strong>lamented</strong></td>
<td>(luh MEHN tihd) v. said in a way that showed sadness or sorrow</td>
</tr>
<tr>
<td><strong>letterer</strong></td>
<td>(LEHT uhr uhn) n. artist who letters the dialogue and captions</td>
</tr>
<tr>
<td><strong>light and shadow</strong></td>
<td>(lyt) (SHAD oh) drawing techniques that add depth to an image</td>
</tr>
<tr>
<td><strong>loftily</strong></td>
<td>(LAWF tih lee) adv. in a superior manner</td>
</tr>
<tr>
<td><strong>loneliness</strong></td>
<td>(LOHN lee nihs) n. feeling of being alone or isolated from others</td>
</tr>
</tbody>
</table>

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GLOSSARY: ACADEMIC / CONCEPT VOCABULARY

M
malicious (muh LIHSH uhs) adj. having or showing bad intentions
memorize (MEHM uh ryz) v. learn well enough to later recall; learn by heart
microchips (MY kroh chihps) n. small pieces of computer technology that have integrated circuits
milled (mihld) v. moved about in a confused way
misapprehension (mihs ap ree HEHN shuhn) n. incorrect understanding; wrong idea
miserable (MIHZ uhr uh buhl) adj. extremely unhappy or uncomfortable
model (MOD uhl) n. set of ideas to be followed as a plan or an example
mournfully (MAWRN fuh lee) adv. in a way that expresses grief or sadness

N
narrator (NA ray tuhr) n. person who tells a story
nonchalantly (non shuh LONT lee) adv. done in an unconcerned way
nostalgic (nuhs TAL jihk) adj. longing for the past
notable (NOHT uhl buhl) adj. worthy of notice; remarkable; important
novelty (NOV uhl tee) n. something new, fresh, or unusual

O
object animation (OB jehkt) (an uh MAY shuhn) n. form that involves the movement of non-drawn objects, such as a book or a pen
objective (uhb JEHK tihv) n. aim or goal
obsessive (uhb SEHS ihv) adj. tending to think or worry so much about something that you cannot think about anything else
obstacle (OB stuh kuhl) n. something that stands in the way or stops progress
offended (uh FEHND ihd) v. hurt the feelings of someone; affected in an unpleasant way

P
panel (PAN uhl) n. individual frame of a comic, depicting a single moment
parameters (puh RAM uh tuhrz) n. boundaries; characteristics
pathetically (puh THEHT ihk lee) adv. in a way that causes someone to feel pity
patiently (PAY shuht lee) adv. bearing annoyance, hardship, or pain calmly and without complaint or anger
peeped (peept) v. looked through a small hole or crack; looked without being noticed
penciler (PEHN suhl uhl) n. artist who sketches the basic layout for each panel

perspective (puhr SPEHK tihv) n. point of view; ability to see how ideas relate to one another
pessimistic (pehs uh MIHS tihk) adj. expecting the worst; focused on the bad aspects of a situation
pixels (PIHK suhlz) n. smallest elements of an image that can be individually processed in a video display system
podcast (POD kast) n. digital audio or video file or recording, usually part of a series, that can be downloaded from the Internet
presume (prih ZOOM) v. take for granted; assume something to be the case
process (PROS ehs) v. gain an understanding of
program manager (PROH gram) (MAN ih juhr) n. person who is in charge of a project
purist (PYOOR ihst) n. someone who is strict about following traditional ways

Q
quest (kwehst) n. long search undertaken in order to find or realize something
quivering (KWIV ihng) n. trembling; shivering

R
real-time animation (REEL tym) (an uh MAY shuhn) n. style in which animated events or objects are reproduced so that they appear to be occurring or moving at the same speed they would in real life
recognize (REHK uhl nyhs) v. identify something from memory or description; acknowledge as worthy of appreciation; honor
reflect (rih FLEHT) v. think carefully
refugee (rehf yoo JEE) n. person who flees to another country to escape danger, as in time of war
relentlessly (rih LEHNT lihs lee) adv. without stopping; with determination
respected (rih SPEHK tihd) adj. honored; treated with esteem

S
sample group (SAM puhl) (groop) n. group of people that are taken from a larger group and studied
shushes (SHUHSH ihz) v. tells or signals someone to be quiet
shyly (SHY lee) adv. in a shy manner; in a bashful way
silently (SY luhnt lee) adv. without noise
skittered (SKIHT uhrd) v. moved lightly or quickly
slain (slayn) v. killed
sorrowfully (SAWR oh fuhl ee) adv. done with sadness
speculate (SPEHK yuh layt) v. guess, using information that is uncertain or incomplete
speech balloon (speech) (buh LOON) n. display of what a character is speaking or thinking
**squish** (skwihsh) *n.* spongy, cushioned feeling when walking on a flexible surface

**stage directions** (stayj) (duh REHK shuhnz) important information that is provided by the playwright about the setting, characters, and action

**stubborn** (STUB uhrn) *adj.* refusing to give in, obey, or accept

**sufficient** (suh FIHSH uhnt) *adj.* as much as needed

**surmise** (suhr MYZ) *v.* guess, using only intuition or imagination

**suspiciously** (suh SPIHSH uhns lee) *adv.* based on a lack of trust or belief; disbelievingly; cautiously

- **template** (TEHM pliht) *n.* pattern or shape to be used as an example
- **tenseness** (TEHNS nihs) *n.* tightness in the muscles of the body
- **thorough** (THUR oh) *adj.* including everything possible; careful and complete
- **thoughtfully** (THAWT fuhl lee) *adv.* showing careful consideration or attention
- **threateningly** (THREHT uhn ihng lee) *adv.* in a frightening or alarming way
- **timidly** (TIHM ihd lee) *adv.* in a shy or fearful way; cautiously

**transform** (trans FAWRM) *v.* convert or change

**trek** (trehk) *n.* difficult, slow, or long journey

**trigonometry** (trihg uh NOM uh tree) *n.* field of math that deals with the relationships between the sides and angles of triangles

**twirl** (twurl) *v.* turn around and around quickly

**twist** (twihsht) *v.* wind or spin around one another

**valid** (VAL ihd) *adj.* acceptable; based on and supported by facts

**vanished** (VAN ihhsht) *v.* disappeared

**various** (VAIR ee uhs) *adj.* different from one another

**violent** (VY uh luhnt) *adj.* using strong, rough force that causes injury

**voiceover** (VOYS oh vuhr) *n.* voice commenting on the action or narrating a film off-camera

**wild** (wyld) *adj.* living in nature without human control; not tame

**wondered** (WUHN duhrd) *v.* thought about; questioned

**wrath** (rath) *n.* intense anger
GLOSARIO: VOCABULARIO ACADÉMICO / VOCABULARIO DE CONCEPTOS

El vocabulario académico está en letra azul.

A
absorbing / asimilando v. aprendiendo; adquiriendo conocimientos por completo
abstract / abstracto adj. expresado de manera no específica ni realista
aesthetic / estético adj. relacionado con la belleza o el arte
animation / animación s. proceso de crear películas o caricaturas a partir de dibujos, gráficas de computadora o fotos
antagonism / antagonismo s. hostilidad; estado de oponerse a una persona
anxiously / ansiosamente adv. de manera estresada y nerviosa
apologetically / arrepentido adv. de una manera que muestra sentimiento de pesar por haber hecho o dicho algo
assume / suponer v. dar por hecho; conjeturar; sostener
assumption / suposición s. consideración de algo como cierto
audio / audio s. sonido grabado
B
beamish / radiante adj. resplandeciente; que siente optimismo y alegría
blossom / flor s. brote de las plantas del que se formará el fruto
beware / cuidarse de v. actuar con cuidado por si hay peligro
C
caption / leyenda s. título o explicación breve
certain / incuestionable adj. que no presenta dudas; fiable
character design / diseño del personaje s. proceso de desarrollar el papel y la personalidad de un personaje mediante ilustraciones y gráficos
clenched / contraído v. apretado; constreñido
coherent / coherente adj. que se comunica con claridad y lógica
community / comunidad s. las personas o los animales que viven en un lugar determinado
compel / obligar v. forzar; ordenar
compromise / mutuo acuerdo s. acuerdo alcanzado por partes distintas o enfrentadas en el que cada parte cede en algo
compulsory / obligatorio adj. que se debe hacer; exigido
consequently / por consiguiente adv. en consecuencia; por lo tanto
consumed / abstraído adj. absorto en, ocupado con
exclude / excluir v. dejar fuera; impedir que entre, que ocurra o que esté
expedition / expedición s. excursión o viaje que tiene un propósito determinado

F
feathery / ligero adj. que no pesa mucho y es vaporoso, como una pluma de ave
foe / rival s. enemigo

G
gradually / gradualmente adv. que ocurre poco a poco

H
host / presentador s. persona que presenta y habla con los invitados en un programa de televisión o de radio
humming / tatareo s. acción de cantar con los labios cerrados y sin palabras

I
ignorance / ignorancia s. falta de conocimiento, educación o información
illustrate / ilustrar v. hacer dibujos, diagramas o mapas para explicar o decorar una historia; proveer un ejemplo que demuestre una idea
images or graphics / imágenes o gráficas s. representaciones de una persona o cosa
impetuous / impulsivo adj. que actúa repentinamente y con poca reflexión
inker / entintador s. artista que repasa con tinta un dibujo hecho a lápiz
insincerity / insinceridad s. falta de honestidad; falsedad
inspire / inspirar v. influenciar; animar al esfuerzo creativo
intensity / intensidad s. cualidad de concentrarse o comprometerse del todo
interview / entrevista s. conversación grabada en la cual se hacen preguntas a una persona sobre su vida, sus experiencias o sus opiniones
invaded / invadió v. atacó; entró por la fuerza
irritable / irritable adj. que se enoja o indigna fácilmente

