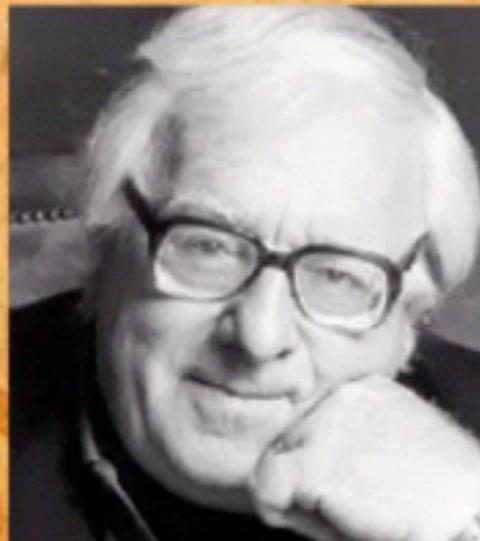
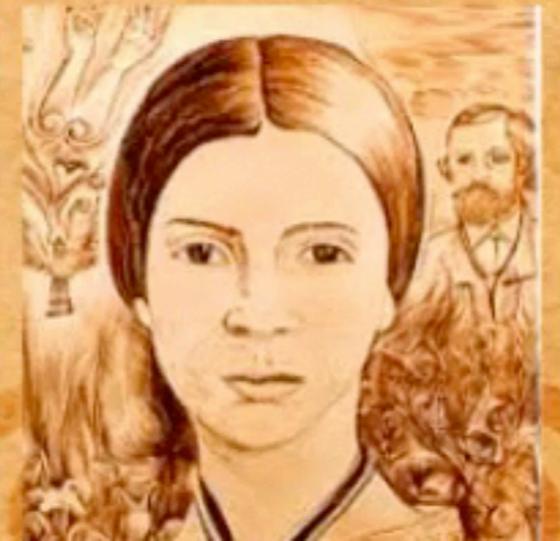
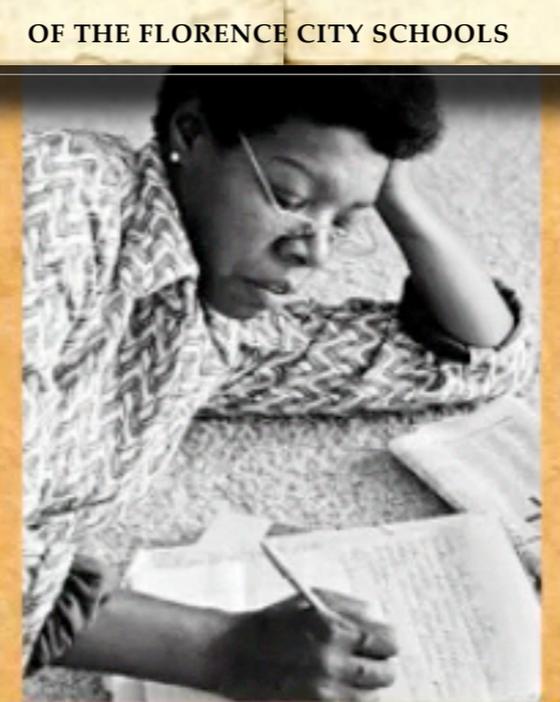
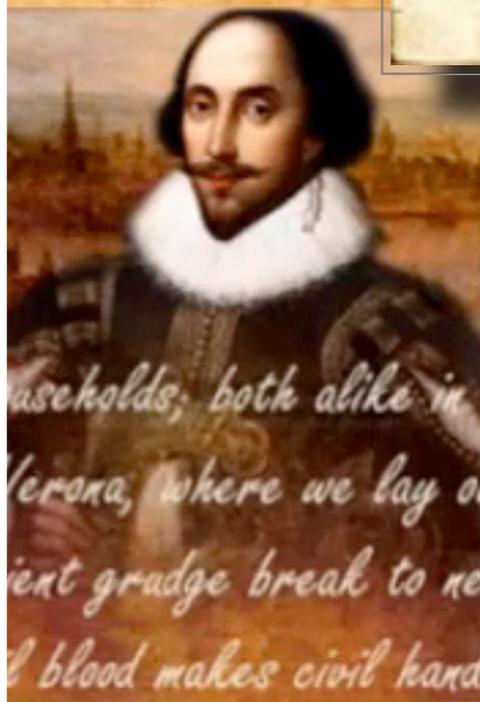


Ninth Grade

LANGUAGE & LITERATURE

THIS IBOOK WAS CREATED FOR
FLORENCE FRESHMAN CENTER STUDENTS
OF THE FLORENCE CITY SCHOOLS



First Nine Weeks

How to Use the iBook

Welcome to ninth grade English and language arts! This iBook has been designed as a supplemental digital resource to help you stay on course with the ninth grade ELA curriculum standards. The interactive applications within the iBook will reinforce the instruction you receive in class.

This is the first of four books (*one book for each nine weeks*). Give attention to all written directives keeping in mind that activities and strategies may differ from classroom to classroom. Nevertheless, all classes will be moving towards the common goal of attaining the necessary literacy skills to understand, to comprehend, and to think critically about any literary or informational text.



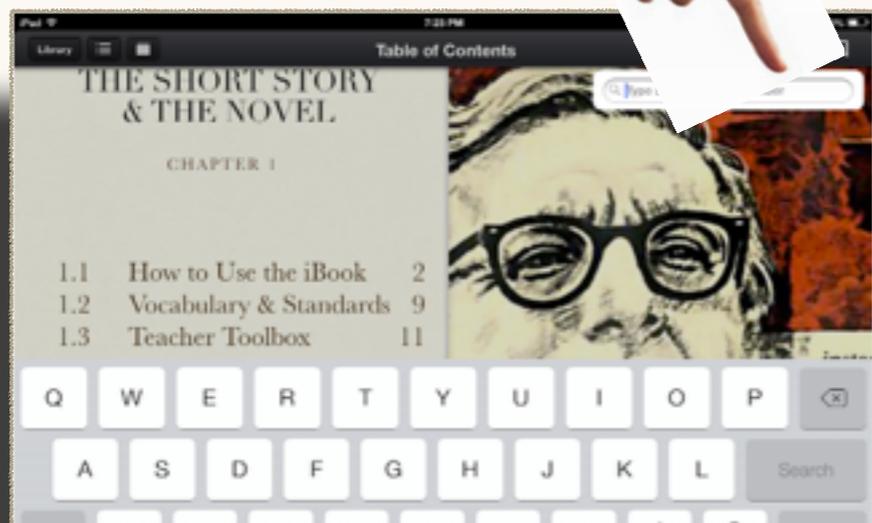
HOW TO USE THE IBOOK



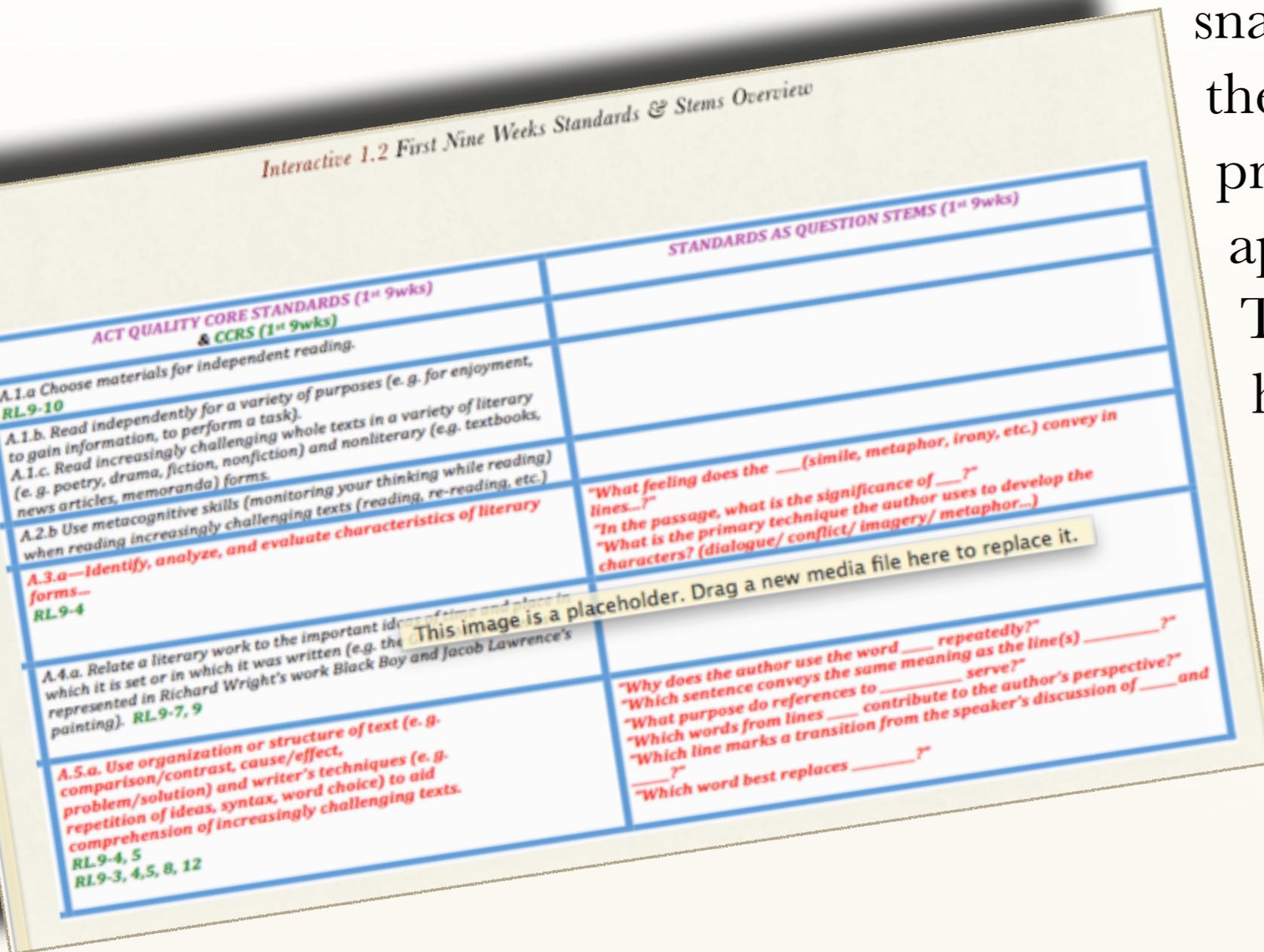
How to Use the iBook



Navigate directly to any section of the iBook by simply clicking on the name of the section in the table of contents. You may also type in the exact page number in the upper right hand corner of your screen (see picture below).



The *Standards Overview* page should be referenced on a regular basis throughout the Nine Weeks. This gives teachers and students a clear snapshot of what the focus is for the given Nine Weeks, and it provides the question stems that apply to most of the standards. This scroll bar page can also help students to create their own practice for thinking about and questioning any text they encounter.



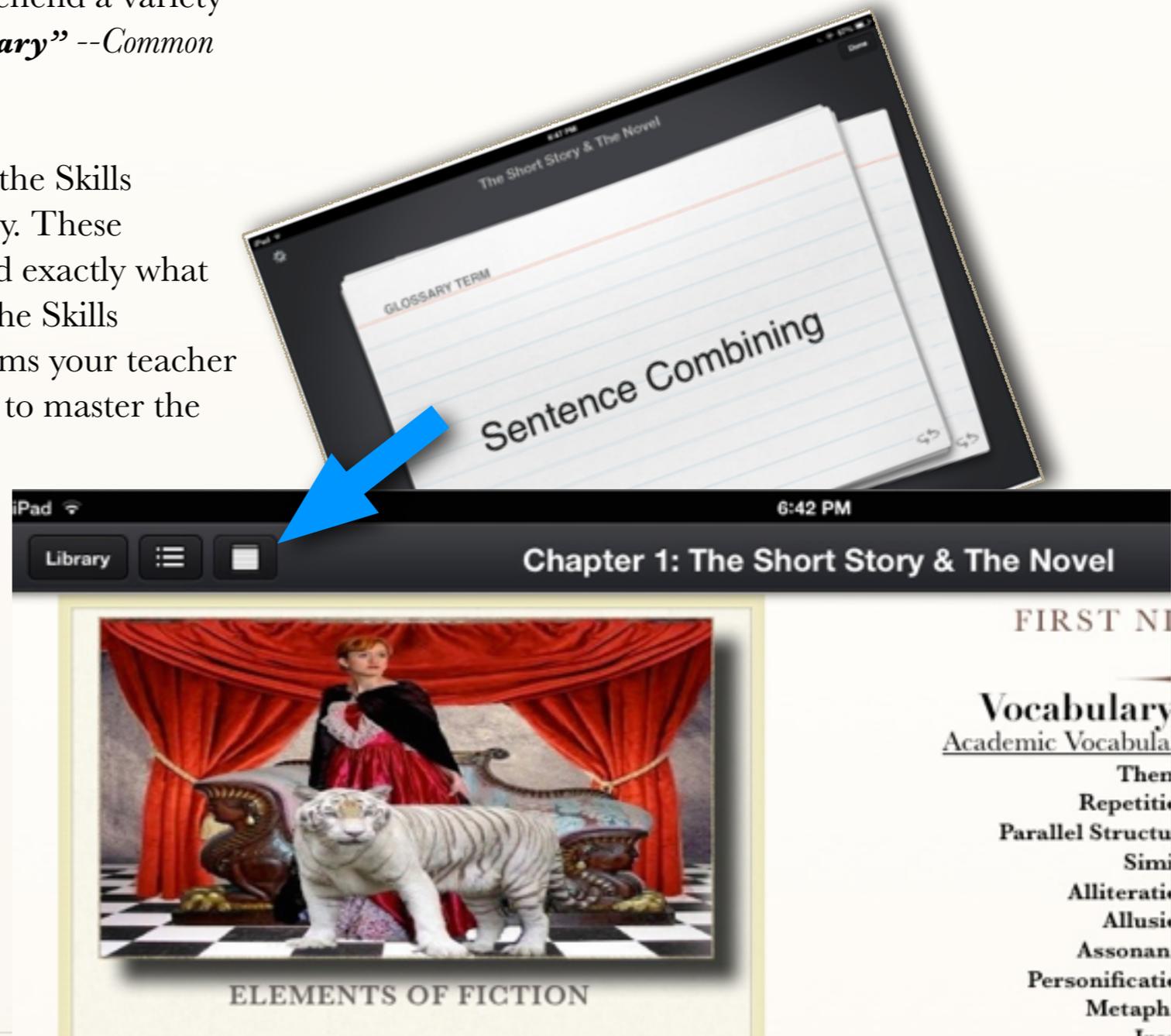
HOW TO USE THE IBOOK: *ESSENTIAL VOCABULARY*

Each Nine Weeks chapter within the iBook begins with a list for “Essential Vocabulary.” The Academic & Domain Specific Vocabulary will be terms that ELA teachers will focus on for the given Nine Weeks. These terms may appear in text exemplars, instructional questioning, or other literary formats. Nevertheless, it is important to give attention to the words and their meanings, and how they are used within a lesson in order that by the conclusion of the school year, you will have acquired a robust vocabulary that will allow you to read and comprehend a variety of academic texts. (See commentary on “**Academic Vocabulary**” --Common Core Standards: Academic Vocabulary in glossary.)

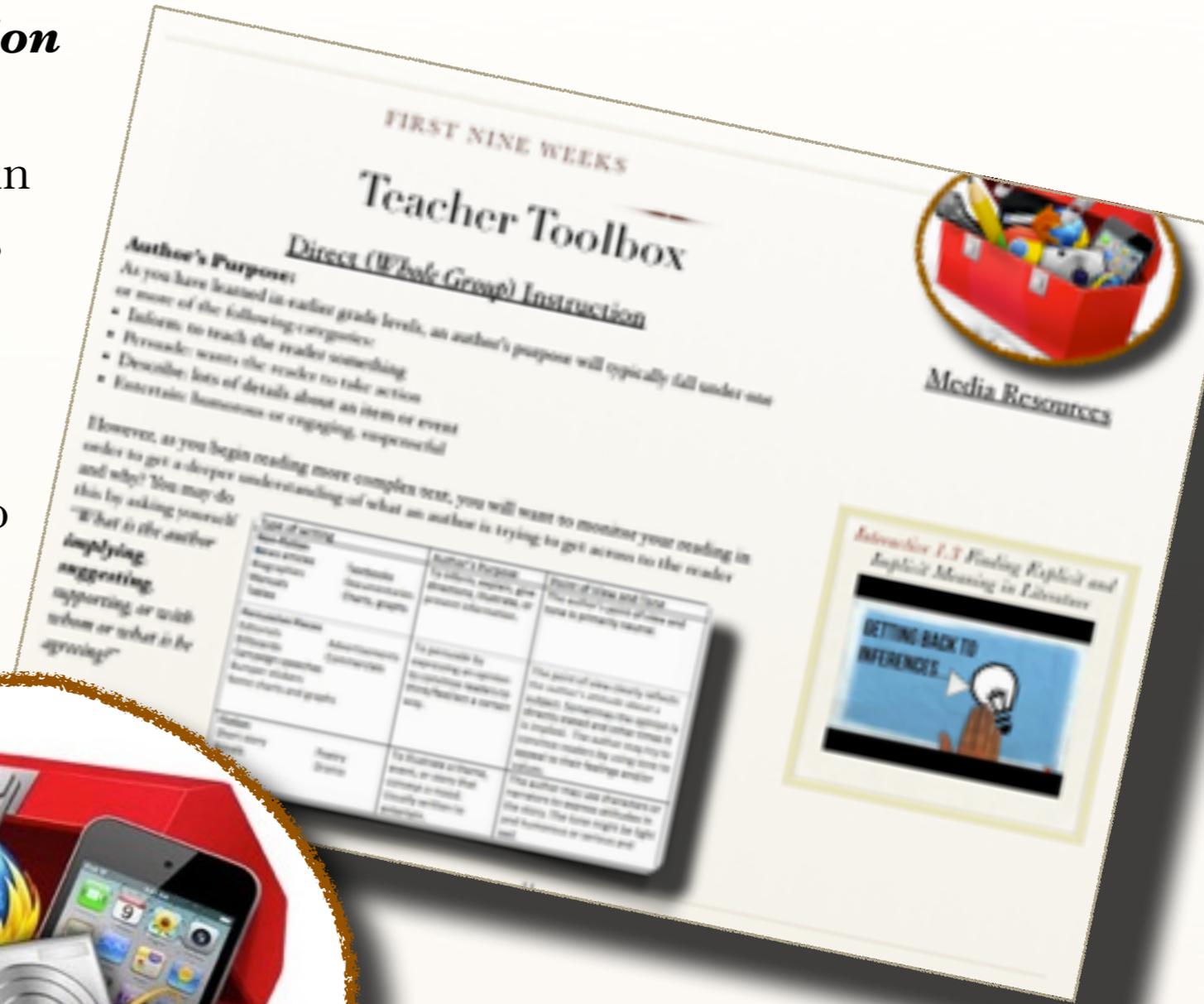
The **Skills Vocabulary** is equally important. Some of the Skills Vocabulary may also fall under the Academic Vocabulary. These terms are important because they help you to understand exactly what you will be expected to do; hence, most of the terms in the Skills Vocabulary list are verbs. Without understanding the terms your teacher will use and expect you to apply, you may find it difficult to master the skills that relate to such terms.

The **Pre-AP Vocabulary** list focuses on terms that are imperative for the Pre-AP (Honors) students that they will encounter on the AP exam in the future grade levels. These terms will also be helpful for all students; however, the Pre-AP vocabulary is not optional for the Pre-AP students as they must be prepared for future AP coursework.

To view definitions of any vocabulary word in the iBook Glossary Index, simply press down on the word and click on “Glossary Index.” The definitions within the index will provide the definition that is most relative to the literary meaning of the word. You also have the option to view digital flashcards to study or review the vocabulary (*The same can be done for highlights and notes.*)



The *Teacher Toolbox/ Instruction & Strategies* sections is not just for your teacher. This section will contain tips to help you understand concepts and skills in a concise and compact form. There are many resources in the “Teacher Toolbox” section that are interactive. This will allow you to have some of the instructional material that your teacher may use in class to review at a later time. *It’s almost like having your own personal after school tutor!*



Each section contains key text exemplars. With the exception of the short stories and poetry, most of the texts will not contain an entire selection. The sample texts will be excerpts or passages from larger texts (*i.e. novels, essays, articles, etc.*). Remember that this material is for instruction; thus, many exercises and interactions with such text

exemplars may require more rigorous thinking than required to read one of your favorite magazines or novel series. Therefore, the **“conversation”** you have in the margins will assist you in finding deeper meaning within the text. As you notice the questions in the margins, highlight the portion of the text that applies to the questions.

Thereafter, type a note within the highlighted text with your own interpretation, understanding, question, or connection. This will not only help you to make sense of the text, but it will also allow you to contribute to the classroom discussion in a very meaningful way.

Review 1.1 Lorem Ipsum dolor amet, consectetur

Add questions using the Widget Inspector.

A. Answer 1

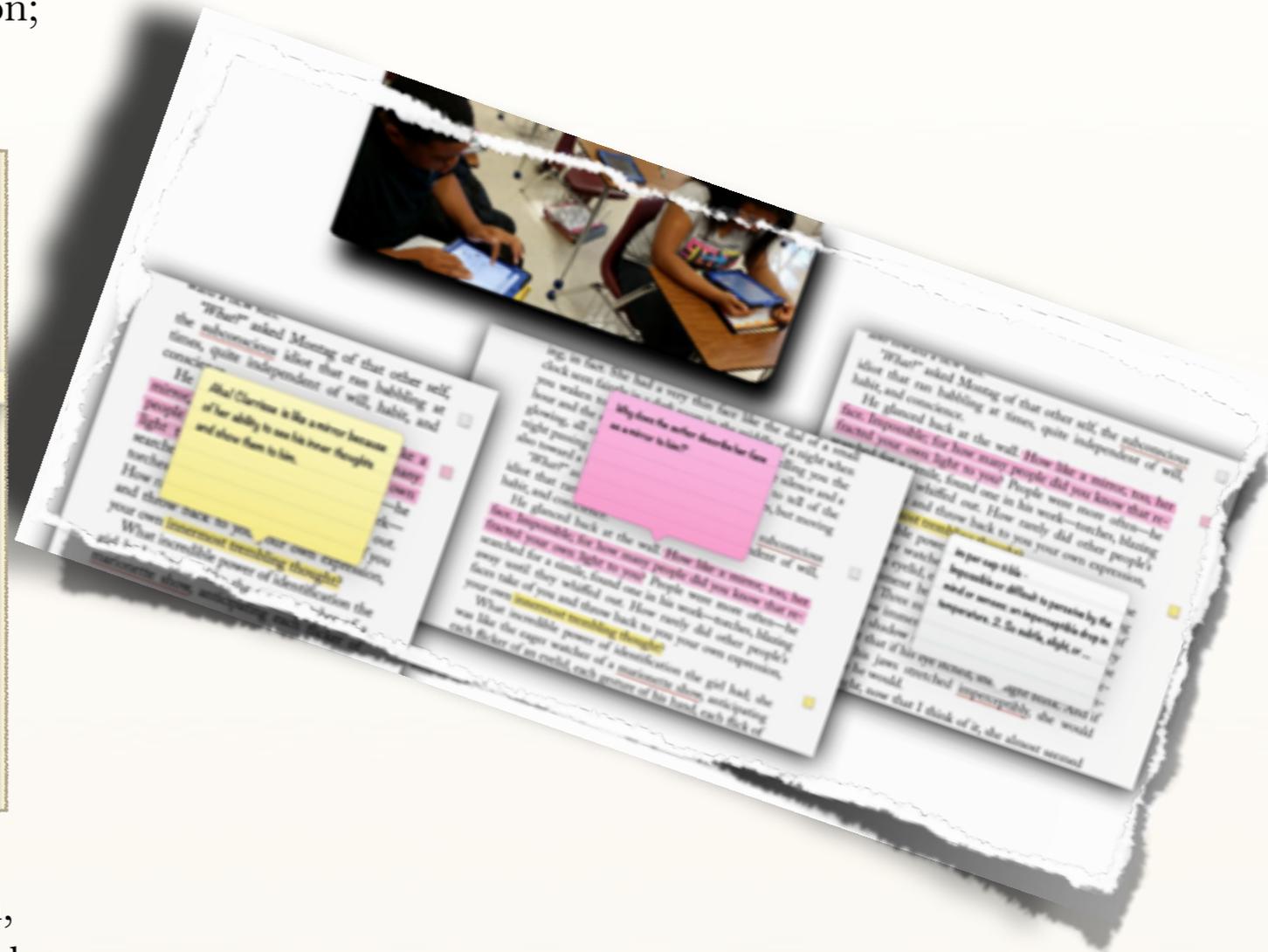
B. Answer 2

C. Answer 3

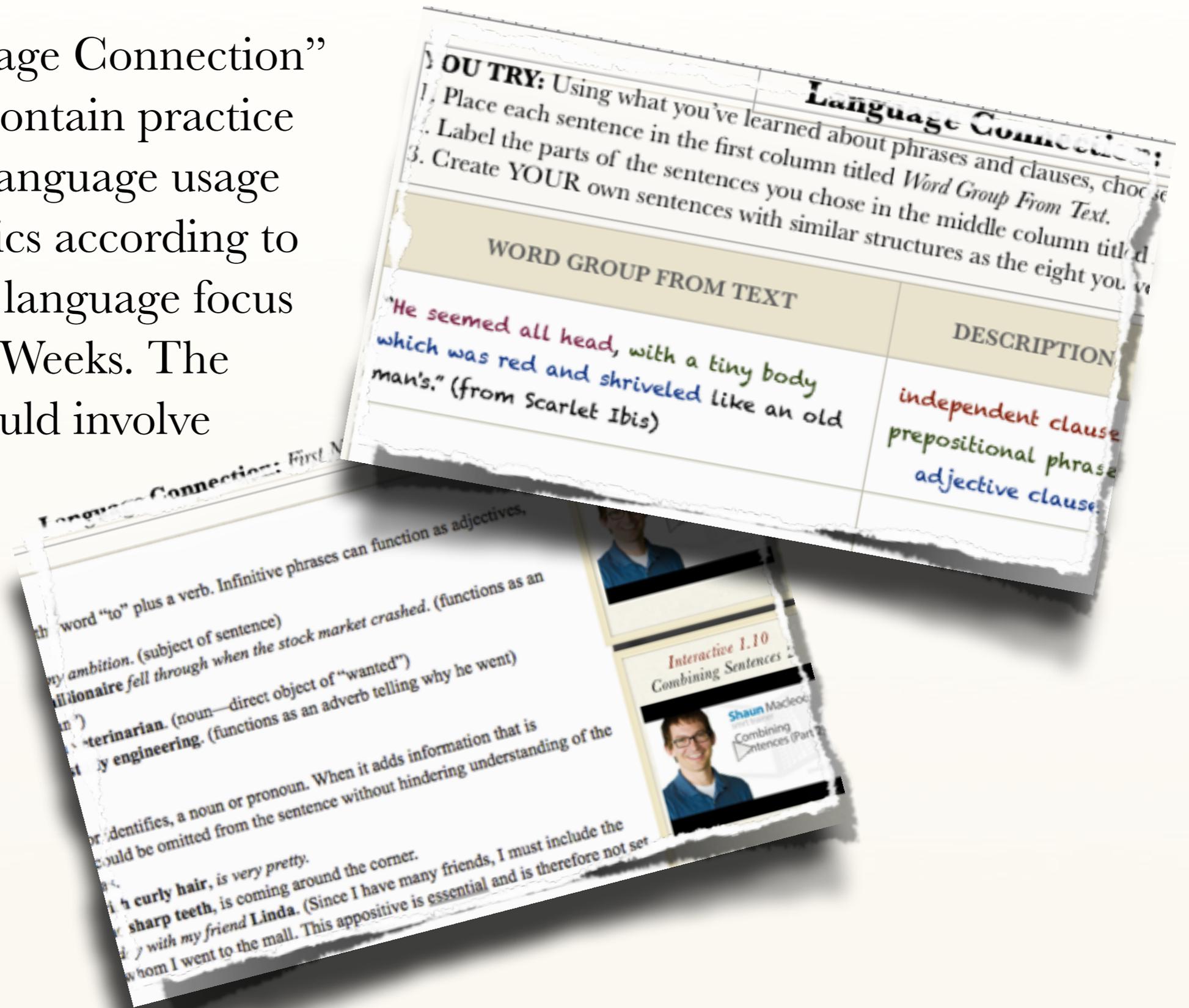
D. Answer 4

Check Answer

Whether you are reading a book, a manual, important directions, an important document, or a website, the ability to understand *anything* you read in your everyday life is an essential skill that you want to attain!