J
journeys / travesías s. viajes de un lugar a otro

L
lamented / lamentó v. expresó pena o tristeza
letterer / rotulista s. artista que escribe los textos de los diálogos y las leyendas
light and shadow / luces y sombras s. técnica de dibujo mediante la cual se le da profundidad a una imagen
loftily / altivamente adv. con aire de superioridad
loneliness / soledad s. sentimiento de aislamiento y de abandono

M
malicious / malicioso adj. que tiene o demuestra malas intenciones
memorize / memorizar v. aprender algo de manera que pueda recordarse perfectamente luego
microchips / microchips s. pequeñas piezas utilizadas en la informática y que tienen circuitos integrados
milled / vagó v. se movió desplazándose sin orden ni dirección
misapprehension / malentendido s. confusión
miserable / miserable adj. profundamente infeliz e inmóvil
model / modelo s. conjunto de ideas que se deben seguir como plan de acción o ejemplo
mournfully / tristemente adv. de una manera que manifiesta pena y desconsuelo

N
narrator / narrador s. persona que cuenta una historia
nonchalantly / con aire despreocupado adv. hecho de manera indiferente
nostalgic / nostálgico adj. que extraña el pasado
notable / notable adj. digno de atención; destacado; señalado
novelty / novedad s. algo nuevo, fresco o inusual

O
object animation / animación de objetos s. técnica que utiliza los movimientos de objetos que no han sido dibujados, como un libro o una pluma
objective / objetivo s. finalidad o meta
obsessive / obsesivo adj. que se preocupa tanto por algo que no puede pensar en otra cosa
obstacle / obstáculo s. algo que se cruza en nuestro camino o nos impide progresar
offended / ofendió v. hirió los sentimientos de alguien; afectó de manera desagradable

P
panel / viñeta s. cada uno de los recuadros de un cómic, mostrando un momento individual
parameters / parámetros s. límites; características
pathetically / patéticamente adv. de manera que provoca pena a una persona
patiently / pacientemente adv. que aguanta dificultades o dolor de manera voluntaria y calmada
peeped / miró furtivamente v. miró por un pequeño agujero o a través de una grieta; miró sin que nadie se diera cuenta
penciler / dibujante s. artista que bosqueja las viñetas en una página
perspective / perspectiva s. efecto de la distancia en la apariencia de un objeto
pessimistic / pesimista adj. que espera que pase lo peor, que se fija en los inconvenientes

pixels / pixels s. elementos más pequeños de los que se compone una imagen y que pueden controlarse individualmente en un sistema de video

podcast / podcast s. archivo digital o de audio o de video, que forma normalmente parte de una serie y se puede descargar de Internet

presume / presumir v. suponer que algo es cierto; asumir

process / procesar v. lograr el entendimiento de información

program manager / director de programas s. persona que está a cargo de un proyecto

pungent / acre adj. que tiene un olor fuerte y áspero

purist / purista s. alguien que hace las cosas de manera estrictamente tradicional

quest / búsqueda s. acción de ir en busca de algo, expedición larga

quivering / temblando s. estremecimiento o temblor

real-time animation / animación en tiempo real s. técnica que consiste en simular que eventos u objetos animados ocurren o se muevan a la misma velocidad que en la vida real

recognize / reconocer v. identificar algo a través de la memoria o mediante una descripción

reflect / reflexionar v. pensar detenidamente

refugee / refugiado s. persona que huye de su país natal, por ejemplo durante un período de guerra

reliant / implacablemente adv. sin detenerse; con determinación

remember / recordar v. evocar o traer a la memoria; no olvidarse

respected / respetado adj. venerado; tratado con aprecio

sample group / grupo de muestra s. grupo de personas provenientes de un grupo más grande que son sometidas a un estudio

sensation / sensación s. sentimiento de emoción e interés

shushes / hace callar v. manda o señala a alguien que guarde silencio

shyly / tímidamente adv. de manera tímida; de manera vergonzosa

silently / silenciosamente adv. de manera silenciosa; sin ruido

skittered / se escabulló v. se movió sutil y rápidamente

slain / asesinado v. ha matado

solid drawing / dibujo sólido s. técnica para hacer que una imagen parezca tridimensional

sorrowfully / tristemente adv. hecha con pena

speculate / especular v. pensar sobre algo y formar una idea sin tener información definitiva

speech balloon / globo de diálogo s. espacio donde se escribe lo que el personaje dice o piensa

squish / blandura s. sensación suave y espumosa que se tiene al caminar en una superficie flexible y mullida

stage directions / acotaciones s. información importante que provee el dramaturgo sobre el escenario, los personajes y la acción

stubborn / terco adj. que se niega a ceder, obedecer o aceptar algo

surmise / conjeturar v. adivinar; pensar algo sin tener datos definitivos en que basarse

sufficient / suficiente adj. bastante para cubrir lo necesario

suspiciously / sospechosamente adv. con recelo, que causa desconfianza

Q

quest / búsqueda s. acción de ir en busca de algo, expedición larga

quivering / temblando s. estremecimiento o temblor

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T

template / patrón s. plantilla o forma fija que se usa como ejemplo

tension / tensión s. tirantez de los músculos del cuerpo

thorough / riguroso adj. meticuloso; completo; incluyendo cada detalle posible

thoughtfully / atentamente adv. de manera considerada y atenta

threateningly / amenazadoramente adv. de manera que da miedo o alarmante

timidly / tímidamente adv. con timidez o de manera temerosa

transform / transformar v. convertir o cambiar

trek / caminata s. excursión larga o difícil

trigonometry / trigonometría s. campo de las matemáticas que trata de las relaciones entre los ángulos y ángulos de los triángulos

twirl / dar vueltas v. girar sobre sí mismo rápidamente

twist / girar v. enrollarse o dar vueltas alrededor de sí mismo

V

valid / válido adj. aceptable; que se basa o respalda con hechos

vanished / desapareció v. se esfumó, dejó de estar a la vista

various / variados adj. diferentes los unos de los otros

violent / violento adj. con fuerza y brusquedad que causa daño

voiceover / voz en off s. voz que comenta sobre la acción o narra una película detrás de la cámara

W

wild / salvaje adj. que vive en la naturaleza sin control humano

wondered / se preguntó v. pensó; reflexionó

wrath / furia s. rabia intensa
LITERARY TERMS HANDBOOK

ALLEGORY An allegory is a story or tale with two or more levels of meaning—a literal level and one or more symbolic levels. The events, setting, and characters in an allegory are symbols for ideas and qualities.

ALLITERATION Alliteration is the repetition of initial consonant sounds. Writers use alliteration to draw attention to certain words or ideas, to imitate sounds, and to create musical effects.

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

ANECDOTE An anecdote is a brief story about an interesting, amusing, or strange event. Writers tell anecdotes to entertain or to make a point.

ARGUMENT An argument is a logical way of presenting a belief, conclusion, or stance. A good argument is supported with reasoning and evidence.

ASSONANCE Assonance is the repetition of similar vowel sounds in stressed syllables that end with different consonants, as in seal and meet.

AUTHOR’S INFLUENCES An author’s influences are things that affect his or her writing. These include historical factors, such as world events that took place during the author’s lifetime, and cultural factors, such as the author’s upbringing, education, lifestyle, and personal experiences.

AUTHOR’S PURPOSE An author’s purpose is his or her main reason for writing. Texts are written to inform, to persuade, to entertain, to describe, and to express the author’s point of view. In many cases, an author has more than one purpose, or reason, for writing.

AUTHOR’S STYLE Style is an author’s typical way of writing. Many factors determine an author’s style, including diction; tone; use of characteristic elements such as figurative language, dialect, rhyme, meter, or rhythmic devices; typical grammatical structures and patterns; typical sentence length; and typical methods of organization.

AUTOBIOGRAPHY An autobiography is the story of the writer’s own life, told by the writer. Autobiographical writing may tell about the person’s whole life or only a part of it.

Because autobiographies are about real people and events, they are a form of nonfiction. Most autobiographies are written in the first person.

BIBLIOGRAPHY A list of sources used at the end of an essay is a bibliography. Also called a works-cited list, a bibliography can have different citation styles, such as MLA. Failure to properly cite sources is considered plagiarism because you are using someone else’s work without giving proper credit.

BIOGRAPHY A biography is a form of nonfiction in which a writer tells the life story of another person. Most biographies are written about famous or admirable people. Although biographies are nonfiction, the most effective ones share the qualities of good narrative writing.

CENTRAL IDEA Sometimes a writer will state the central idea of a text directly, but other times the central idea is implied. An implied central idea is identified by making an inference.

CHARACTER A character is a person or an animal that takes part in the action of a literary work. The main, or major, character is the most important character in a story, poem, or play. A minor character is one who takes part in the action but is not the focus of attention.

CHARACTERIZATION Characterization is the act of creating and developing a character. Authors use two major methods of characterization—direct and indirect. When using direct characterization, a writer states the character’s traits, or characteristics.

When describing a character indirectly, a writer depends on the reader to draw conclusions about the character’s traits. Sometimes the writer tells what other participants in the story say and think about the character.

CHARACTER TRAITS Character traits are the qualities, attitudes, and values that a character has or displays—for example, dependability, intelligence, selfishness, or stubbornness.

CHRONOLOGICAL ORDER In a nonfiction narrative, the writer often sequences events in chronological order, so that one event proceeds to the next in the order in which they actually happened, from first to last.

CLAIM A claim is an statement in a text that can be called into question. Claims can be facts or opinions.

CLIMAX The climax, also called the turning point, is the high point in the action of the plot. It is the moment of greatest tension, when the outcome of the plot hangs in the balance.