The “Language Connection” section will contain practice exercises in language usage and mechanics according to the specified language focus for the Nine Weeks. The activities should involve practice that will connect the literature to language usage and writing skills.



First Nine Weeks

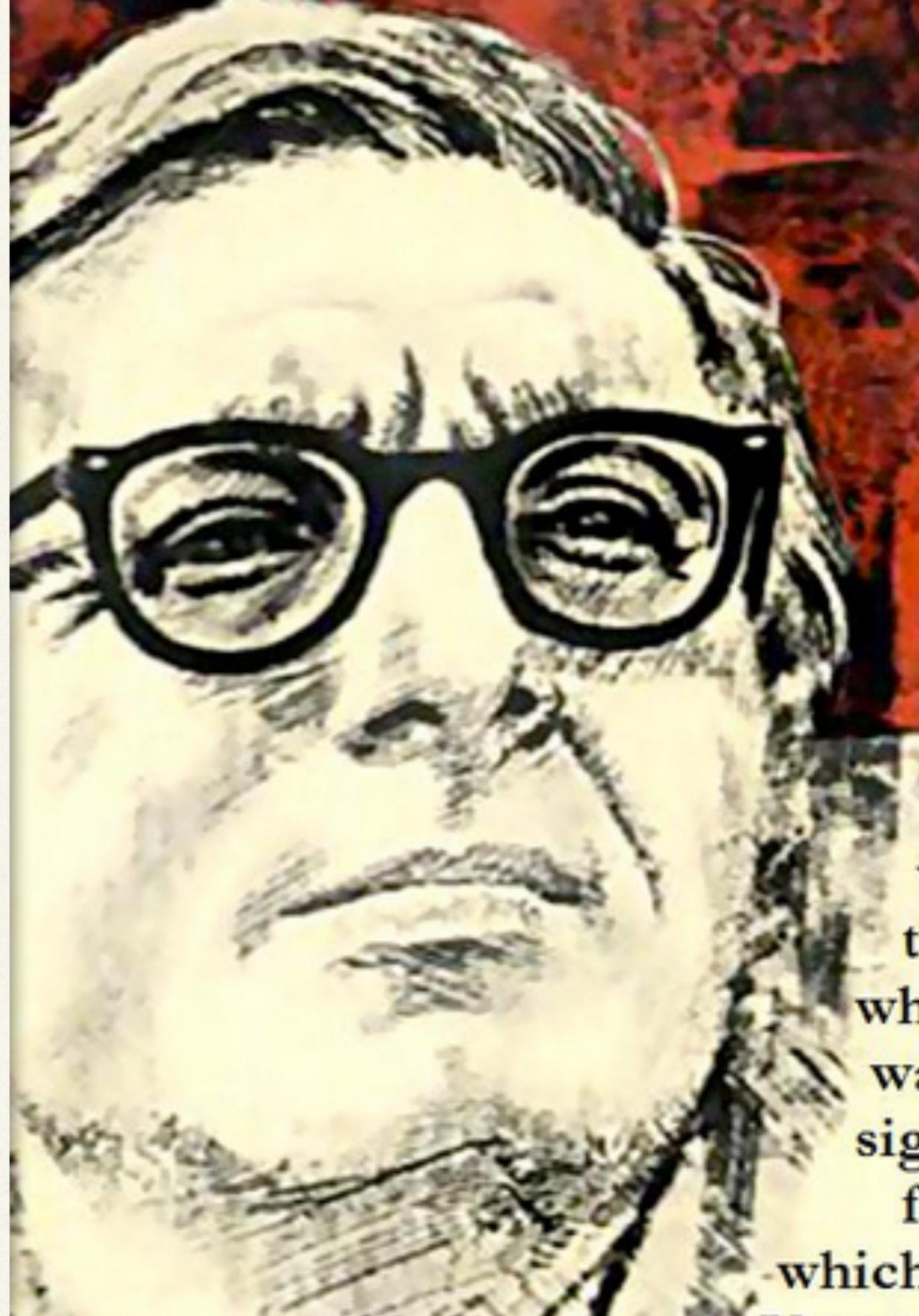
THE SHORT STORY & THE NOVEL

Essential Question:

CAN OUR ACTIONS REVEAL OUR CHARACTER?

Short stories and novels are typically written in fictional narrative prose. A good writer can create the setting, portray the characters, and manipulate the events to drive the plot in a way that leaves a unified impact, or main effect on the reader. A good writer skillfully does this in a way that leads the reader to a clear idea of what the author is suggesting about the nature of humanity (even if the author uses animals or non-human characters to do so). Noticing subtleties as you examine a character's actions can give much insight into the implicit message: Often times, a character may say things that do not measure up to what the character does. Thus, actions are equally as important as spoken words.

The author's message about life and human nature portrayed in short stories and in novels is considered the theme (theme usually applies to fiction, whereas the central idea and thesis apply more to nonfiction). It is not likely that the author will state the theme directly; however, it is your job as the reader to interpret the theme by closely examining and analyzing the language and literary elements used by the author throughout the text. (See for a more detailed discussion on the elements of fiction and the short story on pp.. 6, 196-199 in PHLit)



Interactive 2.1 Can Fiction Makes Our Brains Better?



ELEMENTS OF FICTION

Fiction is literature in the form of prose, especially short stories and novels, that describes imaginary events and people. *Plot, Setting, Character, Conflict, Symbol, and Point of View* are the main elements that fiction writers use to develop a story and its *Theme*. Short stories, fairy-tales, and novels are typically fiction. Although fiction is make-believe or imagined, good fiction often seems more real than a newspaper report. (*If a story's true, it's non-fiction... Newspaper articles are nonfiction, even if they "slant the truth," they are intended to be read as factual.*)



FIRST NINE WEEKS

Vocabulary & Standards

Academic & Domain Specific

Author's Purpose

Theme

Repetition

Parallel Structure

Simile

Alliteration

Allusion

Assonance

Personification

Metaphor

Irony

Dramatic Irony

Point of View

Foreshadow

Dialogue

Imagery

Formal

Informal

Pessimistic

Sympathetic

Sarcastic

Abstract

Sincere

Nostalgic

Tone

Mood

Eloquence

Affect

Contemporary

Prominent

Establish

Vigilant

Startle

Skills Vocabulary

Annotate

Identify **Central Idea**

Determine **Theme/Thesis**

Make Logical **Inferences**

(Draw Conclusions)

Imply

Suggest

Summarize

Characterize

Notice/Apply **Detail**

Sentence Structure

Sentence Combining

Write **Commentary**

Interpret Symbolism

Identify Author's **Style**

Pre-AP Vocabulary (in addition to)

Synthesis

Persona

Style/Voice

Juxtaposition

Omission

Extended/ Controlling Metaphor

Syntax

Diction

Style/Voice

Interactive 2.2 First Nine Weeks Standards & Stems Overview

<p>ACT QUALITY CORE STANDARDS (1st 9wks) & CCRS (1st 9wks)</p>	<p>STANDARDS AS QUESTION STEMS (1st 9wks)</p>
<p>A.1.a Choose materials for independent reading. RL.9-10</p>	
<p>A.1.b. Read independently for a variety of purposes (e. g. for enjoyment, to gain information, to perform a task). A.1.c. Read increasingly challenging whole texts in a variety of literary (e. g. poetry, drama, fiction, nonfiction) and nonliterary (e.g. textbooks, news articles, memoranda) forms.</p>	
<p>A.2.b Use metacognitive skills (monitoring your thinking while reading) when reading increasingly challenging texts (reading, re-reading, etc.)</p>	
<p>A.3.a—Identify, analyze, and evaluate characteristics of literary forms... RL.9-4</p>	<p>"What feeling does the ___ (simile, metaphor, irony, etc.) convey in lines...?" "In the passage, what is the significance of ___?" "What is the primary technique the author uses to develop the characters? (dialogue/ conflict/ imagery/ metaphor...)"</p>
<p>A.4.a. Relate a literary work to the important ideas of time and place in which it is set or in which it was written (e.g. the Great Migration as represented in Richard Wright's work <i>Black Boy</i> and Jacob Lawrence's painting). RL.9-7, 9</p>	
<p>A.5.a. Use organization or structure of text (e. g. comparison/contrast, cause/effect, problem/solution) and writer's techniques (e. g. repetition of ideas, syntax, word choice) to aid comprehension of increasingly challenging texts. RL.9-4, 5 RI.9-3, 4,5, 8, 12</p>	<p>"Why does the author use the word ___ repeatedly?" "Which sentence conveys the same meaning as the line(s) _____?" "What purpose do references to _____ serve?" "Which words from lines ___ contribute to the author's perspective?" "Which line marks a transition from the speaker's discussion of ___ and _____?" "Which word best replaces _____?"</p>



Teacher Toolbox

Instruction

Media Resources

Direct (Whole Group) Instruction

Author's Purpose:

As you have learned in earlier grade levels, an author's purpose will typically fall under one or more of the following categories:

- Inform: to teach the reader something
- Persuade: wants the reader to take action
- Describe: lots of details about an item or event
- Entertain: humorous or engaging, suspenseful

However, as you begin reading more complex text, you will want to monitor your reading in order to get a deeper understanding of what an author is trying to get across to the reader and why? You may do this by asking yourself "*What is the author implying, suggesting, supporting, or with whom or what is he agreeing?*"

PURPOSE:
Ask Yourself These Questions
 (see pp. 4, 7, 118, 426, 429 PH Literature)



Narrative
 To Entertain,
 Tell a Story

Is it fiction or an autobiography?
 Does it have characters, setting, or plot?



Expository
 To Explain,
 To Inform

Is it non-fiction?
 Does it provide information or explain something?



Persuasive
 To Convince,
 To Persuade

Do you agree or disagree?
 Are there two sides presented?
 Is there another side, perhaps not presented?



Technical
 To Instruct,
 To Describe

Does it describe how to do/make something or explain a process?
 Does it involve reading a chart or diagram, or filling out a form?

Type of writing	Author's Purpose	Point of View and Tone
Non-fiction News articles Textbooks Biographies Documentaries Manuals Charts, graphs Tables	To inform, explain, give directions, illustrate, or present information.	The author's point of view and tone is primarily neutral.
Persuasive Pieces Editorials Advertisements Billboards Commercials Campaign speeches Bumper stickers Some charts and graphs	To persuade by expressing an opinion to convince readers to think/feel/act a certain way.	The point of view clearly reflects the author's attitude about a subject. Sometimes the opinion is directly stated and other times it is implied. The author may try to convince readers by using tone to appeal to their feelings and/or values.
Fiction Short story Poetry Novels Drama	To illustrate a theme, event, or story that conveys a mood. Usually written to entertain.	The author may use characters or narrators to express attitudes in the story. The tone might be light and humorous or serious and sad.

(Whole Group) Instruction

Media Resources

Tone vs. Mood:

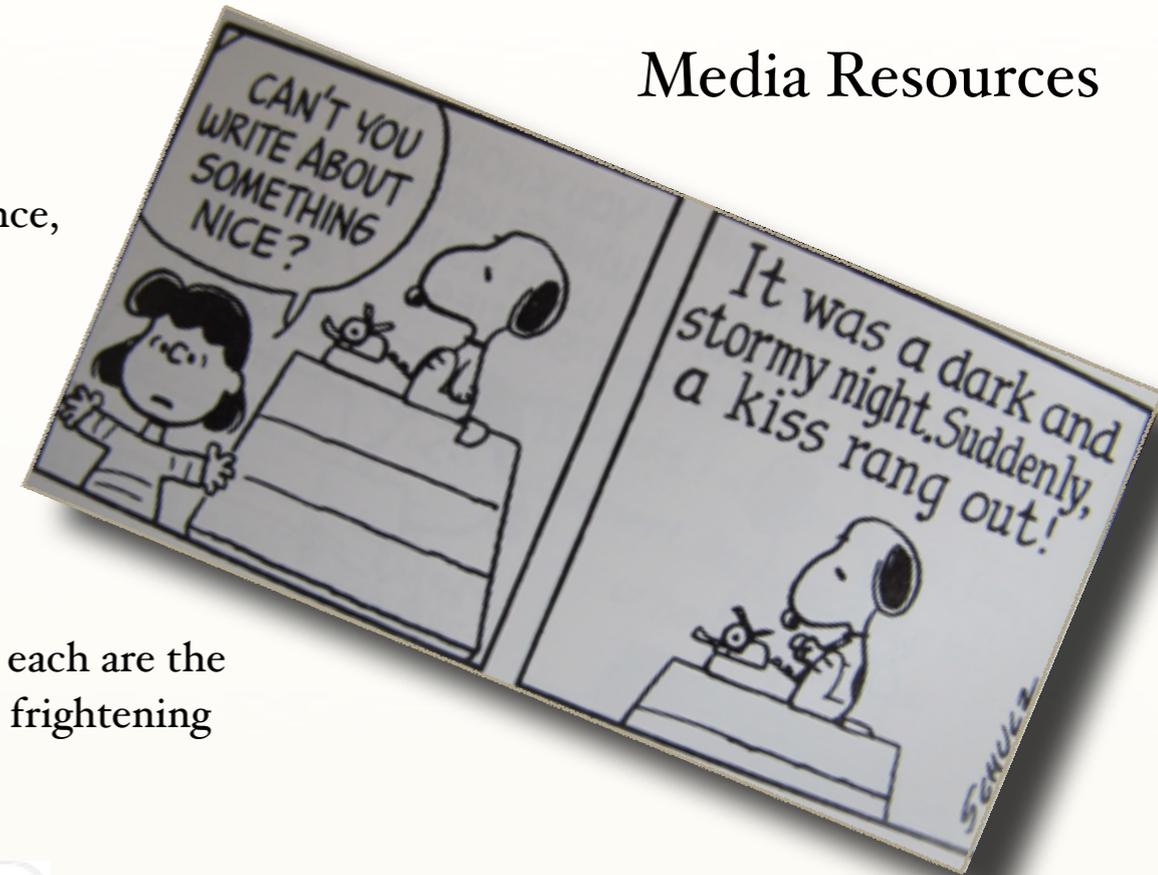
Tone: The writer's or speaker's/narrator's attitude toward the subject, the audience, or a character

Mood: The feeling created in the reader; the atmosphere of a literary piece
Some literary authorities consider tone and mood to be synonymous terms, others find it useful to distinguish between the two concepts. It may help to think of the *tone* as the attitude and feeling of the author, while the *mood* is the feeling you get as the reader:

Tone—Author

Mood—Reader

Both of these concepts have to do with emotion, and the words used to describe each are the same or similar. For example, a story might contain a frightening tone, creating a frightening mood. However, it is possible for the tone and the mood to differ.