COMPARISON-AND-CONTRAST ESSAY A comparison-and-contrast essay analyzes the similarities and differences between two texts. Comparison-and-contrast essays can be written using different methods of organization. Using block organization, one subject is discussed completely, then the other subject is discussed. Point-by-point organization discusses one point at a time of both subjects before moving on to the next.

CONFLICT A conflict is a struggle between opposing forces. Conflict is one of the most important elements of
stories, novels, and plays because it causes the action. There are two kinds of conflict: external and internal. An external conflict is one in which a character struggles against some outside force, such as another person. Another kind of external conflict may occur between a character and some force in nature. An internal conflict takes place within the mind of a character. The character struggles to make a decision, take an action, or overcome a feeling.

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

CONNOTATIONS The connotation of a word is the set of ideas associated with it in addition to its explicit meaning. The connotation of a word can be personal, based on individual experiences. More often, cultural connotations—those recognizable by most people in a group—determine a writer’s word choices.

DEBATE A debate is a formal discussion in which opposing sides of a question are argued.

DENOTATION The denotation of a word is its dictionary meaning, independent of other associations that the word may have. The denotation of the word lake, for example, is “an inland body of water.” “Vacation spot” and “place where the fishing is good” are connotations of the word lake.

DESCRIPTION A description is a portrait, in words, of a person, place, or object. Descriptive writing uses images that appeal to the five senses—sight, hearing, touch, taste, and smell.

DIALOGUE A dialogue is a conversation between characters. In poems, novels, and short stories, dialogue is usually set off by quotation marks to indicate a speaker’s exact words.

In a play, dialogue follows the names of the characters, and no quotation marks are used.

DRAMA A drama is a story written to be performed by actors. Although a drama is meant to be performed, one can also read the script, or written version, and imagine the action. The script of a drama is made up of dialogue and stage directions. The dialogue is the words spoken by the actors. The stage directions, usually printed in italics, tell how the actors should look, move, and speak. They also describe the setting, sound effects, and lighting. Dramas are often divided into parts called acts.

The acts are often divided into smaller parts called scenes.

DRAMATIC READING A dramatic reading is an oral presentation that includes powerful dramatic expression, gestures, and body language to help express feelings and ideas.

EDITORIAL An editorial is a type of argument in which the writer presents a viewpoint on an issue.

ELEMENTS In organizing an essay, a writer needs to put together various elements to explain ideas in a logical way.

ENJAMBMENT An enjambment, or run-on line, is the continuation of a sentence between lines of poetry without end punctuation. It is the opposite of an end-stopped line.

ESSAY An essay is a short nonfiction work about a particular subject. Most essays have a single major focus and a clear introduction, body, and conclusion.

There are many types of essays. An informal essay uses casual, conversational language. A historical essay gives facts, explanations, and insights about historical events. An explanatory essay is a short piece of nonfiction in which the author explains, defines, or interprets ideas, events, or processes. A reflective essay is a brief prose work in which an author presents his or her thoughts or feelings—or reflections—about an experience or an idea. An expository essay explains an idea by breaking it down. A narrative essay tells a story about a real-life experience. A how-to essay explains a process. A persuasive essay offers an opinion and supports it.

EVIDENCE Effective arguments and persuasive essays use evidence to support claims. Facts, statistics, anecdotes, examples, and quotations from authorities are forms of evidence used by writers.

EXPOSITION In the plot of a story or a drama, the exposition, or introduction, is the part of the work that introduces the characters, setting, and basic situation.

EXPOSITORY WRITING Expository writing is writing that explains or informs.

FANTASY A fantasy is highly imaginative writing that contains elements not found in real life. Examples of fantasy include stories that involve supernatural elements, stories that resemble fairy tales, stories that deal with imaginary places and creatures, and science-fiction stories.

FICTION Fiction is prose writing that tells about imaginary characters and events. Short stories and novels are works of fiction. In historical fiction, real events, places, or people are adapted into a fictional story. Other writers rely on imagination alone.

FIGURATIVE LANGUAGE Figurative language is writing or speech that is not meant to be taken literally. The many types of figurative language are known as figures of speech. Common figures of speech include metaphor, personification, and simile. Writers use figurative language to state ideas in vivid and imaginative ways.
FLASHBACK A **flashback** is a scene within a story that interrupts the sequence of events to relate events that occurred in the past.

FREE VERSE **Free verse** is poetry not written in a regular, rhythmical pattern, or meter. The poet is free to write lines of any length or with any number of stresses, or beats. Free verse is therefore less constraining than **metrical verse**, in which every line must have a certain length and a certain number of stresses.

GENRE A **genre** is a division or type of literature. Literature is commonly divided into three major genres: poetry, prose, and drama. Each major genre is, in turn, divided into lesser genres, as follows:

1. **Poetry**: lyric poetry, concrete poetry, dramatic poetry, narrative poetry, epic poetry
2. **Prose**: fiction (novels and short stories) and nonfiction (biography, autobiography, letters, essays, and reports)
3. **Drama**: serious drama and tragedy, comic drama, melodrama, and farce

IDIOMS **Idioms** are expressions that have different meanings from the literal meanings.

IMAGERY **Imagery** is the use of vivid word pictures that writers use to appeal to one or more of the five senses. Writers use images to describe how their subjects look, sound, feel, taste, and smell. Poets often paint images, or word pictures, that appeal to your senses. These pictures help you experience the poem fully.

INFER To **infer** is to make an educated guess about **implied** information in a text.

INFORMATION An **inference** is a logical assumption made about information in a text that is not directly stated. Prior **knowledge** and **key details** are used to make inferences about **implied** ideas.

IRONY **Irony** is a contradiction between what happens and what is expected. The three main types of irony are **situational irony**, **verbal irony**, and **dramatic irony**.

MEDIA ACCOUNTS **Media accounts** are reports, explanations, opinions, or descriptions written for television, radio, newspapers, and magazines. While some media accounts report only facts, others include the writer’s thoughts and reflections.

MEMOIR A **memoir** is a type of autobiography that focuses on a particularly meaningful period or series of events in the author’s life. A memoir is typically written from the **first-person point of view** in which the author, or narrator, takes part in the story’s events. The author will refer to himself or herself using the pronoun **I**.

METAPHOR A **metaphor** is a figure of speech in which something is described as though it were something else. A metaphor, like a simile, works by pointing out a similarity between two unlike things.

MYTH A **myth** is a fictional tale that describes the actions of heroes or gods.

MYTHOLOGY **Mythology** is the system of myths belonging to a culture.

NARRATION **Narration** is writing that tells a story. The act of telling a story is also called narration. Each piece is a **narrative**. A story told in fiction, nonfiction, poetry, or even in drama is called a narrative.

NARRATIVE A **narrative** is a story. A narrative can be either fiction or nonfiction. Novels and short stories are types of **fictional narratives**. Biographies and autobiographies are **nonfiction narratives**. Poems that tell stories are also narratives.

NARRATOR A **narrator** is a speaker or a character who tells a story. The narrator’s perspective is the way he or she sees things. A third-person narrator is one who stands outside the action and speaks about it. A **first-person narrator** is one who tells a story and participates in its action.

NONFICTION **Nonfiction** is prose writing that presents and explains ideas or that tells about real people, places, objects, or events. Autobiographies, biographies, essays, reports, letters, memos, and newspaper articles are all types of nonfiction.

NOVEL A **novel** is a long work of fiction. Novels contain such elements as characters, plot, conflict, and setting. The writer of novels, or novelist, develops these elements. In addition to its main plot, a novel may contain one or more subplots, or independent, related stories. A novel may also have several themes.

ONOMATOPOEIA **Onomatopoeia** is the use of words that imitate sounds. **Crash**, **buzz**, **screach**, **hiss**, **neigh**, **jingle**, and **cluck** are examples of onomatopoeia. Chickadee, towhee, and whippoorwill are onomatopoeic names of birds. Onomatopoeia can help put the reader in the activity of a poem.

OPINION An **opinion** is a belief that cannot be proven as fact and appeals to reader’s emotions.

ORGANIZED STRUCTURE The body of an essay presents ideas in an **organized structure**, such as comparison-and-contrast or cause-effect. The writer should provide **support** for the ideas in the form of evidence, examples, or quotations.

OUTLINE An **outline** lists the main ideas of an essay or presentation and helps to organize ideas in a logical sequence. A typical outline structure is:

I. Thesis Statement
II. Body of Presentation
   A. First Idea
B. Second Idea

C. Third Idea

III. Conclusion: Importance of Ideas

**OXYMORON** An *oxymoron* (pl. *oxymora*) is a figure of speech that links two opposite or contradictory words, to point out an idea or situation that seems contradictory or inconsistent but on closer inspection turns out to be somehow true.

**PACING** Writers use *pacing* to slow down or speed up the action in a scene. Action is slowed down by adding more description and longer sentences. Action speeds up by using shorter sentences. Pacing helps you draw attention to an important idea or build suspense.

**PERSONIFICATION** *Personification* is a type of figurative language in which a nonhuman subject is given human characteristics.

**PERSUASION** *Persuasion* is used in writing or speech and attempts to convince the reader or listener to adopt a particular opinion or course of action. Newspaper editorials, letters to the editor, political campaign speeches, and advertisements use persuasion.

**PERSUASIVE TECHNIQUES** *Persuasive techniques* are used to strengthen an argument. *Repetition*, or repeating a word or phrase so that it makes an impact, is one persuasive technique. *Appeals to authority* show that a higher power supports an idea. *Appeals to emotion* influence readers by using words that create positive or negative feelings. *Appeals to reason* use logical arguments backed by facts.

**PLAYWRIGHT** A *playwright* is a person who writes plays. William Shakespeare is regarded as the greatest playwright in English literature.