A SAMPLING OF TONE WORDS

Positive

admiring
amazed
amused
awed
benevolent
benign
candid
cheerful
comforting
compassionate
complimentary
concerned
delighted
ecstatic
excited
forgiving
giddy
happy
humorous
impressed
lighthearted

Neutral

authoritative
clinical
confident
detached
dramatic
factual
formal
impartial
ironic
matter-of-fact
neutral
nostalgic
objective
outspoken
restrained
sentimental
solemn
straightforward
surprised

Negative

angry
argumentative
arrogant
biased
biting
blasphemous
childish
condescending
confused
disdainful
disrespectful
fearful
frivolous
grim
indignant
irreverent
melancholy
moralistic
mournful
outraged
patronizing



Point of View:

The major points of view used in fiction are:

- **Third Person Omniscient**
- **Third Person Limited**
- **First person**
- **Second Person** point of view is most often found in nonfiction and informational text.

Third Person Omniscient

In omniscient point of view (which means "all-knowing"), there is nothing the narrator cannot show the reader. The narrator's awareness can range anywhere for information that adds to the story. The following sample is written in the omniscient point of view.

Example: *He wondered if she would know what he did behind her back. She knew what he did because she knew how he reacts when he attempts to hide things.*

Third Person Limited

The third person limited narrator is outside of the story and can only describe events as they could be observed with the physical senses (*i.e. hearing and sight*). The limited narrator cannot relate the inner thoughts and feelings of the characters.

Example: Will jumped down from his pony. A sharp stab jolted his ankle as he landed.

First Person

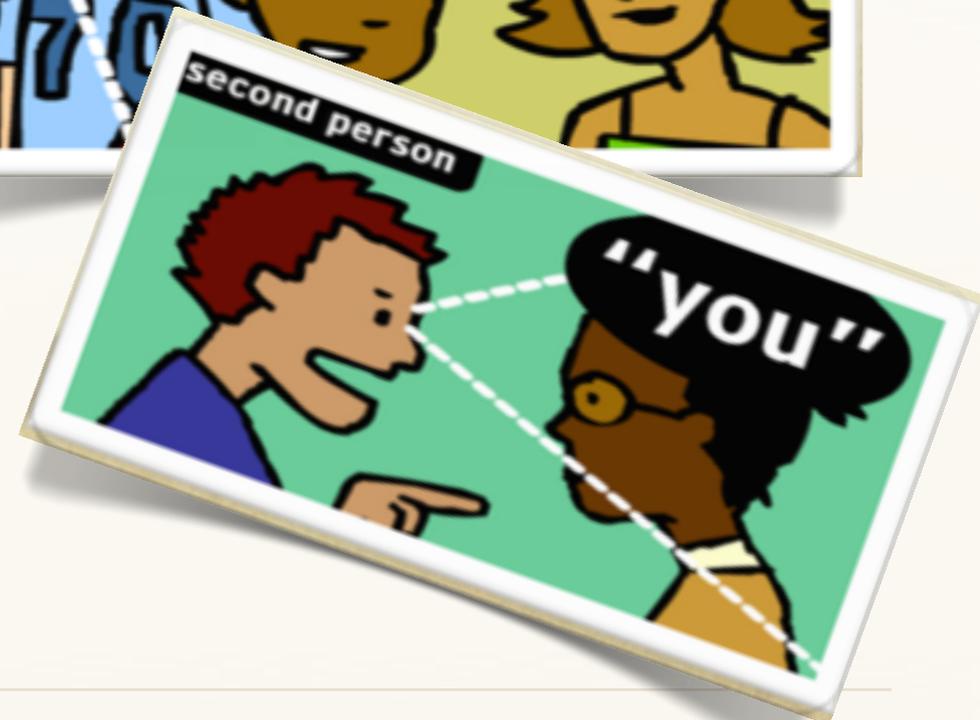
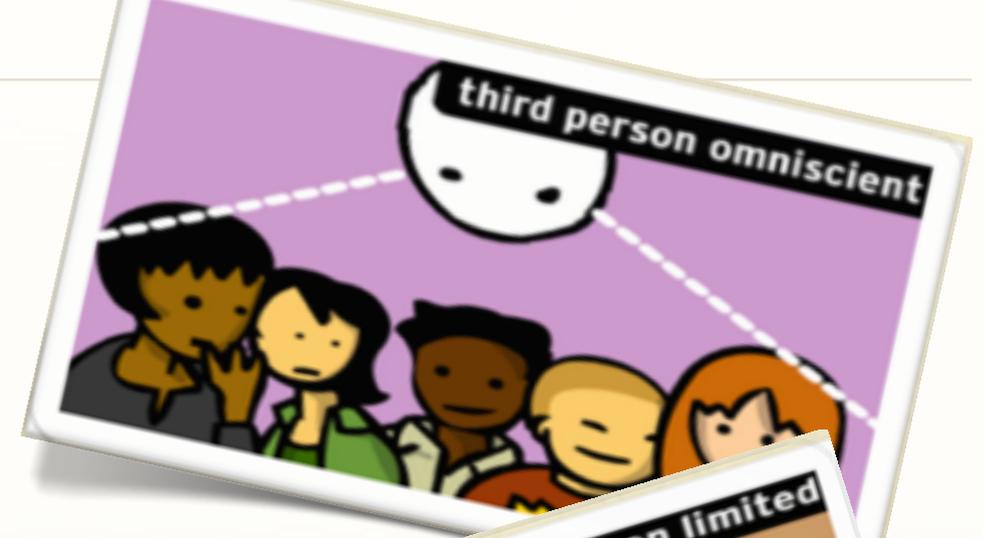
With first person point of view, the narrator tells the story as something personally experienced, "I" speak of "my" adventures and thoughts.

Example: *I jumped down from the pony. A sharp stab jolted my ankle as I landed...*

Second Person

Second person is the style in which most essays, manuals, and cookbooks are written.

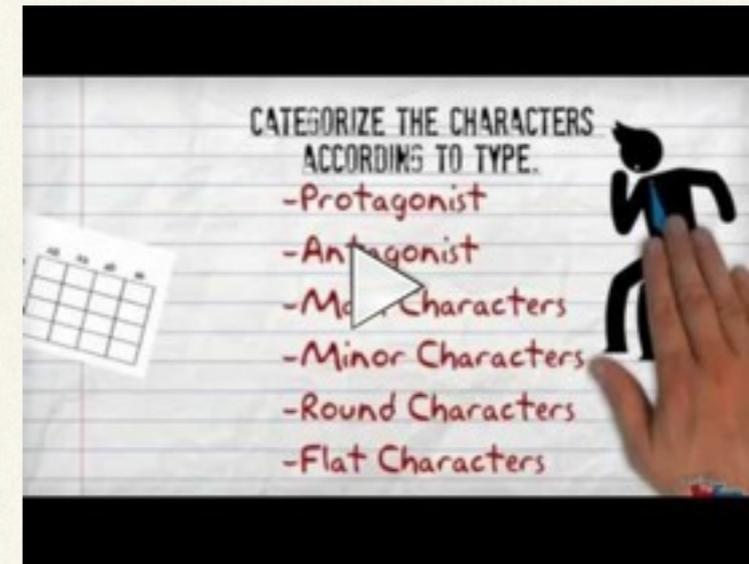
Example: *If you want to convince your parents to give you more responsibility, simply try behaving more responsibly...*



Characterization:

Characterization is the act of creating or developing a character. No work of fiction can be effective unless the author creates believable and sympathetic characters. Through such characters, fictional conflict arises and is resolved, the theme is revealed, and the reader is entertained or enlightened. In some cases, a character's experience can bring about a feeling of *catharsis* if the reader makes a personal connection to the character.

Interactive 2.3 Characterization



Types of Characterization

Direct Characterization: The author directly states the character's traits.

Indirect Characterization: The author reveals the traits of a character through various methods, leaving it up to the reader to draw conclusions about the character based on this indirect information. Authors may indirectly characterize through any of the following methods:

- what the character says (dialogue)
- what the character does (actions)
- what the character thinks (interior monologue)
- what other characters say about him/her

Types of Characters in Fiction

In fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process, and with a little bit of analysis, you can usually detect some or all of the types below.

Major or central characters are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict revolves around these characters.

Minor characters serve to complement the major characters and help move the plot events forward.

Dynamic - A dynamic character is a person who changes over time, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central characters.

Static - A static character is someone who does not change over time; his or her personality does not transform or evolve.

Round - A rounded character is anyone who has a complex personality; he or she is often portrayed as a conflicted and contradictory person.

Flat - A flat character is the opposite of a round character. This literary personality is notable for one kind of personality trait or characteristic.

Archetype - Archetypal characters are those types of characters who have become conventional or stereotypical through repeated use in particular types of stories. These characters are instantly recognizable to readers or audience members (e.g. *the femme fatale*, *the cynical but moral private eye*, *the mad scientist*, *the geeky boy with glasses*, and *the faithful sidekick*). Stock characters are normally one-dimensional flat characters, but sometimes stock personalities are deeply conflicted, rounded characters (e.g. the "Hamlet" type).

Protagonist - The protagonist is the central person in a story, and is often referred to as the story's main character. He, she, or they are faced with a conflict that must be resolved. The protagonist may not always be admirable (e.g. an anti-hero); nevertheless s/he must command involvement on the part of the reader, or better yet, empathy.

Antagonist - The antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.

Anti-Hero - A major character, usually the protagonist, who lacks conventional nobility of mind, and who struggles for values not deemed universally admirable. Duddy, in Mordecai Richler's *The Apprenticeship of Duddy Kravitz*, is a classic anti-hero. He's vulgar, manipulative and self-centered. Nevertheless, Duddy is the center of the story, and we are drawn to the challenges he must overcome and the goals he seeks to achieve.

Foil - A foil is any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist). By providing this contrast, we get to know more about the other character.

Symbolic - A symbolic character is any major or minor character whose very existence represents some major idea or aspect of society. For example, in *Lord of the Flies*, Piggy is a symbol of both the rationality and physical weakness of modern civilization; Jack, on the other hand, symbolizes the violent tendencies (the Id) that William Golding believes is within human nature.



(Whole Group) Instruction

Word Meanings & Context Clues:

When trying to understand meanings of unfamiliar words and phrases, try these three strategies:

Step 1--**Check for synonyms or definitions** embedded right there. If you find a synonym or definition, reread the sentence with the new term keeping that synonym or definition in mind.

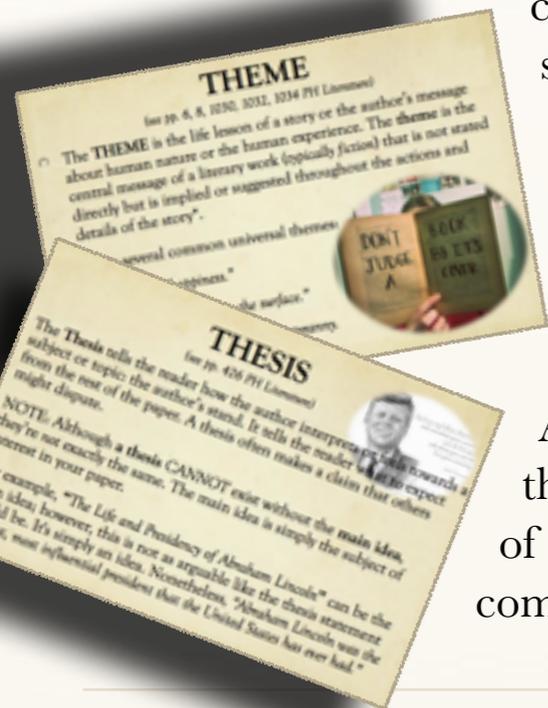
Step 2-- **Check for an antonym clue.** If you find one, think about its meaning, actually telling yourself the opposite meaning. Then reread the sentence and rephrase it in your own mind.

Step 3-- **Substitution.** At times, rereading a sentence that contains an unfamiliar term and substituting a word or phrase for it that makes sense can help you to unlock the meaning of the unfamiliar word.