**PLOT** *Plot* is the sequence of events in which each event results from a previous one and causes the next. In most novels, dramas, short stories, and narrative poems, the plot involves both characters and a central conflict. The plot usually begins with an *exposition* that introduces the setting, the characters, and the basic situation. This is followed by the *inciting incident*, which introduces the central conflict. Events then increase the tension of the conflict with *rising action* until it reaches a high point of interest or suspense, the *climax*. The climax is followed by the *falling action*, or end, of the central conflict. Any events that occur during the *falling action* make up the *resolution*, or *denouement*.

Some plots do not have all of these parts. Some stories begin with the inciting incident and end with the resolution.

**POETRY** *Poetry* is one of the three major types of literature, the others being prose and drama. Most poems make use of highly concise, musical, and emotionally charged language. Many also make use of imagery, figurative language, and sound devices such as rhythm, rhyme, repetition, and onomatopoeia. Major types of poetry include lyric poetry, narrative poetry, and concrete poetry.

**POINT OF VIEW** *Point of view* is the perspective, or vantage point, from which a story is told. The storyteller is either a narrator outside the story or a character in the story. *First-person point of view* describes a story told by a character who uses the first-person pronoun “I.”

The two kinds of *third-person point of view*, limited and omniscient, are called “third person” because the narrator uses third-person pronouns such as “he” and “she” to refer to the characters. There is no “I” telling the story.

In stories told from the *omniscient third-person point of view*, the narrator knows and tells about what each character feels and thinks.

In stories told from the *limited third-person point of view*, the narrator relates the inner thoughts and feelings of only one character, and everything is viewed from this character’s perspective.

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

**PROTAGONIST** The *protagonist* is the main character in a literary work. Often, the protagonist is a person, but sometimes it can be an animal.

**REPETITION** *Repetition* is the use, more than once, of any element of language—a sound, word, phrase, clause, or sentence. Repetition is used in both prose and poetry.

**RESOLUTION** The *resolution* is the outcome of the conflict in a plot.

**RHYTHM** *Rhythm* is the pattern of stressed and unstressed syllables in spoken or written language.
SCENE A **scene** is a section of uninterrupted action in the act of a drama.

SCIENCE FICTION **Science fiction** combines elements of fiction and fantasy with scientific fact. Many science-fiction stories are set in the future.

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

SETTING The **setting** of a literary work is the time and place of the action. The setting includes all the details of a place and time—the year, the time of day, even the weather. The place may be a specific country, state, region, community, neighborhood, building, institution, or home. Details such as dialects, clothing, customs, and modes of transportation are often used to establish setting. In most stories, the setting serves as a backdrop—a context in which the characters interact. Setting can also help create a feeling, or atmosphere.

SHORT STORY A **short story** is a brief work of fiction. Like a novel, a short story presents a sequence of events, or plot. The plot usually deals with a central conflict faced by a main character, or protagonist. The events in a short story usually communicate a message about life or human nature. This message, or central idea, is the story’s theme.

SIMILE A **simile** is a figure of speech that uses *like* or *as* to make a direct comparison between two unlike ideas. Everyday speech often contains similes, such as “pale as a ghost,” “good as gold,” “spread like wildfire,” and “clever as a fox.”

SOUND DEVICES Poets use **sound devices** to create musical effects, reinforce meaning, develop tone, and emphasize the sound relationships among words. Sound devices include *repetition*, *onomatopoeia*, *alliteration*, *consonance*, and *assonance*.

SPEAKER The **speaker** is the imaginary voice a poet uses when writing a poem. The speaker is the character who tells the poem. This character, or voice, often is not identified by name. There can be important differences between the poet and the poem’s speaker.

STAGE DIRECTIONS **Stage directions** are notes included in a drama to describe how the work is to be performed or staged. Stage directions are usually printed in italics and enclosed within parentheses or brackets. Some stage directions describe the movements, costumes, special effects, music, dance, and so on that go into putting on a stage performance of a drama.

STANZA A **stanza** is a group of lines of poetry that are usually similar in length and pattern and are separated by spaces. A stanza is like a paragraph of poetry—it states and develops a single main idea.

SYMBOL A **symbol** is anything that stands for or represents something else. Symbols are common in everyday life. A dove with an olive branch in its beak is a symbol of peace. A blindfolded woman holding a balanced scale is a symbol of justice. A crown is a symbol of a king’s status and authority.

SYMBOLISM **Symbolism** is the use of symbols. Symbolism plays an important role in many different types of literature. It can highlight certain elements the author wishes to emphasize and also add levels of meaning.

SYNTAX The organization of words into sentences is **syntax**. Poets often play with syntax to highlight ideas.

TECHNICAL LANGUAGE **Technical language** is words or language specific to a particular topic, process, or industry.

THEME The **theme** is a central idea, concern, or purpose in a literary work. A theme can usually be expressed as a generalization, or a general statement, about human beings or about life. The theme of a work is not a summary of its plot. The theme is the writer’s central idea.

Although a theme may be stated directly in the text, it is more often presented indirectly. When the theme is stated indirectly, or implied, the reader must figure out what the theme is by looking carefully at what the work reveals about people or about life.

THESIS A **thesis** is a sentence that states the controlling idea of an essay.

TONE The **tone** of a literary work is the writer’s attitude toward his or her audience and subject. The tone can often be described by a single adjective, such as *formal* or *informal*, *serious* or *playful*, *bitter*, or *ironic*. Factors that contribute to the tone are word choice, sentence structure, line length, rhyme, rhythm, and repetition.

TOPIC SENTENCE Each paragraph of an essay should have a **topic sentence** that states the main idea of the paragraph. The paragraph also has facts and examples to support the main idea.

UNIVERSAL THEME A **universal theme** is a message about life that is expressed regularly in many different cultures and time periods. Folk tales, epics, and romances often address universal themes such as the importance of courage, the power of love, or the danger of greed.

VERSE **Verse** is a form of literature also called poetry. *Free verse* is not written in a regular, rhythmical pattern, or meter. The poet is free to write lines of any length or with any number of stresses, or beats. *Free verse* is therefore less constraining than *metrical verse*, in which every line must have a certain length and a certain number of stresses.

VOICE **Voice** describes a writer’s distinct style. A writer’s voice can be influenced by *word choice*, the writer’s choice and use of specific words; *sentence structure*, or the way the writer constructs a sentence; and *tone*, or the writer’s attitude toward the subject.
ALLEGORY / ALEGORÍA Una alegoría es una historia o un cuento con dos o más niveles de significado (un nivel literal y uno o más niveles simbólicos). Los eventos, escenarios y personajes de una alegoría son símbolos de ideas y cualidades.

ALLITERATION / ALITERACIÓN Una aliteración es la repetición de sonidos consonánticos iniciales. Los escritores usan la aliteración para dirigir la atención de los lectores hacia ciertas palabras o ideas, imitar sonidos o crear efectos musicales.

ANALOGY / ANALOGÍA Una analogía establece una comparación entre dos o más cosas que presentan similitudes, pero son distintas en todo lo demás.

ANECDOCHE / ANÉDCOTA Una anécdota es un cuento corto sobre un evento extraño, interesante o divertido. Los escritores cuentan anécdotas para entretener o explicar conceptos.

ARGUMENT / ARGUMENTO Un argumento es una manera lógica de expresar una opinión, una conclusión o una postura. Un buen argumento contiene razonamientos y pruebas.

ASSONANCE / ASONANCIA Una asonancia es la repetición de sonidos vocálicos similares a partir de la última sílaba acentuada, como en foca y nota.

AUTHOR’S INFLUENCES / INFLUENCIAS DEL AUTOR Las influencias del autor son cosas que influyen en su escritura. Algunas de estas influencias incluyen factores históricos, como los sucesos mundiales en la vida del autor, y factores culturales, como la niñez, educación, estilo de vida y experiencias personales del autor.

AUTHOR’S PURPOSE / PROPÓSITO DEL Autor El propósito del autor es la razón principal por la que este autor o autora escribe. Los textos se escriben para informar, persuadir, entretenir, describir y expresar el punto de vista del autor. En muchos casos, un autor tiene varios propósitos o razones por los que escribir.

AUTHOR’S STYLE / ESTILO DEL AUTOR El estilo es la forma de escribir típica de un autor. Hay muchos factores que determinan el estilo del autor: la dicción, el tono, el uso de elementos característicos como el lenguaje figurativo, el dialecto, la rima, la métrica o los distintos recursos rítmicos; las estructuras y patrones gramaticales típicos, el tamaño tópico de la frase; y los métodos típicos de organización textual.

AUTOBIOGRAPHY / AUTOBIOGRAFÍA Una autobiografía es la historia de la vida del propio autor. Los textos autobiográficos pueden hablar de la vida completa del autor o solo de una parte. Como las autobiografías tratan sobre gente y acontecimientos reales, se les considera no ficción. La mayoría de las autobiografías están escritas en primera persona.

BIBLIOGRAPHY / BIBLIOGRAFÍA Se conoce como bibliografía a la lista que se incluye al final de un ensayo con las fuentes que se utilizaron. También llamada lista de obras citadas, para su elaboración se sigue una guía de estilo como, por ejemplo, la de MLA. No citar las fuentes se considera plagio porque se usa el trabajo de otra persona sin reconocerle el mérito al autor.

BIOGRAPHY / BIOGRAFÍA Una biografía es un tipo de texto de no ficción donde el escritor explica la historia de la vida de otra persona. La mayoría de las biografías son sobre gente famosa y admirable. Aunque las biografías se consideran libros de no ficción, las de mayor calidad suelen compartir cualidades con los textos narrativos.