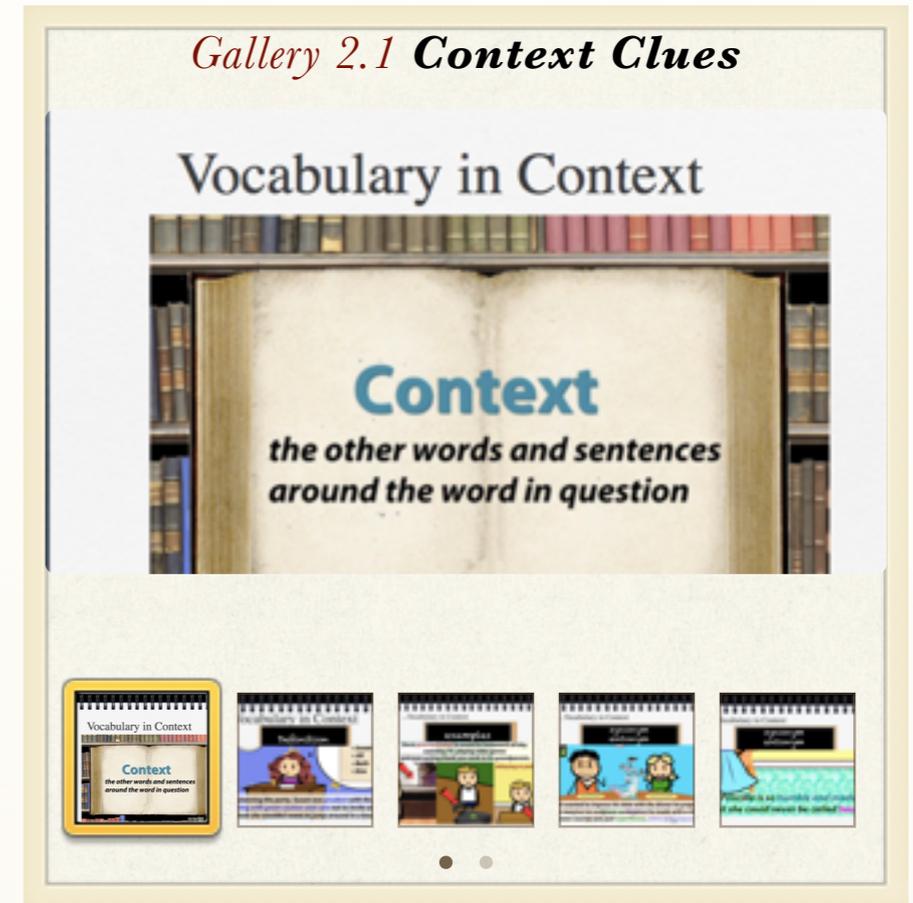
Themes in Literature: It is important not to confuse a theme of a literary work with its subject. Subject is a topic which acts as a foundation for a literary work while a theme is an opinion expressed on the subject. For example, a writer may choose a subject of war for his story and the theme of a story may be writer's personal opinion that war is a curse for humanity. Usually, it is up to the readers to explore a theme of a literary work by analyzing characters, plot and other literary devices.

Thesis & Central Idea:

A *thesis* is a statement in a non-fiction or a fiction work that a writer intends to support and prove. The *central idea* of a text is the key argument, position, or point that a writer communicates in works of literary nonfiction.



Media Resources



Interactive 2.4 Finding Explicit and Implicit Meaning in Literature



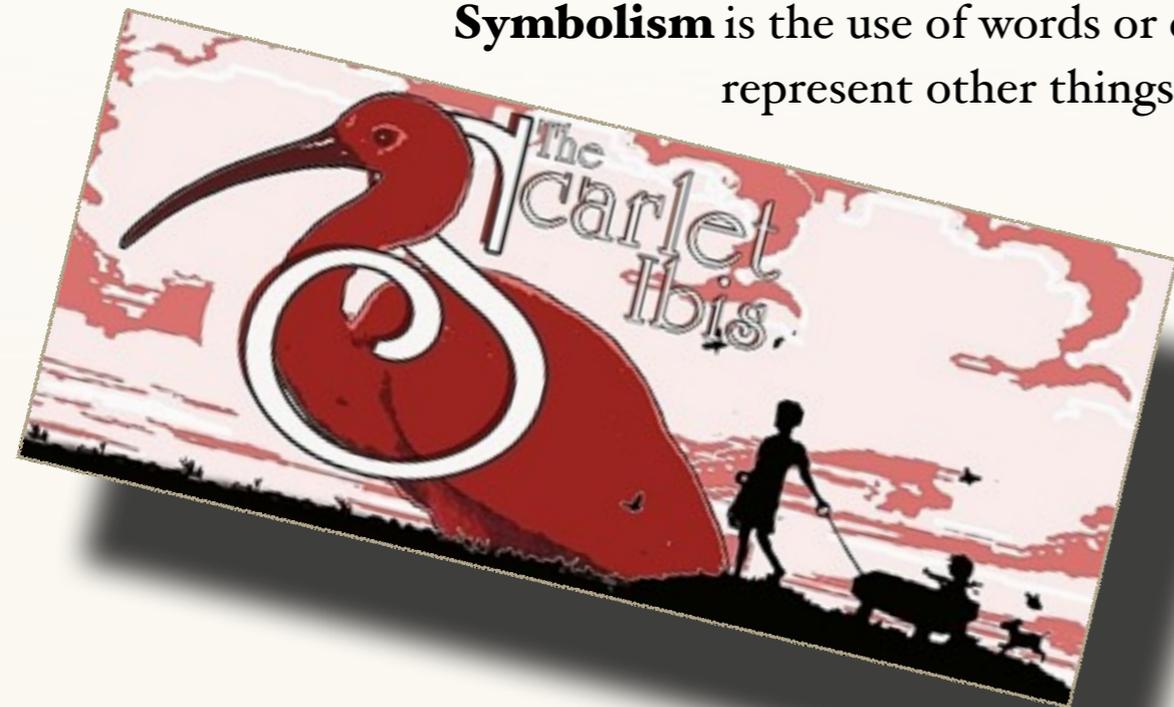
Personification is when a writer attributes human qualities to inanimate objects, to animals, things or ideas; e.g. “the man in the moon.”

Metaphor-A figure of speech in which one thing is held as equal with something else. A comparison of different things by speaking of them directly, as if they were the same

Simile-A comparison of different things by speaking of them as "like" or "as" the same; e.g. "thy two eyes, like stars."

Allusion is literary device, which creates interests through a brief, indirect reference (not a quotation) to another literary work, person, or event.

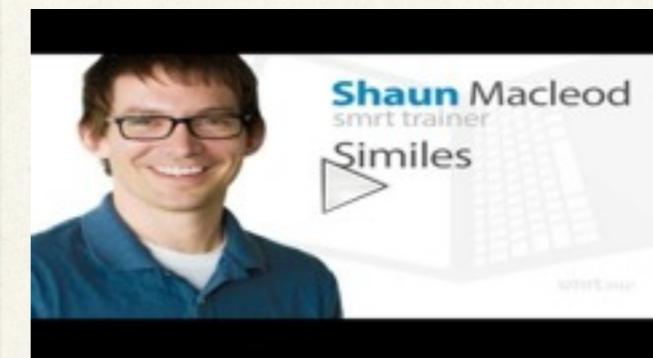
Symbolism is the use of words or objects to stand for or represent other things.



Interactive 2.6 Metaphor



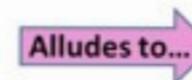
Interactive 2.5 Simile



ALLUSION



"He's a real Romeo with the ladies."



Romeo & Juliet

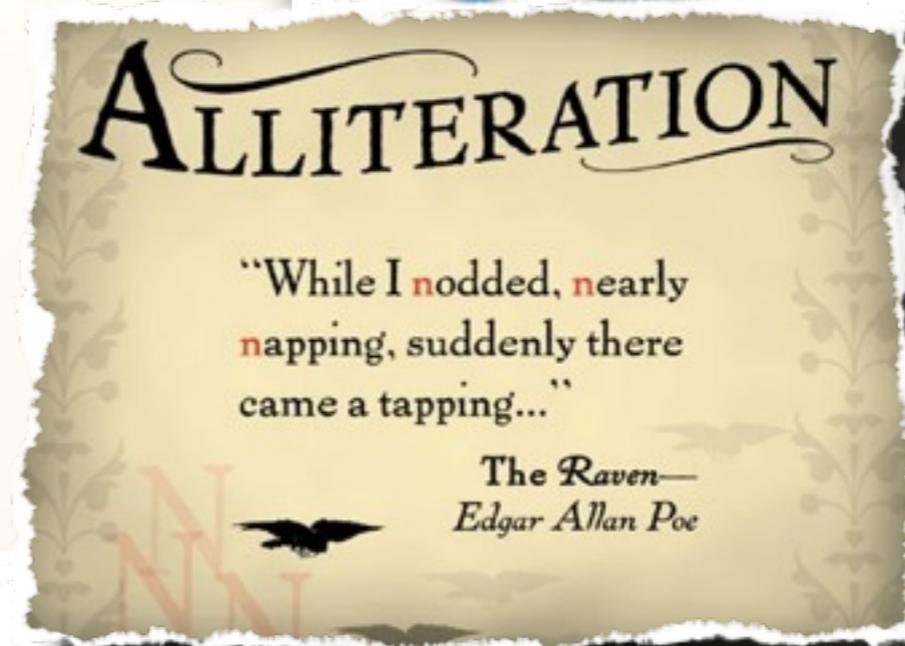
An **allusion** is a figure of speech that makes a reference to people, places, events, or literary works directly or by implying them. It is up to the audience to make the connection.

Figurative Language & Literary Devices

Irony- Using a word or situation to mean the opposite of its usual or literal meaning, usually done in humor, sarcasm or disdain. Irony is a contradiction between what something appears to mean and what it really means. In **Dramatic Irony**, is when an audience perceives something that a character in the literature does not know.

Alliteration- A literary device, which creates interest by the recurrence of initial consonant sounds of different words within the same sentence, e.g.: the "s" and "h" sounds in: "A city that is set on a hill cannot be hid"

Assonance- The close repetition of similar vowel sounds, in successive or proximate words, usually in stressed syllables. For example, there is assonance in every line of the popular nursery rhyme: "Twinkle, twinkle, little star..."



The rain in Spain falls
mainly in the plains.

Imagery & Vivid Imagery

Imagery involves much more than images that can be *seen*. When you encounter a question that asks “Which sentence has the BEST use of *imagery*?” choose the sentence that appeals to most of the five human senses: ***touch, taste, smell, hear, see.***

The sharp chill of the whistling wind made our bones sore as we watched our breath leave our lips.

However, if a question asks you to choose the sentence with the most “*vivid description,*” or “**vivid imagery,**” look for the option that makes the BEST use of figurative language (*e.g. similes, metaphors, etc.*).

The leaves skipped across the lawn like a little child chasing a butterfly...



Interactive 2.7 First Nine Weeks "...Need to Know Basis"

PURPOSE:

Ask Yourself These Questions

(see pp. 4, 7, 118, 426, 429 PH Literature)



Narrative

*To Entertain,
To Tell a Story*

Is it fiction
or an autobiography?
Does it have characters,
setting, or plot?



Expository

*To Explain,
To Inform*

Is it non-fiction?
Does it provide
information or
explain
something?



Technical

*To Instruct,
To Describe*

Does it describe how to
do/make something
or explain a process?
Does it involve reading a
chart or diagram, or
filling out a form?



Persuasive

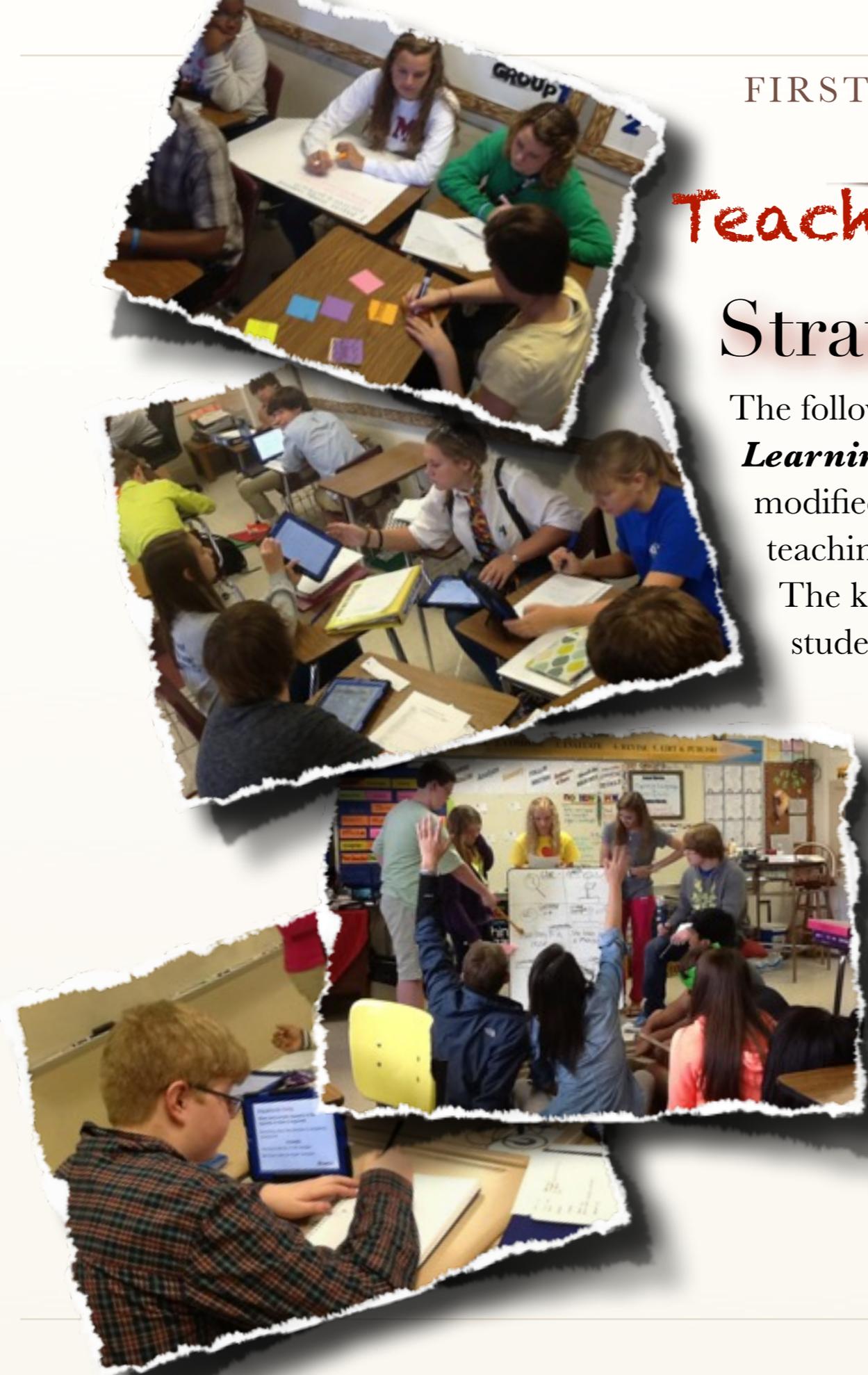
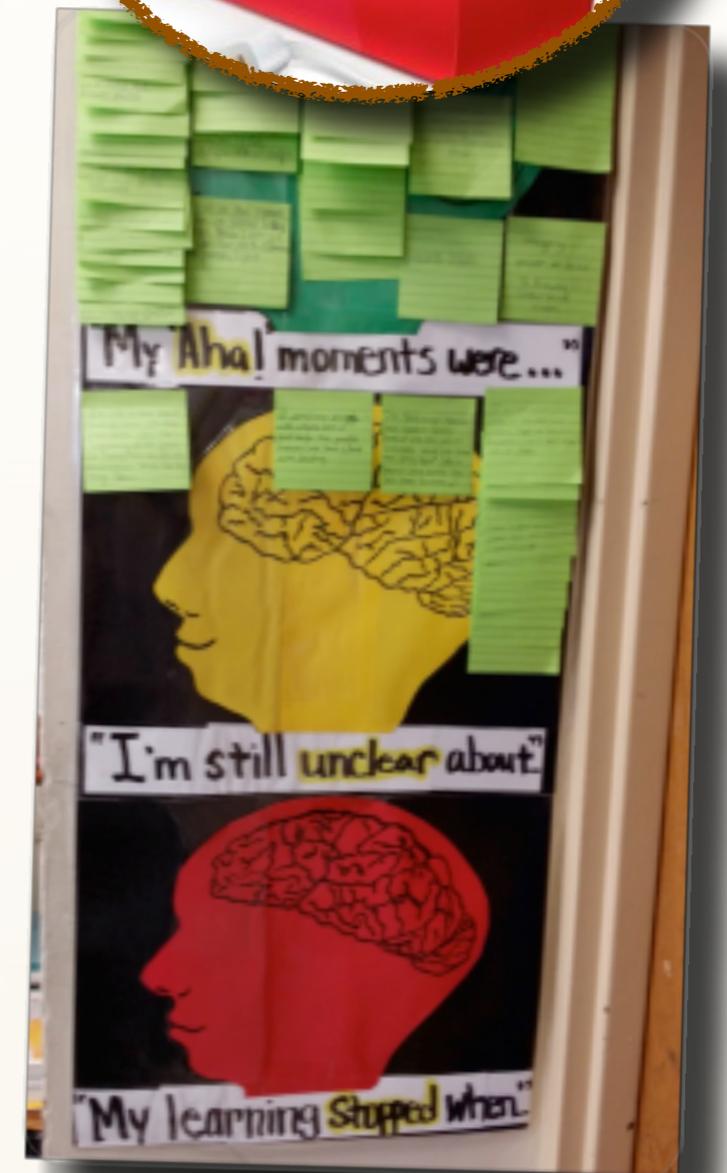
*To Convince,
To Persuade*