CENTRAL IDEA / IDEA CENTRAL En ocasiones el escritor expone la idea central de un texto directamente, pero en otros casos la idea central está implícita. Una idea central implícita se identifica al hacer una inferencia.

CHARACTER / PERSONAJE Un personaje es una persona o un animal que participa en la acción de una obra literaria. El personaje principal o protagonista es el más importante de una historia, poema o obra teatral. El personaje secundario participa también en la acción pero no es el centro de atención.

CHARACTERIZATION / CARACTERIZACIÓN Caracterización es la acción de crear y desarrollar un personaje. Los autores utilizan dos métodos principales de caracterización: directa e indirecta.

Cuando se utiliza la caracterización directa, el escritor describe los rasgos del personaje o sus características. En cambio, cuando se describe a un personaje indirectamente, el escritor depende del lector para que se puedan extraer conclusiones sobre los rasgos del personaje. A veces el escritor cuenta lo que otros personajes que participan en la historia dicen o piensan sobre el personaje en cuestión.

CHARACTER TRAITS / RASGOS DEL PERSONAJE Los rasgos del personaje son cualidades, actitudes y valores que un personaje tiene o manifiesta, por ejemplo la fiabilidad, inteligencia, egoísmo o terquedad.

CHRONOLOGICAL ORDER / ORDEN CRONOLÓGICO En una narrativa de no ficción, el escritor suele ordenar los sucesos en orden cronológico, es decir, los sucesos se describen en el orden que tuvieron lugar, del primero al último.
CLAIM / AFIRMACIÓN Una afirmación es una declaración que puede cuestionarse. Las afirmaciones pueden ser hechos u opiniones.

CLIMAX / CLÍMAX El climax, también llamado momento culminante, es el punto más elevado de acción de una trama. Es el momento de mayor tensión, es decir, cuando el desenlace de la trama pende de un hilo.

COMPARISON-AND-CONTRAST ESSAY / ENSAYO DE COMPARACIÓN Y CONTRASTE Un ensayo de comparación y contraste analiza las semejanzas y diferencias entre dos textos. Los ensayos de comparación y contraste pueden tener distintos métodos de organización. En una organización de método de bloques, se trata primero uno de los asuntos y después el otro. En una organización de punto por punto se trata un aspecto de cada asunto antes de pasar al siguiente aspecto.

CONFLICT / CONFLICTO Un conflicto es una lucha entre fuerzas opuestas. El conflicto es uno de los elementos más importantes de los cuentos, novelas y obras de teatro porque provoca la acción. Hay dos tipos de conflictos: externos e internos. Un conflicto externo se da cuando un personaje lucha contra una fuerza ajena a él, como por ejemplo otra persona. Otro tipo de conflicto externo puede ocurrir entre un personaje y una fuerza de la naturaleza. Un conflicto interno tiene lugar en la mente de un personaje. El personaje lucha por tomar una decisión, llevar a cabo una acción o frenar un sentimiento.

CONNOTATION / CONNOTACIÓN La connotación de una palabra es el conjunto de ideas que se asocian con esta más allá de su significado explícito. La connotación de una palabra puede ser personal, basada en una experiencia individual. Con frecuencia son las connotaciones culturales, aquellas que son reconocibles por la mayoría de las personas de un grupo, las que determinan la elección de un autor.

CONSONANCE / CONSONANCIA La consonancia es la repetición desde la última sílaba acentuada de las mismas vocales y consonantes. Por ejemplo: zapato y gato.

DEBATE / DEBATE Un debate es una discusión formal en la que se argumentan puntos de vista opuestos sobre un mismo asunto.

DENOTATION / DENOTACIÓN La denotación de una palabra es su significado del diccionario, independientemente de otras asociaciones que se le puedan otorgar. La denotación de la palabra lago sería “una masa de agua que se acumula en un terreno”. “Un lugar de vacaciones” o “un lugar adonde se puede ir de pesca” son connotaciones de la palabra lago.

DESCRIPTION / DESCRIPCIÓN Una descripción es un retrato en palabras de una persona, lugar u objeto. Los textos descriptivos usan imágenes que se relacionan con los cinco sentidos: vista, oído, tacto, gusto y olfato.

DIALOGUE / DIÁLOGO Un diálogo es una conversación entre personajes. En los poemas, novelas y cuentos en inglés, los diálogos se indican normalmente entre comillas para señalar que estas son las palabras exactas que dice un personaje. En una obra de teatro, los diálogos se colocan detrás de los nombres de los personajes y no se utilizan comillas.

DRAMA / DRAMA Un drama es una historia escrita para ser representada por actores. Aunque está destinada a ser representada, también se puede, únicamente, leer el guión o texto e imaginar la acción. El guión está compuesto de diálogos y acotaciones. Los diálogos son las palabras que dicen los personajes. Las acotaciones aparecen normalmente en cursiva e indican qué apariencia deben tener los personajes, y cómo deben moverse o hablar. También describen la escenografía, los efectos de sonido y la iluminación. Los dramas suelen estar divididos en distintas partes denominadas actos.

Los actos aparecen a menudo divididos en partes más pequeñas denominadas escenas.

DRAMATIC READING / LECTURA DRAMATIZADA Una lectura dramatizada es una presentación oral que incluye gran expresividad dramática, gestos y lenguaje corporal para transmitir sentimientos e ideas.

EDITORIAL / EDITORIAL Un editorial es un tipo de argumento en el que el escritor presenta un punto de vista sobre un asunto.

ELEMENTS / ELEMENTOS Al organizar un ensayo, el escritor debe reunir diversos elementos para explicar las ideas de una manera lógica.

ENJAMBMENT / ENCABALGAMIENTO En un encabalgamiento, o verso encabalgado, la oración continúa de un verso al siguiente. Es lo opuesto a un verso no encabalgado.

ESSAY / ENSAYO Un ensayo es un texto de no ficción corto sobre un tema particular. La mayoría de los ensayos se concentran en un único aspecto fundamental y tienen una introducción clara, un desarrollo y una conclusión. Hay muchos tipos de ensayos. Un ensayo informal emplea lenguaje coloquial y conversacional. Un ensayo histórico nos presenta hechos, explicaciones y conocimientos sobre acontecimientos históricos. Un ensayo explicativo aclara, define e interpreta ideas, acontecimientos o procesos. En un ensayo reflexivo el autor presenta sus pensamientos y sentimientos o reflexiones sobre una experiencia o idea. Un ensayo descriptivo expone una idea desglosándola. Un ensayo argumentativo cuenta una historia sobre una experiencia real. Un ensayo de proceso explica cómo hacer algo. Un ensayo argumentativo ofrece una opinión y la argumenta.
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EVIDENCE / EVIDENCIA Los argumentos efectivos y los ensayos persuasivos utilizan evidencia para respaldar sus afirmaciones. Los datos, estadísticas, anécdotas, ejemplos y citas de fuentes fiables son algunas de las evidencias que emplean los escritores.

EXPOSITION / PLANTEAMIENTO En el argumento de una historia o drama, el planteamiento o introducción es la parte de la obra que presenta a los personajes, el escenario y la situación más básica.

EXPOSITORY WRITING / TEXTO EXPOSITIVO Un texto expositivo es un texto que explica e informa.

FANTASY / LITERATURA FANTÁSTICA La literatura fantástica son textos con elementos muy imaginativos que no pueden encontrarse en la vida real. Algunos ejemplos de literatura fantástica incluyen historias que contienen elementos supernaturales, historias que recuerdan a los cuentos de hadas, historias que tratan de lugares y criaturas imaginarias e historias de ciencia ficción.

FICTION / FICCIÓN La ficción son obras en prosa que hablan de sucesos y personajes imaginarios. Los relatos y las novelas son obras de ficción. En la ficción histórica se incluyen eventos, lugares o personas reales en la obra de ficción. Otros escritores se sirven únicamente de la imaginación.

FIGURATIVE LANGUAGE / LENGUAJE FIGURADO El lenguaje figurado es un texto o diálogo que no se debe interpretar literalmente. Los numerosos tipos de lenguaje figurado son conocidos como figuras retóricas. Algunas de las más comunes son las metáforas, las personificaciones y los símil. Los escritores utilizan el lenguaje figurado para expresar ideas de una manera imaginativa y vívida.

FLASHBACK / ESCENA RETROSPECTIVA Una escena retrospectiva es una escena dentro de una historia que interrumpe la secuencia temporal de los acontecimientos para contar un acontecimiento que ocurrió en algún momento del pasado.

FREE VERSE / VERSO LIBRE El verso libre es poesía que no está escrita en un patrón rítmico ni métrico corriente. El poeta es libre de escribir versos del tamaño que prefiera con un número libre de acentos. Por consiguiente, el verso libre es menos limitador que el verso métrico, en el que cada verso debe contener acentos y un número concreto de sílabas.

GENRE / GÉNERO Un género es una clase o tipo de literatura. La literatura se divide normalmente en tres géneros principales: poesía, prosa y drama. Cada uno de estos géneros está, a su vez, dividido en otros géneros más pequeños:

1 Poesía: poesía lírica, poesía concreta, poesía dramática, poesía narrativa, poesía épica
2 Prosa: ficción (novelas y cuentos) y no ficción (biografías, autobiografías, cartas, ensayos y reportajes)
3 Drama: drama serio y tragedia, comedia, melodrama y farsa

IDIOMS / MODISMOS Los modismos son expresiones idiomáticas que tienen un significado diferente a su significado literal.

IMAGERY / IMAGINERÍA La imaginación es el uso que le da el escritor al lenguaje para crear descripciones visuales vívidas que se relacionan con uno o varios de los cinco sentidos. Los escritores utilizan imágenes para describir qué apariencia tienen, cómo suenan, sienten, saben y huele los personajes u objetos descritos. Los poetas suelen dibujar imágenes o hacer una descripción visual que se vincule con los sentidos. Estas descripciones visuales nos ayudan a experimentar el poema en su totalidad.