Do you agree or disagree?
Are there two sides
presented?
Is there another side,
perhaps not presented?

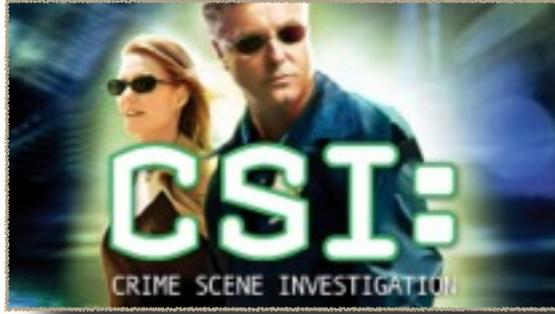
FIRST NINE WEEKS

Teacher Toolbox Strategies

The following five *Strategies for Learning* can be easily adopted, modified, or enhanced to fit the teaching style of any classroom. The key principle is to engage students and to strengthen learning. The strategies have been designed to be multifaceted; thus, the most effective way to implement the strategies is to use them routinely within a variety of lessons throughout the nine weeks.



Student Strategy for Learning #I: *Close-Reading & Annotating*



The **close reading strategy** is not designed for the same reading experience that you have when reading a text for relaxation. However, close reading is a way of approaching a text in an investigative fashion, as a crime scene investigator, carefully examining traits and patterns to determine what happened behind the scenes. In this case, you might consider yourself a **Text-Investigator**. Close reading will help you to grasp the underlying meaning behind any text that you read. Use this method as you read each assigned passage or text exemplar during this nine

weeks. In order to master the skill of close reading, it is imperative that you **RE-READ** the text more than once as you carry out your *text-investigation*.

Three basic reading levels for annotation:

1. **Literal**- “On the Lines”

Literal annotations are simply notes that summarize exactly what is happening in the text--basic plot and key details. (*In the iBook, make these highlights and notes in BLUE.*)

Example: *In Scarlet Ibis, Doodle was born with a physical handicap.*

2. **Inferential**- “Between the Lines”

Inferential annotations are the notes in which you are noticing the use of literary devices, techniques, language, style, syntax, diction, etc.

(*In the iBook, make these highlights and notes in PINK.*) Example: *In Scarlet Ibis,*

Doodle’s character was symbolic of the bird that landed in the tree in his family’s yard.

3. **Thematic**/Universal- “Beyond the Lines”

Thematic annotations are the notes in which you notice patterns and make connections (*between the literal and the inferential*) that reveal the author’s purpose, theme, or thesis of the text. (*In the iBook, make these highlights and notes in YELLOW.*) Example: *In Scarlet Ibis, the author uses symbolism and characterization to illustrate how shame and selfishness can lead to utter guilt and regret.*

(Use cues from the margins to support your individual conversation with the text.)

ON-THE-LINES:

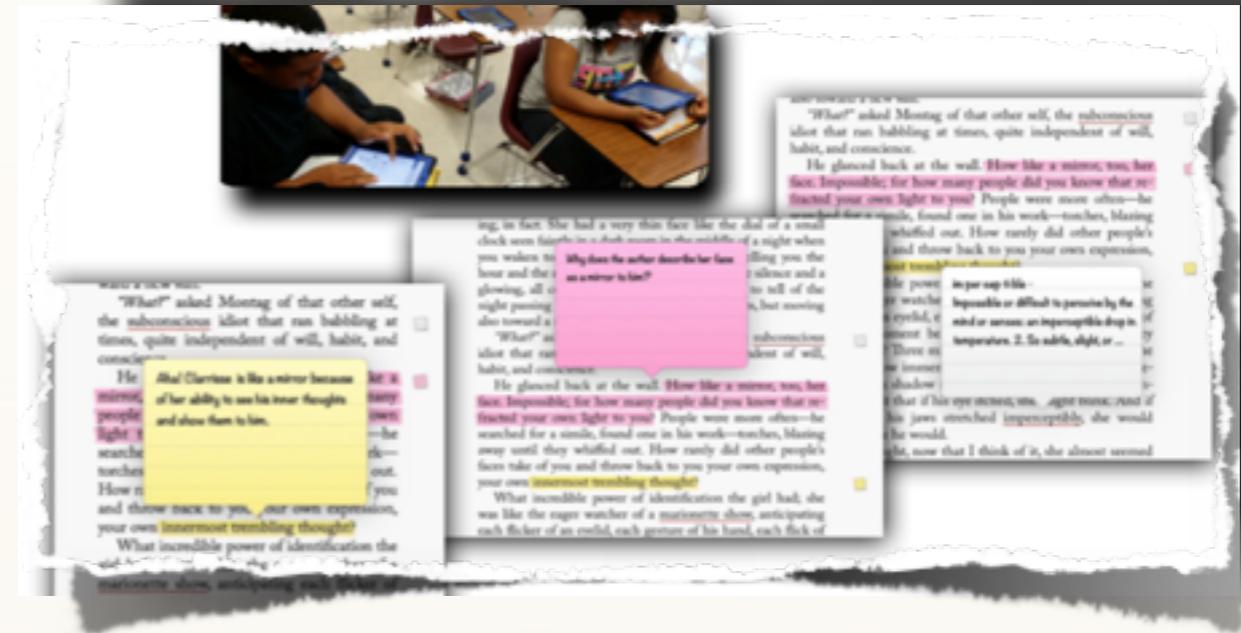
Use a blue “note” to write a short summary of what you just read. Write as though your reader has no knowledge of the text; thus, give only key details, but do not tell the whole story...

BETWEEN-THE-LINES:

Use a pink “note” with pink highlights to look for patterns in figurative language, literary devices (e.g. imagery, similes, metaphors, etc.), and word choice.

BEYOND-THE-LINES:

Use a yellow “note” with yellow highlights to record insights from the text that can connect real life experiences with universal themes...



Student Strategy for Learning #2: “BRAIN TRAFFIC”

Directions: This *Teachers Toolbox* strategy should be used to regularly check levels of understanding. After teacher posts a formative question (*in class or online in Edmodo*), students should enlarge, and take an iPad screenshot of the “Brain Traffic” light color that BEST represents where they are in their learning:



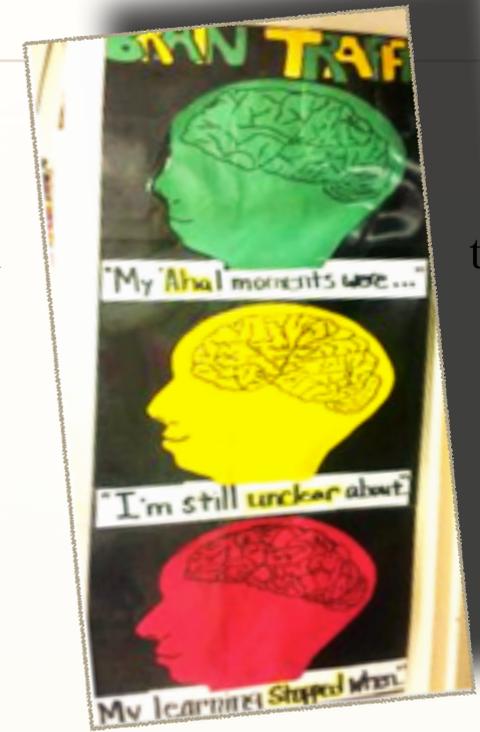
• **Green** represents-
“**Aha!** I finally understand ... because...”



• **Yellow** represents-
“I’m still **unclear** about...”



• **Red** represents-
“My **learning stopped** when...”



tap,
are

Upload the picture of your “**Brain Traffic**” light to an Edmodo post in your class Edmodo wall. (*You may send a direct message to your teacher if you don’t want your thoughts to be shared with others.*) You **MUST** type a detailed explanation of **how** the light color represents your “Brain Traffic” (*your understanding of the lesson*), and **why** you chose it.

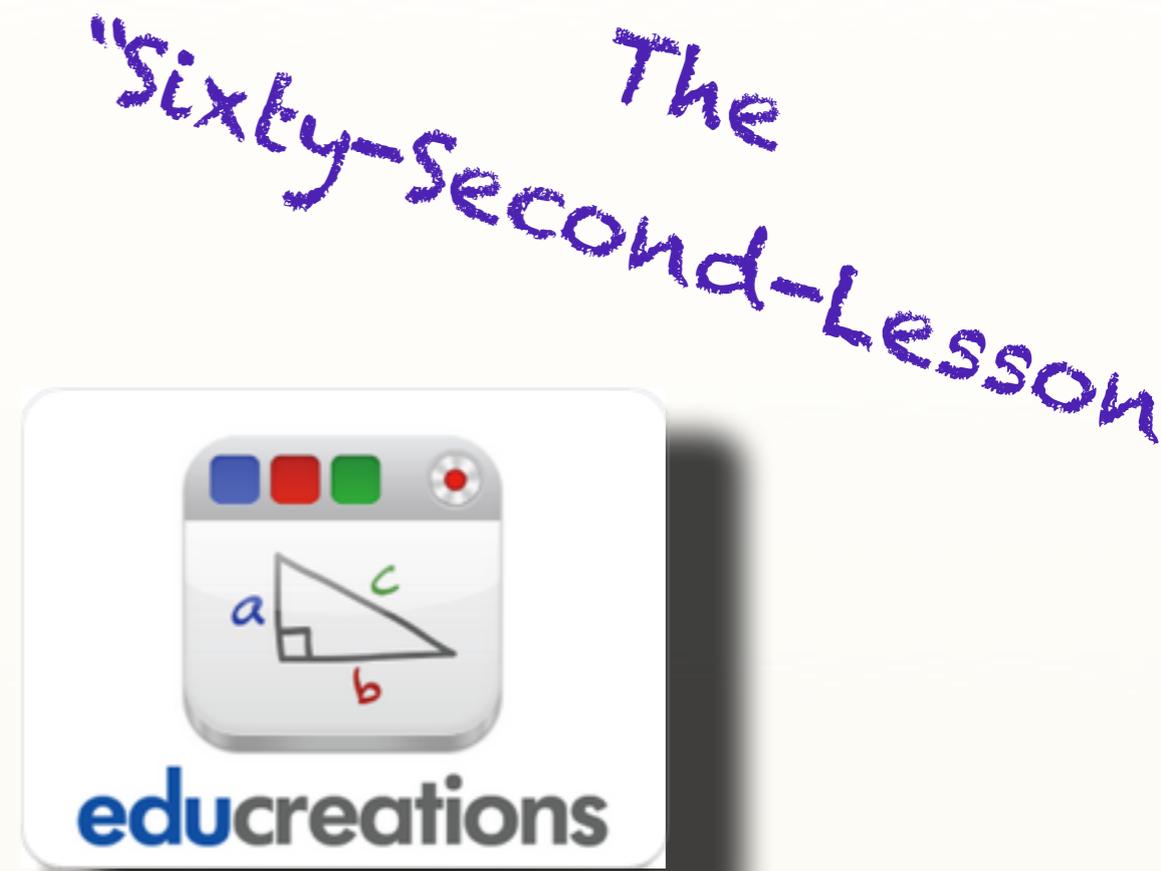


Student Strategy for Learning #3: *Speaking, Listening, and Digital Presentation*

Effective communication is a hallmark manifestation of good literacy skills. This activity is designed for you to not only identify and analyze literary techniques and devices in literature, but you will also sharpen your speaking and listening skills.

Directions:

1. Choose an excerpt from a passage from a classroom text that contains literary devices and/or techniques (*It may help to use your notes from your close-read annotations*).
2. Organize the key techniques and/or devices that you want to highlight in your oral commentary. Be sure to note how you feel the techniques and/or devices contribute to the theme, thesis, style, or purpose of the overall text. (*It may help to write your notes on paper, as you will be using your iPad to record the “Sixty-Second-Lesson”*).
3. Download the free EduCreations iPad app
4. Take an iPad screenshot of the passage you want to share, and upload the picture of the passage into your **Educreations** project.
5. Use your written notes (*and a stylus if you have one*) to record yourself teaching your **“Sixty-Second-Lesson”**
6. Publish your lesson by posting to your class Edmodo wall: Be sure to watch and give positive feedback to the post of at least three other classmates!