INFERENCE / INFERIR Inferir es hacer una deducción lógica acerca de la información que está implícita en un texto.

IRONY / IRONÍA Una ironía es una contradicción entre lo que ocurre realmente y lo que se espera que pase. Los tres tipos principales de ironía son: ironía situacional, ironía verbal e ironía dramática.

MEDIA ACCOUNTS / REPORTAJES PERIODÍSTICOS Los reportajes periodísticos son relatos, explicaciones, opiniones o descripciones escritas para televisión, radio, periódicos o revistas. Si bien algunos reportajes periodísticos solo relatan hechos, otros incluyen también las opiniones y reflexiones del autor.

MEMOIR / MEMORIAS Unas memorias es un tipo de autobiografía que se concentra en un periodo particular y significativo, o en una serie de acontecimientos de la vida del autor. Las memorias se suelen escribir en primera persona dado que el autor o narrador participa en los acontecimientos de la historia. El autor se refiere a sí mismo con el pronombre “yo” y la conjugación en primera persona del singular.

METAPHOR / METÁFORA Una metáfora es una figura retórica que se utiliza para identificar una cosa con algo distinto. Una metáfora, al igual que un similit, se obtiene identificando las similitudes que comparten dos cosas distintas.

MYTH / MITO Un mito es un relato de no ficción que describe las acciones de héroes o dioses.
La onomatopeya puede ayudar al lector a sumergirse en la acción de contar una historia. Cada una de estas creaciones son textos narrativos. Una historia contada en ficción, no ficción, poesía o incluso en drama es conocida como narración.

Un texto narrativo es una historia. Un texto narrativo puede ser de ficción y de no ficción. Las novelas y los cuentos son tipos de textos narrativos de ficción. Las biografías y las autobiografías son textos narrativos de no ficción. Los poemas que cuentan una historia pueden ser también textos narrativos.

Un narrador en tercera persona es aquel que solo habla de la acción sin implicarse en ella. Un narrador en primera persona es aquel que cuenta una historia y toma parte en su acción.

Una no ficción es un texto en prosa que presenta y explica ideas, o que habla sobre gentes, lugares, objetos o acontecimientos reales. Las autobiografías, biografías, ensayos, reportajes, cartas, memorandos y artículos periodísticos son todos diferentes tipos de no ficción.

Una novela es una obra larga de ficción. Las novelas contienen elementos tales como los personajes, la trama, el conflicto y los escenarios. Los escritores de novelas o novelistas desarrollan estos elementos. Aparte de su trama principal, una novela puede contener una o varias subtramas, o narraciones independientes o relacionadas con la trama principal. Una novela puede contener también diversos temas.

Un oxímoron es una figura retórica con la que se atribuyen características humanas a un animal o una cosa. Un oxímoron es una figuración que vincula dos palabras contrarias u opuestas. Las apelaciones a la razón utilizan argumentos lógicos respaldados por hechos. Las apelaciones a la autoridad indican que alguien poseyó o respaldó una idea. Las apelaciones a las emociones influyen en los lectores mediante el uso de palabras que crean sentimientos positivos o negativos. Las apelaciones a la autoridad utilizan argumentos lógicos respaldados por hechos.

Un dramaturgo es una persona que escribe obras de teatro. A William Shakespeare se le considera el mejor dramaturgo de la literatura inglesa.
que presenta los escenarios, los personajes y la situación básica. Los sucesos aumentan la tensión del conflicto mediante la acción ascendente hasta que alcanza el punto más elevado de interés o suspensión, el climax. El climax va seguido de una acción descendente del conflicto central. Todos los acontecimientos que ocurren durante la acción descendente, o final, forman el desenlace. Algunas tramas no tienen todas estas partes. Algunas historias comienzan con la acción ascendente y acaban con un desenlace.

POETRY / POESÍA La poesía es uno de los tres géneros más importantes de la literatura junto con la prosa y el drama. La mayoría de los poemas utilizan lenguaje muy conciso, musical y cargado de emoción. Muchos también emplean imágenes, lenguaje figurado y recursos sonoros como la rima, el ritmo, la repetición y la onomatopeya. Los tipos de poesía más importante son la poesía lírica, la poesía narrativa y la poesía concreta.

POUND / PUNTO DE VISTA El punto de vista es la perspectiva, el punto de observación, desde el que se cuenta una historia. Puede tratarse de un narrador situado fuera de la historia o un personaje dentro de ella. El punto de vista en primera persona corresponde a un personaje que utiliza la primera persona “yo” o la conjugación de los verbos en primera persona del singular. Los dos tipos de punto de vista en tercera persona, parcial y omnisciente, son conocidos como “tercera persona” porque el narrador utiliza los pronombres de tercera persona como “él” y “ella” y la conjugación de los verbos en tercera persona para referirse a los personajes. Por el contrario, no se utiliza el pronombre “yo”.

En las historias contadas desde el punto de vista en tercera persona omnisciente, el narrador sabe y cuenta todo lo que sienten y piensan los personajes. En las historias contadas desde el punto de vista en tercera persona limitado, el narrador relata los pensamientos y sentimientos de solo un personaje, y se cuenta todo desde la perspectiva de este personaje.

PROSE / PROSA La prosa es la forma más corriente del lenguaje escrito. La mayoría de los textos escritos que no se consideran poesía, drama ni canción son textos en prosa. La prosa es uno de los géneros más importantes de la literatura y puede ser de ficción o de no ficción.

PROTAGONISTA / PROTAGONISTA El protagonista es el personaje principal de una obra literaria. Aunque suelen ser una persona, a veces puede tratarse también de un animal.

REPETITION / REPETICIÓN La repetición se da cuando se utiliza más de una vez cualquier elemento del lenguaje (un sonido, una palabra, una expresión, un sintagma o una oración). La repetición se emplea tanto en prosa como en poesía.

RESOLUTION / DESENlace El desenlace es la resolución del conflicto en una trama.

RHYTHM / RITMO El ritmo es el patrón de sílabas acentuadas y átonas en el lenguaje hablado o escrito.

SCENE / ESCENA Una escena es una sección de acción ininterrumpida dentro de alguno de los actos de un drama.

SCIENCE FICTION / CIENCIA Ficción La ciencia ficción combina elementos de ficción y fantásticos con hechos científicos. Muchas historias de ciencia ficción están situadas en el futuro.

SENSORY LANGUAGE / LENGUAJE SENSORIAL El lenguaje sensorial es texto o diálogo que tiene relación con uno o varios de los cinco sentidos.

SETTING / ESCENARIO El escenario de una obra literaria es el tiempo y lugar en los que ocurre la acción. El escenario incluye todos los detalles sobre el tiempo y el lugar: el año, el momento del día o incluso el tiempo atmosférico. El lugar: el año, la época, el contexto en el que ocurre la acción pueden ser de ficción, de no ficción o de ciencia ficción.

SHORT STORY / CUENTO Un cuento es una obra corta de ficción. Al igual que sucede en una novela, los cuentos presentan una secuencia de acontecimientos o trama. La trama suele contener un conflicto central al que se enfrenta un personaje principal o protagonista. Los acontecimientos en un cuento normalmente comunican un mensaje sobre la vida o la naturaleza humana. Este mensaje o idea central es el tema de la historia.

SIMILE / SÍMIL Un simil es una figura retórica que utiliza como o igual que para establecer una comparación entre dos ideas distintas. Las conversaciones que mantenemos a diario también contienen similes como, por ejemplo, “pálido como un muerto”, “se expande igual que un incendio” y “listo como un zorro”.

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El autoridad de un rey.

de la justicia. Una corona es un símbolo del poder y los ojos vendados sujetando una balanza es un símbolo de olivo en el pico es un símbolo de la paz. Una mujer con comunes en nuestra vida diaria. Una paloma con una rama o representa una cosa diferente. Los símbolos son muy idea principal.

como un párrafo en poesía: presenta y desarrolla una única y están separadas por espacios entre ellas. Una estrofa es de un poema que suelen tener el mismo tamaño y patrón,

STANZA / ESTROFA Una estrofa es un grupo de versos de un poema que suelen tener el mismo tamaño y patrón, y están separadas por espacios entre ellas. Una estrofa es como un párrafo en poesía: presenta y desarrolla una única idea principal.

SYMBOL / SÍMBOLO Un símbolo es algo que simboliza o representa una cosa diferente. Los símbolos son muy comunes en nuestra vida diaria. Una paloma con una rama de olivo en el pico es un símbolo de la paz. Una mujer con los ojos vendados sujetando una balanza es un símbolo de la justicia. Una corona es un símbolo del poder y la autoridad de un rey.

SYMBOLISM / SIMBOLISMO El simbolismo es el uso de los símbolos. El simbolismo juega un papel importante en muchos tipos de literatura. Puede ayudar a destacar algunos elementos que el autor quiere subrayar y añadir otros niveles de significado.

SYNTAX / SINTAXIS El orden de las palabras en una oración es la sintaxis. Los poetas suelen jugar con la sintaxis para resaltar las ideas.

TECHNICAL LANGUAGE / LENGUAJE TÉCNICO El lenguaje técnico son las palabras o terminología que se usa para hablar de un tema, proceso o industria en particular.

THEME / TEMA El tema es la idea central, asunto o propósito de una obra literaria. Un tema se expresa comúnmente como una generalización o declaración general sobre los seres humanos o la vida. El tema de una obra no es el resumen de su trama. El tema es la idea central del escritor.

Aunque el tema puede ser expuesto directamente en el texto, a menudo se suele presentar indirectamente. Cuando se expone el tema indirecta o implicitamente, el lector podrá deducirlo observando lo que se muestra en la obra sobre la vida y las personas.