<https://itunes.apple.com/us/app/educreations-interactive-whiteboard/id478617061?mt=8>

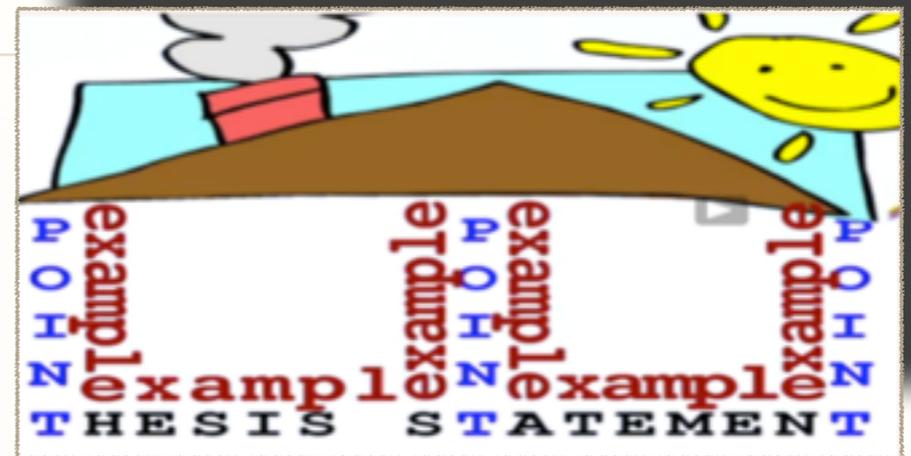
Interactive 2.8 “Sixty-Second-Lesson” (Student Samples)



Student Strategy for Learning #4: *The Thesis Statement*

This exercise will help you to write an acceptable Thesis Statement about what you believe the Author's Purpose might be. This format can be used and modified with any text exemplar that you read in class. Use an excerpt from a larger text, and practice writing a thesis statement with a partner. ...Practice independently. If you master the skill of writing a good thesis, the only task left is to write key examples from the text to support your thesis. Give evidence with clear statements of your interpretations, connections, and insights about the author's purpose.

Notice the example of a thematic statement similar to the one used in "Student Strategy for Learning #1" on *The Scarlet Ibis*. After considering the model statement, use any text exemplar to create a thesis statement in the same format. After writing your own thesis, write at least one healthy paragraph that will provide details ("on, between, and beyond the lines" of the text) that will give evidence and support to your thesis.



Model Thesis Statement:

In *Scarlet Ibis*, the author uses symbolism and characterization to accomplish his purpose of illustrating how shame and selfishness can lead to utter guilt and regret.

Your Turn:

In _____, the author uses
(*Title of Work*)

_____ and _____
(*techniques and/or devices to achieve his/her purpose*)

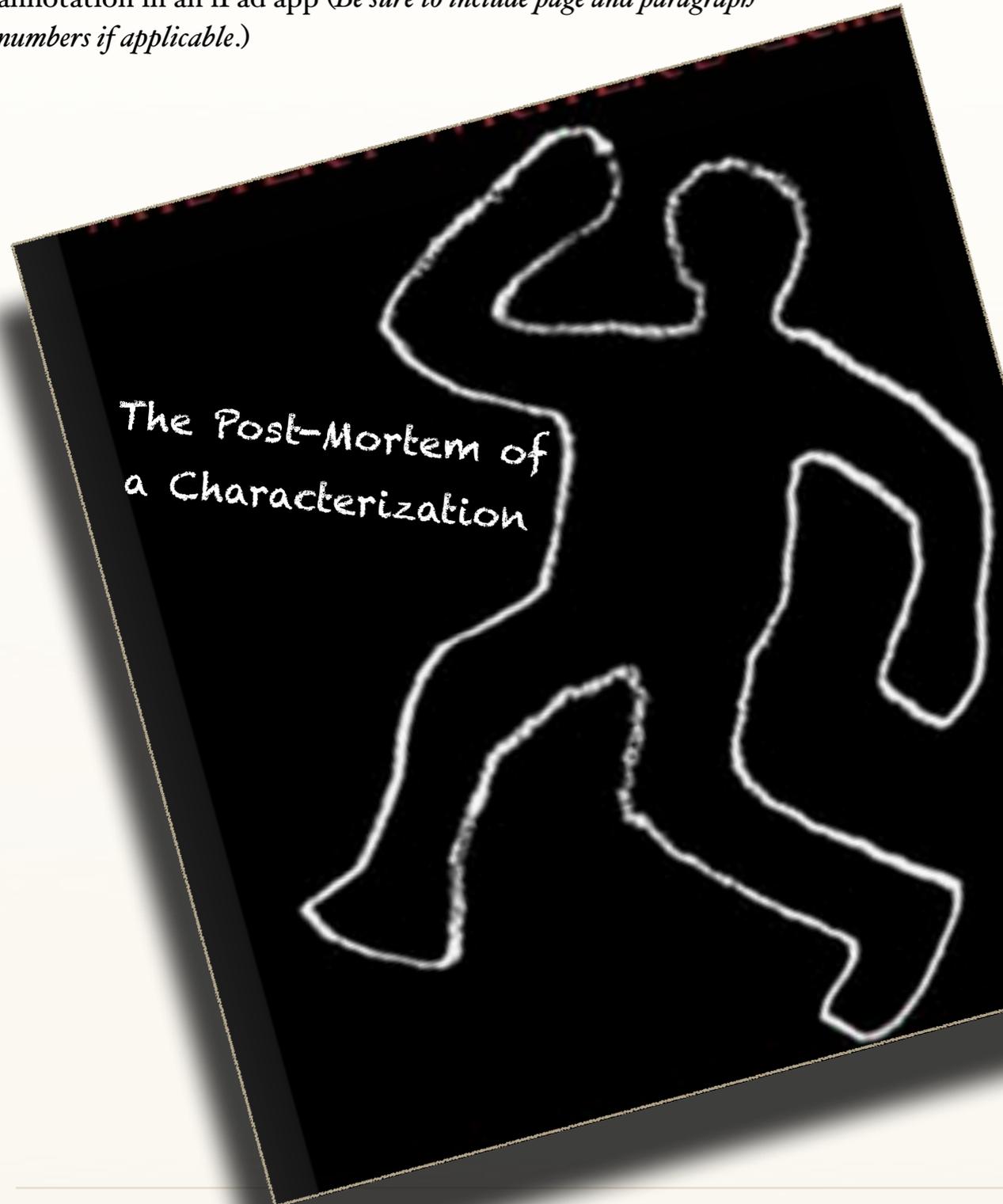
to accomplish his/her purpose of _____
(*assertion or opinion about the author's purpose*)

... the author uses characterization by evoking pity within the reader as he vividly describes the narrator fiercely insisting on making his helpless little brother reach out to touch the coffin... The author paints a picture of how the scarlet ibis came to their yard. As the story unfolds, the symbolism is apparent when...

Student Strategy for Learning #5:

Character Analysis

Find quotations or passages from the selected text to illustrate at least four of the body parts as listed below for a post-reading “autopsy” of the character. Write your commentary strategically on the outline of the body as it applies. You may recreate the image on paper, or you may screenshot the image for annotation in an iPad app (*Be sure to include page and paragraph numbers if applicable.*)



Body Parts

Head—Intellectual side of the character

- What are his or her dreams? Visions?
- What philosophies does he or she keep inside?

Eyes—Seeing through the character’s eyes

- What memorable sights affect him or her? How?

Ears—Hearing through the character’s ears

- What does he or she notice and remember others saying to him or her?
- How is the character affected by what others say to him or her?

Nose—Smelling through the character’s nose

- What smells affect him or her? How?

Mouth—The character’s communication

- What philosophy does the character share or accept? What arguments or debates?

Arms—Working

- What is the character’s relationship to work in general? To specific work?

Hands—The practical side of the character

- What conflicts does he or she deal with? How?

Heart—The emotional side of the character

- What does he or she love? Whom? How?

Torso—The instinctive side of the character

- What doesn’t he or she like about himself or herself?
- What does he or she hide?
- What brings the character pain?
- What does he or she fear? (Describe his or her “dark” side.)

Legs—The playful side of the character

- What does he or she do for fun?
- What are his or her hobbies or interests?

Feet—The character’s mobility

- Where has he or she been (literally and/or figuratively)?
- How has he or she been affected by travel or the setting?



(Use cues from the margins to support your individual conversation with the text.)

The Lady, or the Tiger

ON-THE-LINES:

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BETWEEN-THE-LINES:

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BEYOND-THE-LINES:

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In the very olden time there lived a semi-barbaric king, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammelled, as became the half of him which was barbaric. He was a man of exuberant fancy, and, withal, of an authority so irresistible that, at his will, he turned his varied fancies into facts. He was greatly given to self-communing, and, when he and himself agreed upon anything, the thing was done. When every member of his domestic and political systems moved smoothly in its appointed course, his nature was

bland and genial; but, whenever there was a little hitch, and some of his orbs got out of their orbits, he was blander and more genial still, for nothing pleased him so much as to make the crooked straight and crush down uneven places.

Among the borrowed notions by which his barbarism had become semified was that of the public arena, in which, by exhibitions of manly and beastly valor, the minds of his subjects were refined and cultured.

But even here the exuberant and barbaric fancy asserted itself. The arena of the king was built, not to give the people an opportunity of hearing the rhapsodies of dying gladiators, nor to enable them to view the inevitable conclusion of a conflict between religious opinions and hungry jaws, but for purposes far better adapted to widen and develop the mental energies of the people. This vast amphitheater, with its encircling galleries, its mysterious vaults, and its unseen passages, was an agent of poetic justice, in which crime was punished, or virtue rewarded, by the decrees of an impartial and incorruptible chance.

When a subject was accused of a crime of sufficient importance to interest the king, public notice was given that on an appointed day the fate of the accused person would be decided in the king's arena, a

When all the people had assembled in the galleries, and the king, surrounded by his court, sat high up on his throne of royal state on one side of the arena, he gave a signal, a door beneath him opened, and the accused subject stepped out into the amphitheater. Directly opposite him, on the other side of the inclosed space, were two doors, exactly alike and side by side. It was the duty and the privilege of the person on trial to walk directly to these doors and open one of them. He could open either door he pleased; he was subject to no guidance or influence but that of the aforementioned impartial and incorruptible chance. If he opened the one, there came out of it a hungry tiger, the fiercest and most cruel that could be procured, which immediately sprang upon him and tore him to pieces as a punishment for his guilt. The moment that the case of the criminal was thus decided, doleful iron bells were clanged, great wails went up from the hired mourners posted on the outer rim of the arena, and the vast audience, with bowed heads and downcast hearts, wended slowly their homeward way, mourning greatly that one so young and fair, or so old and respected, should have merited so dire a fate.

But, if the accused person opened the other door, there came forth from it a lady, the most suitable to his years and station that his majesty could select among his fair subjects, and to this lady he was immediately married, as a reward of his innocence. It mattered not that he might already possess a wife and family, or that his affections might be engaged upon an object of his own selection; the king allowed no such subordinate arrangements to interfere with his great scheme of retribution and reward. The exercises, as in the other instance, took place immediately, and in the arena. Another door opened beneath the king, and a priest, followed by a band of choristers, and dancing maidens blowing joyous airs on golden horns and treading an epithalamic measure, advanced to where the pair stood, side by side, and the wedding was promptly and cheerily solemnized. Then the gay brass bells rang forth their merry peals, the people shouted glad hurrahs, and the innocent man, preceded by children strewing flowers on his path, led his bride to his home.

This was the king's semi-barbaric method of administering justice. Its perfect fairness is obvious. The criminal could not know out of which door would come the lady; he opened either he pleased, without having the slightest idea whether, in the next instant, he was to be devoured or married. On some occasions the tiger came out of one door, and on some out of the other. The decisions of this tribunal were not only fair, they were positively determinate: the accused person was instantly punished if he found himself guilty, and, if innocent, he was rewarded on the spot, whether he liked it or not. There was no escape from the judgments of the king's arena.

Review 2.1 A5e
(*RL.94,5; RI.9.4; L.9.5ab*)

Which word **BEST** describes the author's tone?

- A.** Reverent
- B.** Cheerful
- C.** Cynical
- D.** Nostalgic

Check Answer

(Use cues from the margins to support your individual conversation with the text.)

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BEYOND-THE-LINES:

Use a yellow “note” with yellow highlights to record insights from the text that can connect real life experiences with universal themes...

The institution was a very popular one. When the people gathered together on one of the great trial days, they never knew whether they were to witness a bloody slaughter or a hilarious wedding. This element of uncertainty lent an interest to the occasion which it could not otherwise have attained. Thus, the masses were entertained and pleased, and the thinking part of the community could bring no charge of unfairness against this plan, for did not the accused person have the whole matter in his own hands?

This semi-barbaric king had a daughter as blooming as his most florid fancies, and with a soul as fervent and imperious as his own. As is usual in such cases, she was the apple of his eye, and was loved by him above all humanity. Among his courtiers was a young man of that fineness of blood and lowness of station common to the conventional heroes of romance who love royal maidens. This royal maiden was well satisfied with her lover, for he was handsome and brave to a degree unsurpassed in all this kingdom, and she loved him with an ardor that had enough of barbarism in it to make it exceedingly warm and strong. This love affair moved on happily for many months, until one day the king happened to discover its existence. He did not hesitate nor waver in regard to his duty in the premises. The youth was immediately cast into prison, and a day was appointed for his trial in the king's arena. This, of course, was an especially important occasion, and his majesty, as well as all the people, was greatly interested in the workings and development of this trial. Never before had such a case occurred; never before had a subject dared to love the daughter of the king. In after years such things became commonplace enough, but then they were in no slight degree novel and startling. The tiger-cages of the kingdom were searched for the most savage and relentless beasts, from which the fiercest monster might be selected for the arena; and the ranks of maiden youth and beauty throughout the land were carefully surveyed by competent judges in order that the young man might have a fitting bride in case fate did not determine for him a different destiny. Of course, everybody knew that the deed with which the accused was charged had been done. He had loved the princess, and neither he, she, nor any one else, thought of denying the fact; but the king would not think of allowing any fact of this kind to interfere with the workings of the tribunal, in which he took such great delight and satisfaction. No matter how the affair turned out, the youth would be disposed of, and the king

The king and his court were in their places, opposite the twin doors, those fateful portals, so terrible in their similarity.