THESIS / TESIS La tesis es una oración que expresa la idea principal de un ensayo.

TONE / TONO El tono de una obra literaria es la actitud del escritor hacia sus lectores o aquello sobre lo que escribe. El tono puede ser descrito con un único adjetivo como, por ejemplo, formal o informal, serio o jocoso, amargo o irónico. Los factores que contribuyen a crear el tono son la elección de las palabras, la estructura de la oración, el tamaño de un verso, la rima, el ritmo y la repetición.

TOPIC SENTENCE / ORACIÓN TEMÁTICA Cada uno de los párrafos de un ensayo debe tener una oración temática que expresa la idea principal del párrafo. El párrafo debe también tener datos y ejemplos que respalden la idea principal.

UNIVERSAL THEME / TEMA UNIVERSAL Un tema universal es un mensaje sobre la vida que se expresa habitualmente en muchas culturas y períodos históricos diferentes. Los cuentos populares, epopeyas y romances suelen abordar temas universales como la importancia de la valentía, el poder del amor o el peligro de la avaricia.

VERSE / VERSO El verso es un tipo de literatura también conocida como poesía. El verso libre no sigue un patrón regular y rítmico, es decir, no sigue una métrica. El poeta es libre para escribir versos de distintas extensiones o con diferente cantidad de acentos. Por lo tanto, el verso libre es menos restrictivo que el verso métrico, en el cual los versos deben tener una extensión determinada y un número particular de acentos.

VOICE / VOZ La voz describe el estilo particular del escritor. La voz del escritor se ve influenciada por la elección de palabras, es decir, la preferencia y uso que el escritor hace de ciertas palabras; la estructura de las oraciones o manera en la que el escritor construye las oraciones; y el tono actitud del escritor hacia aquello sobre lo que escribe.
PARTS OF SPEECH

Every English word, depending on its meaning and its use in a sentence, can be identified as one of the eight parts of speech. These are nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections. Understanding the parts of speech will help you learn the rules of English grammar and usage.

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

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

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

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

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

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

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

An intensive pronoun adds emphasis to a noun or pronoun.

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

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

- this, that, these, those

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

- that, which, who, whom, whose

An interrogative pronoun begins a question.

- what, which, who, whom, whose

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

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

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

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

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

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

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

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

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

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

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

The articles the, a, and an are adjectives.

- French, Shakespearean

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

- will answer soon, extremely sad, calls more often

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

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

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

- bread and cheese, brief but powerful

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

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

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

Interjections An interjection expresses feeling or emotion. It is not related to other words in the sentence.

ah, hey, ouch, well, yippee

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

Taking photographs of wildlife is her main hobby. [acts as subject]
We always enjoy listening to live music. [acts as object]

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

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

She tries to get out into the wilderness often. [acts as a noun; direct object of tries]
The Tigers are the team to beat. [acts as an adjective; describes team]
I drove twenty miles to witness the event. [acts as an adverb; tells why I drove]

Phrases A phrase is a group of words that does not have both a subject and a verb and that functions as one part of speech. A phrase expresses an idea but cannot stand alone.

Prepositional Phrases A prepositional phrase is a group of words that begins with a preposition and ends with a noun or pronoun that is the object of the preposition.

before dawn as a result of the rain

An adjective phrase is a prepositional phrase that modifies a noun or pronoun.

Eliza appreciates the beauty of a well-crafted poem.

An adverb phrase is a prepositional phrase that modifies a verb, an adjective, or an adverb.

She reads Spenser’s sonnets with great pleasure.

Appositive Phrases An appositive is a noun or pronoun placed next to another noun or pronoun to add information about it. An appositive phrase consists of an appositive and its modifiers.

Mr. Roth, my music teacher, is sick.

Verbal Phrases A verbal is a verb form that functions as a different part of speech (not as a verb) in a sentence. Participles, gerunds, and infinitives are verbals.

A verbal phrase includes a verbal and any modifiers or complements it may have. Verbal phrases may function as nouns, as adjectives, or as adverbs.

A participle is a verb form that can act as an adjective. Present participles end in -ing; past participles of regular verbs end in -ed.

A participial phrase consists of a participle and its modifiers or complements. The entire phrase acts as an adjective.

Jenna’s backpack, loaded with equipment, was heavy.
Barking incessantly, the dogs chased the squirrels out of sight.

A gerund is a verb form that ends in -ing and is used as a noun.

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

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

George Orwell wrote with extraordinary insight.

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

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

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

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

An adverb clause is a subordinate clause that, like an adverb, modifies a verb, an adjective, or an adverb. An adverb clause tells where, when, in what way, to what extent, under what condition, or why.
PHRASES AND CLAUSES continued

The students will read another poetry collection if
their schedule allows.
When I recited the poem, Mr. Lopez was
impressed.

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

SENTENCE STRUCTURE

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

A fragment is a group of words that does not express a
complete thought. It lacks an independent clause.
The subject tells whom or what the sentence is about.
The predicate tells what the subject of the sentence does or is.

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

Both of those girls | have already read Macbeth.

A compound subject is two or more subjects that have
the same verb and are joined by a conjunction.
Neither the horse nor the driver looked tired.

A compound predicate is two or more verbs that have
the same subject and are joined by a conjunction.
She sneezed and coughed throughout the trip.

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

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

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

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

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

An objective complement is an adjective or noun that
appears with a direct object and describes or renames it.
The decision made her unhappy.
[The direct object is her.]
Many consider Shakespeare the greatest
playwright. [The direct object is Shakespeare.]

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

“A Modest Proposal” is a pamphlet.

A predicate adjective is an adjective that follows a
linking verb and describes the subject of the sentence.
“A Modest Proposal” is satirical.

Classifying Sentences by Structure

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

A simple sentence consists of one independent clause.
Terrence enjoys modern British literature.

A compound sentence consists of two or more
independent clauses. The clauses are joined by a
conjunction or a semicolon.
Terrence enjoys modern British literature, but his
brother prefers the classics.

A complex sentence consists of one independent clause
and one or more subordinate clauses.
Terrence, who reads voraciously, enjoys modern
British literature.

A compound-complex sentence consists of two or
more independent clauses and one or more subordinate
clauses.
Terrence, who reads voraciously, enjoys modern
British literature, but his brother prefers the classics.

Classifying Sentences by Function

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

A declarative sentence states an idea and ends with a period.
An interrogative sentence asks a question and ends with a question mark.
An imperative sentence gives an order or a direction and ends with either a period or an exclamation mark.
An exclamatory sentence conveys a strong emotion and ends with an exclamation mark.

PARAGRAPH STRUCTURE

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

Unnecessary Shift in Person
Do not change needlessly from one grammatical person to another. Keep the person consistent in your sentences.
Max went to the bakery, but he can’t buy mints there. [consistent]

Unnecessary Shift in Voice
Do not change needlessly from active voice to passive voice in your use of verbs.
Elena and I searched the trail for evidence, but we found no clues. [consistent]

AGREEMENT

Subject and Verb Agreement
A singular subject must have a singular verb. A plural subject must have a plural verb.
Dr. Boone uses a telescope to view the night sky.
The students use a telescope to view the night sky.
A verb always agrees with its subject, not its object.
Incorrect: The best part of the show were the jugglers.
Correct: The best part of the show was the jugglers.
A phrase or clause that comes between a subject and verb does not affect subject-verb agreement.
His theory, as well as his claims, lacks support.
Two subjects joined by and usually take a plural verb.
The dog and the cat are healthy.
Two singular subjects joined by or or nor take a singular verb.
The dog or the cat is hiding.
Two plural subjects joined by or or nor take a plural verb.
The dogs or the cats are coming home with us.
When a singular and a plural subject are joined by or or nor, the verb agrees with the closer subject.
Either the dogs or the cat is behind the door.
Either the cat or the dogs are behind the door.

Pronoun and Antecedent Agreement
Pronouns must agree with their antecedents in number and gender. Use singular pronouns with singular antecedents and plural pronouns with plural antecedents.
Doris Lessing uses her writing to challenge ideas about women’s roles.
Writers often use their skills to promote social change.
Use a singular pronoun when the antecedent is a singular indefinite pronoun such as anybody, each, either, everybody, neither, no one, one, or someone.
Judge each of the articles on its merits.
Use a plural pronoun when the antecedent is a plural indefinite pronoun such as both, few, many, or several.
Both of the articles have their flaws.
The indefinite pronouns all, any, more, most, none, and some can be singular or plural depending on the number of the word to which they refer.
Most of the books are in their proper places.
Most of the book has been torn from its binding.
USING VERBS

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

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

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

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

The present tense expresses an action that happens regularly or states a current condition or general truth.

Tourists flock to the site yearly.

Daily exercise is good for your health.

The past tense expresses a completed action or a condition that is no longer true.

The squirrel dropped the nut and ran up the tree.

I was very tired last night by 9:00.

The future tense indicates an action that will happen in the future or a condition that will be true.

The Glazers will visit us tomorrow.

They will be glad to arrive from their long journey.

The present perfect tense expresses an action that happened at an indefinite time in the past or an action that began in the past and continues into the present.

Someone has cleaned the trash from the park.

The puppy has been under the bed all day.

The past perfect tense shows an action that was completed before another action in the past.

Gerard had revised his essay before he turned it in.

The future perfect tense indicates an action that will have been completed before another action takes place.

Mimi will have painted the kitchen by the time we finish the shutters.

USING MODIFIERS

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

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

Using Comparative and Superlative Adjectives and Adverbs
Use comparative adjectives and adverbs to compare two things. Use superlative adjectives and adverbs to compare three or more things.

This season’s weather was drier than last year’s.

This season has been one of the driest on record.

Jake practices more often than Jamal.

Of everyone in the band, Jake practices most often.

USING PRONOUNS

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

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

Use the nominative case when a pronoun functions as a subject or as a predicate nominative.

They are going to the movies. [subject]

Use the objective case for a pronoun acting as a direct object, an indirect object, or the object of a preposition.

Mary gave us two tickets to the play. [direct object]

The audience cheered for him. [object of preposition]

Use the possessive case to show ownership.

The red suitcase is hers.
**COMMONLY CONFUSED WORDS**

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

**accept, except**

*Accept* is a verb that means “to receive” or “to agree to.” *Except* is a preposition that means “other than” or “leaving out.”

- Please accept my offer to buy you lunch this weekend.
- He is busy every day except the weekends.

**affect, effect**

*Affect* is normally a verb meaning “to influence” or “to bring about a change in.” *Effect* is usually a noun meaning “result.”

- The distractions outside affect Steven’s ability to concentrate.
- The teacher’s remedies had a positive effect on Steven’s ability to concentrate.

**among, between**

*Among* is usually used with three or more items, and it emphasizes collective relationships or indicates distribution. *Between* is generally used with only two items, but it can be used with more than two if the emphasis is on individual (one-to-one) relationships within the group.

- I had to choose a snack among the various vegetables.
- He handed out the booklets among the conference participants.
- Our school is between a park and an old barn.
- The tournament included matches between France, Spain, Mexico, and the United States.

**amount, number**

*Amount* refers to overall quantity and is mainly used with mass nouns (those that can’t be counted). *Number* refers to individual items that can be counted.

- The amount of attention that great writers have paid to Shakespeare is remarkable.
- A number of important English writers have been fascinated by the legend of King Arthur.

**assure, ensure, insure**

*Assure* means “to convince [someone of something]; to guarantee.” *Ensure* means “to make certain [that something happens].” *Insure* means “to arrange for payment in case of loss.”

- The attorney assured us we’d win the case.
- The rules ensure that no one gets treated unfairly.
- Many professional musicians insure their valuable instruments.

**bad, badly**

Use the adjective *bad* before a noun or after linking verbs such as *feel, look,* and *seem.* Use *badly* whenever an adverb is required.

- The situation may seem bad, but it will improve over time.
- Though our team played badly today, we will focus on practicing for the next match.

**beside, besides**

*Beside* means “at the side of” or “close to.” *Besides* means “in addition to.”

- The stapler sits beside the pencil sharpener in our classroom.
- Besides being very clean, the classroom is also very organized.

**can, may**

The helping verb *can* generally refers to the ability to do something. The helping verb *may* generally refers to permission to do something.

- I can run one mile in six minutes.
- May we have a race during recess?

**complement, compliment**

The verb *complement* means “to enhance”; the verb *compliment* means “to praise.”

- Online exercises complement the textbook lessons.
- Ms. Lewis complimented our team on our excellent debate.

**compose, comprise**

*Compose* means “to make up; constitute.” *Comprise* means “to include or contain.” Remember that the whole comprises its parts or is composed of its parts, and the parts compose the whole.

- The assignment comprises three different tasks.
- The assignment is composed of three different tasks.
- Three different tasks compose the assignment.

**different from, different than**

Different from is generally preferred over different than, but different than can be used before a clause. Always use different from before a noun or pronoun.

- Your point of view is so different from mine.
- His idea was so different from [or different than] what we had expected.

**farther, further**

*Farther* use to refer to distance. Use *further* to mean “to a greater degree or extent” or “additional.”

- Chiang has traveled farther than anybody else in the class.
- If I want further details about his travels, I can read his blog.
fewer, less
Use fewer for things that can be counted. Use less for amounts or quantities that cannot be counted. Fewer must be followed by a plural noun.

Fewer students drive to school since the weather improved.

There is less noise outside in the mornings.

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

I feel good after sleeping for eight hours.

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

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

Angelica will try to fix the computer and its keyboard.

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

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

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

When we are done moving, I am going to lie down. My hometown lies sixty miles north of here.

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

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

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

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

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

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

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

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

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

His strange behavior was the principal reason for our concern.

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

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

Ilia and Josef raise the flag every morning.

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

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

My backpack is heavier than hers.

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

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

That introduces a restrictive phrase or clause, that is, one that is essential to the meaning of the sentence.

Which introduces a nonrestrictive phrase or clause—one that adds information but could be deleted from the sentence—and is preceded by a comma.

Ben ran to the park that just reopened.

The park, which just reopened, has many attractions.

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

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

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

Correct: He left for the beach in the morning.

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

Who paid for the tickets?

Whom should I pay for the tickets?

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

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

Have you finished writing your informative essay?

You’re supposed to turn it in tomorrow. If you’re late, your grade will be affected.
Capitalization
First Words
Capitalize the first word of a sentence.
Stories about knights and their deeds interest me.
Capitalize the first word of direct speech.
Sharon asked, “Do you like stories about knights?”
Capitalize the first word of a quotation that is a complete sentence.
Einstein said, “Anyone who has never made a mistake has never tried anything new.”

Proper Nouns and Proper Adjectives
Capitalize all proper nouns, including geographical names, historical events and periods, and names of organizations.
Thames River JohnKeats the Renaissance
United Nations World War II SierraNevada
Capitalize all proper adjectives.
Shakespearean play British invasion
American citizen LatinAmerican literature

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

Titles
Capitalize personal titles when followed by the person’s name.
Ms. Hughes Dr. Perez King George
Capitalize titles showing family relationships when they are followed by a specific person’s name, unless they are preceded by a possessive noun or pronoun.
Uncle Oscar Mangan’s sister his aunt Tessa
Capitalize the first word and all other key words in the titles of books, stories, songs, and other works of art.
Frankenstein “Shooting an Elephant”

Punctuation
End Marks
Use a period to end a declarative sentence or an imperative sentence.
We are studying the structure of sonnets.
Read the biography of MaryShelley.
Use periods with initials and abbreviations.
D. H. Lawrence Mrs. Browning
Mt. Everest Maple St.
Use a question mark to end an interrogative sentence.
What is Macbeth’s fatal flaw?
Use an exclamation mark after an exclamatory sentence or a forceful imperative sentence.
That’s a beautiful painting! Let me go now!

Commas
Use a comma before a coordinating conjunction to separate two independent clauses in a compound sentence.
The game was very close, but we were victorious.
Use commas to separate three or more words, phrases, or clauses in a series.
William Blake was a writer, artist, and printer.
Use commas to separate coordinate adjectives.
It was a witty, amusing novel.
Use a comma after an introductory word, phrase, or clause.
When the novelist finished his book, he celebrated with his family.
Use commas to set off nonessential expressions.
Old English, of course, requires translation.
Use commas with places and dates.
Coventry, England September 1, 1939

Semicolons
Use a semicolon to join closely related independent clauses that are not already joined by a conjunction.
Tanya likes to write poetry; Heather prefers prose.
Use semicolons to avoid confusion when items in a series contain commas.
They traveled to London, England; Madrid, Spain; and Rome, Italy.

Colons
Use a colon before a list of items following an independent clause.
Notable Victorian poets include the following: Tennyson, Arnold, Housman, and Hopkins.
Use a colon to introduce information that summarizes or explains the independent clause before it.
She just wanted to do one thing: rest.
Malcolm loves volunteering: He reads to sick children every Saturday afternoon.

Quotation Marks
Use quotation marks to enclose a direct quotation.
“Short stories,” Ms. Hildebrand said, “should have rich, well-developed characters.”
An indirect quotation does not require quotation marks.
Ms. Hildebrand said that short stories should have well-developed characters.
Use quotation marks around the titles of short written works, episodes in a series, songs, and works mentioned as parts of collections.
“The Lagoon” “Boswell Meets Johnson”
**Italics**
Italicize the titles of long written works, movies, television and radio shows, lengthy works of music, paintings, and sculptures.

*Howards End* *60 Minutes* *Guernica*

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

*The Princess Bride* *Mona Lisa*

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

I read the entire first act of *Macbeth*—you won’t believe what happens next.
The director—what’s her name again?—attended the movie premiere.

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

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

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

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

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

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

**Apostrophes**
Add an apostrophe and an s to show the possessive case of most singular nouns and of plural nouns that do not end in -s or -es.

Blake’s poems the mice’s whiskers

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

Dickens’s Hercules’

Add an apostrophe to show the possessive case of plural nouns ending in -s and -es.

the girls’ songs the Ortizes’ car

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

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

**Brackets**
Use brackets to enclose clarifying information inserted within a quotation.

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

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

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

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

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

“When he told me the news,” said the coach, “I was . . . I was shocked . . . completely shocked.”

**Spelling**

**Spelling Rules**
Learning the rules of English spelling will help you make generalizations about how to spell words.

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

The root word carries a word’s basic meaning.

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

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

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

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

Rules for Adding Suffixes to Root Words

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

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

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

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

SOME EXCEPTIONS: traceable, seeing, dyeing

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

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

SOME EXCEPTIONS: mixing, fixed

Rules for Adding Prefixes to Root Words

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

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

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

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

Orthographic Patterns

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

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>pharmacy</td>
<td>neighbor</td>
</tr>
</tbody>
</table>

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

Forming Plurals

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

- computers
- gadgets
- Washingtons

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

- circus
- taxes
- wishes
- benches

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

- keys
- patios

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

- cities
- enemies
- trophies

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

- echoes
- tomatoes

Some words form the plural in irregular ways.

- women
- oxen
- children
- teeth
- deer

Foreign Words Used in English

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

- sushi
- enchilada
- au pair
- fiancé
- laissez faire
- croissant
INDEX OF SKILLS

**Boldface numbers** indicate pages where terms are defined.

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