All was ready. The signal was given. A door beneath the royal party opened, and the lover of the princess walked into the arena. Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety. Half the audience had not known so grand a youth had lived among them. No wonder the princess loved him! What a terrible thing for him to be there!

As the youth advanced into the arena he turned, as the custom was, to bow to the king, but he did not think at all of that royal personage. His eyes were fixed upon the princess, who sat to the right of her father. Had it not been for the moiety of barbarism in her nature it is probable that lady would not have been there, but her intense and fervid soul would not allow her to be absent on an occasion in which she was so terribly interested. From the moment that the decree had gone forth that her lover should decide his fate in the king's arena, she had thought of nothing, night or day, but this great event and the various subjects connected with it. Possessed of more power, influence, and force of character than any one who had ever before been interested in such a case, she had done what no other person had done,--she had possessed herself of the secret of the doors. She knew in which of the two rooms, that lay behind those doors, stood the cage of the tiger, with its open front, and in which waited the lady. Through these thick doors, heavily curtained with skins on the inside, it was impossible that any noise or suggestion should come from within to the person who should approach to raise the latch of one of them. But gold, and the power of a woman's will, had brought the secret to the princess.

And not only did she know in which room stood the lady ready to emerge, all blushing and radiant, should her door be opened, but she knew who the lady was. It was one of the fairest and loveliest of the damsels of the court who had been selected as the reward of the accused youth, should he be proved innocent of the crime of aspiring to one so far above him; and the princess hated her. Often had she seen, or imagined that she had seen, this fair creature throwing glances of admiration upon the person of her lover, and sometimes she thought these glances were perceived, and even returned. Now and then she had seen them talking together; it was but for a moment or two, but much can be said in a brief space; it may have been on most unimportant topics, but how could she know that? The girl was lovely, but she had dared to raise her eyes to the loved one of the princess; and, with all the intensity of the savage blood transmitted to her through long lines of wholly barbaric ancestors, she hated the woman who blushed and trembled behind that silent door.

*Review 2.2 A5b/A5c
(RL 9,2,3,4,5,6)*

What narrative point of view does the author use in this text? (*Highlight text evidence with an explanation of your answer*)

- A.** First person
- B.** Second person
- C.** Third person (limited)
- D.** Third person (omniscient)

Check Answer

(Use cues from the margins to support your individual conversation with the text.)

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Use a yellow “note” with yellow highlights to record insights from the text that can connect real life experiences with universal themes...

When her lover turned and looked at her, and his eye met hers as she sat there, paler and whiter than any one in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind which stood the lady. He had expected her to know it. He understood her nature, and his soul was assured that she would never rest until she had made plain to herself this thing, hidden to all other lookers-on, even to the king. The only hope for the youth in which there was any element of certainty was based upon the success of the princess in discovering this mystery; and the moment he looked upon her, he saw she had succeeded, as in his soul he knew she would succeed.

Then it was that his quick and anxious glance asked the question: "Which?" It was as plain to her as if he shouted it from where he stood. There was not an instant to be lost. The question was asked in a flash; it must be answered in another.

Her right arm lay on the cushioned parapet before her. She raised her hand, and made a slight, quick movement toward the right. No one but her lover saw her. Every eye but his was fixed on the man in the arena.

He turned, and with a firm and rapid step he walked across the empty space. Every heart stopped beating, every breath was held, every eye was fixed immovably upon that man. Without the slightest hesitation, he went to the door on the right, and opened it.

Now, the point of the story is this: Did the tiger come out of that door, or did the lady?

The more we reflect upon this question, the harder it is to answer. It involves a study of the human heart which leads us through devious mazes of passion, out of which it is difficult to find our way. Think of it, fair reader, not as if the decision of the question depended upon yourself, but upon that hot-blooded, semi-barbaric princess, her soul at a white heat beneath the combined fires of despair and jealousy. She had lost him, but who should have him?

How often, in her waking hours and in her dreams, had she started in wild horror, and covered her face with her hands as she thought of her lover opening the door on the other side of which waited the cruel fangs of the tiger!

But how much oftener had she seen him at the other door! How in her grievous reveries had she gnashed her teeth, and torn her hair, when she saw his start of rapturous delight as he opened the door of the lady! How her soul had burned in agony when she had seen him rush to meet that woman, with her flushing cheek and sparkling eye of triumph; when she had seen him lead her forth, his whole frame kindled with the joy of recovered life; when she had heard the glad shouts from the multitude, and the wild ringing of the happy bells; when she had seen the priest, with his joyous followers,

advance to the couple, and make them man and wife before her very eyes; and when she had seen them walk away together upon their path of flowers, followed by the tremendous shouts of the hilarious multitude, in which her one despairing shriek was lost and drowned!

Would it not be better for him to die at once, and go to wait for her in the blessed regions of semi-barbaric futurity?

And yet, that awful tiger, those shrieks, that blood!

Her decision had been indicated in an instant, but it had been made after days and nights of anguished deliberation. She had known she would be asked, she had decided what she would answer, and, without the slightest hesitation, she had moved her hand to the right.

The question of her decision is one not to be lightly considered, and it is not for me to presume to set myself up as the one person able to answer it. And so I leave it with all of you: Which came out of the opened door - the lady, or the tiger?

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eText

<http://archive.org/stream/theladyorthetige00396gut/ladyt10.txt>



Review 2.3 A5a/ A5e
(*RL.9.4,5; RI.9.3,4,5,8*)

What is the author's purpose in the final paragraph of the story?

- A.** The author is persuading the reader to dislike the King's daughter.
- B.** The author is explaining the inhumanity of the King.
- C.** The author is demonstrating the culture of this barbaric society.
- D.** The author is affecting startling curiosity within the reader.

Check Answer

The Scarlet Ibis

by James Hurst

(Use cues from the margins to support your individual conversation with the text.)

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It was in the clove of seasons, summer was dead but autumn had not yet been born, that the ibis lit in the bleeding tree. The flower garden was stained with rotting brown magnolia petals, and ironweeds grew rank amid the purple phlox. The five o'clocks by the chimney still marked time, but the oriole nest in the elm was untenanted and rocked back and forth like an empty cradle. The last graveyard flowers were blooming, and their smell drifted across the cotton field and through every room of our house, speaking softly the names of our dead. It's strange that all this is still so clear to me, now that that summer has since fled and time has had its way. A grindstone stands where the bleeding tree stood, just outside the kitchen door, and now if an oriole sings in the elm, its song seems to die up in the leaves, a silvery dust.

But sometimes (like right now), as I sit in the cool, green-draped parlor, the grindstone begins to turn, and time with all its changes is ground away--and I remember Doodle. Doodle was just about the craziest brother a boy ever had. Of course, he wasn't a crazy crazy like old Miss Leedie, who was in love with President Wilson and wrote him a letter every day, but was a nice crazy, like someone you meet in your dreams.

He was born when I was six and was, from the outset, a disappointment. He seemed all head, with a tiny body which was red and shriveled like an old man's. Everybody thought he was going to die. Daddy had Mr. Heath, the carpenter, build a little mahogany coffin for him. But he didn't die, and when he was three months old, Mama and Daddy decided they might as well name him. They named him William Armstrong, which was like tying a big tail on a small kite. Such a name sounds good only on a tombstone.

I thought myself pretty smart at many things, like holding my breath, running, jumping, or climbing the vines in Old Woman Swamp, and I wanted more than anything else someone to box with, and someone to perch with in the top fork of the great pine behind the barn, where across the fields and swamps you could see the sea. But Mama, crying, told me that even if William Armstrong lived, he would never do these things with me. He might not, she sobbed, even be "all there."

It was bad enough having an invalid brother, but having one who possibly was not all there was

However, one afternoon as I watched him, my head poked between the iron posts of the foot of the bed, he looked straight at me and grinned. I skipped through the rooms, down the echoing halls, shouting, "Mama, he smiled. he's all there! He's all there!" and he was. As long as he lay all the time in bed, we called him William Armstrong, even though it was formal and sounded as if we were referring to one of our ancestors, but with his creeping around on the deerskin rug and beginning to talk, something had to be done about his name.

It was about this time that Daddy built him a go-cart and I had to pull him around. If I so much as picked up my cap, he's start crying to go with me and Mama would call from wherever she was, "Take Doodle with you." He was a burden in many ways. The doctor had said that he mustn't get too excited, too hot, too cold, or too tired and that he must always be treated gently. A long list of don'ts went with him, all of which I ignored once we got out of the house. His skin was very sensitive, and he had to wear a big straw hat whenever he went out. When the going got rough and he had to climb to the sides of the go-cart, the hat slipped all the way down over his ears. He was a sight. Finally, I could see I was licked. Doodle was my brother and he was going to cling to me forever, no matter what I did, so I dragged him across the burning cotton field to share with him the only beauty I knew, Old Woman Swamp. His eyes were round with wonder as he gazed about him, and his little hands began to stroke the rubber grass. Then he began to cry.

"For heaven's sake, what's the matter?" I asked, annoyed.

"It's so pretty," he said. "So pretty, pretty, pretty."

After that day Doodle and I often went down into Old Woman Swamp. There is within me (and with sadness I have watched it in others) a knot of cruelty borne by the stream of love, much as our blood sometimes bears the seed of our destruction, and at times I was mean to Doodle. One day I took him up to the barn loft and showed him his casket, telling him now we all had believed he would die. It was covered with a film of Paris green sprinkled to kill the rats, and screech owls had built a nest inside it.

Doodle studied the mahogany box for a long time, then said, "It's not mine."

"It is," I said. "And before I'll help you down from the loft, you're going to have to touch it."

"I won't touch it," he said sullenly.

"Then I'll leave you here by yourself," I threatened, and made as if I were going down. Doodle was frightened of being left.

Review 2.4 A5c
(RL 9,2,3,4,5,6)

How does the narrator feel about his brother? (*Highlight text evidence, and explain your answer choice.*)

- A.** Proud
- B.** Passionate
- C.** Sympathetic
- D.** Incensed

Check Answer

(Use cues from the margins to support your individual conversation with the text.)

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BEYOND-THE-LINES:

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"Don't go leave me, Brother," he cried, and he leaned toward the coffin. His hand, trembling, reached out, and when he touched the casket he screamed. A screech owl flapped out of the box into our faces, scaring us and covering us with Paris green. Doodle was paralyzed, so I put him on my shoulder and carried him down the ladder, and even when we were outside in the bright sunshine, he clung to me, crying. "Don't leave me. Don't leave me."

When Doodle was five years old, I was embarrassed at having a brother of that age who couldn't walk, so I set out to teach him. We were down in Old Woman Swamp and it was spring and the sick-sweet smell of bay flowers hung everywhere like a mournful song.

"I'm going to teach you to walk, Doodle," I said.

"I can't walk, Brother," he said.

"Who says so?" I demanded.

"Mama, the doctor--everybody."

"Oh, you can walk," I said, and I took him by the arms and stood him up. He collapsed onto the grass like a half empty flour sack. It was as if he had no bones in his little legs. "I'm going to teach you to walk." It seemed so hopeless from the beginning that it's a miracle I didn't give up. But all of us must have something or someone to be proud of, and Doodle had become mine. I did not know then that pride is a wonderful, terrible thing, a seed that bears two vines, life and death. Every day that summer we went to the pine beside the stream of Old Woman Swamp, and I put him on his feet at least a hundred times each afternoon.

Occasionally I too became discouraged because it didn't seem as if he was trying, and I would say, "Doodle, don't you want to earn to walk?" He'd nod his head, and I'd say, "Well, if you don't keep trying, you'll never learn." Then I'd paint for him a picture of us as old men, white-haired, him with a long white beard and me still pulling him around in the go-cart. This never failed to make him try again.

Finally one day, after many weeks of practicing, he stood alone for a few seconds. When he fell, I grabbed him in my arms and hugged him, our laughter peeling through the swamp like a ringing bell. Now we know it could be done. Hope no longer hid in the dark palmetto thicket but perched like a cardinal in the lacy toothbrush tree, brilliantly visible. "Yes, yes," I cried, and he cried it too, and the grass beneath us was soft and the smell of the swamp was sweet.

At breakfast on our chosen day, when Mama, Daddy, and Aunt Nicey were in the dining room, I brought Doodle to the door in the go-cart just as usual and head them turn their backs, making them cross their hearts and hope to die if they peeked. I helped Doodle up, and when he was standing alone I let them look. There wasn't a sound as Doodle walked slowly across the room and sat down at his place at the table. Then Mama began to cry and ran over to him, hugging him and kissing him. Daddy hugged him too, so I went to Aunt Nicey, who was thanks praying in the doorway, and began to waltz her around. We danced together quite well until she came down on my big toe with her brogans, hurting me so badly I thought I was crippled for life. Doodle told them it was I who had taught him to walk, so everyone wanted to hug me, and I began to cry.

They did not know that I did it for myself; that pride, whose slave I was, spoke to me louder than all their voices, and that Doodle walked only because I was ashamed of having a crippled brother. Within a few months, Doodle had learned to walk well and his go-cart was put up in the barn loft (it is still there) beside his little mahogany coffin. Once I had succeeded in teaching Doodle to walk, I began to believe in my own infallibility, and I prepared a terrific development program for him, unknown to Mama and Daddy, of course. I would teach him to run, to swim, to climb trees, and to fight. He, too, now believed in my infallibility, so we set the deadline for these accomplishments less than a year away, when, it had been decided, Doodle could start school. On hot days, Doodle and I went down to Horsehead Landing, and I gave him swimming lessons or showed him how to row a boat. Sometimes we descended into the cool greenness of Old Woman Swamp and climbed the rope vines or boxed scientifically beneath the pine where he had learned to walk. Promise hung about us like the leaves, and wherever we looked, ferns unfurled and birds broke into song. So we came to that clove of seasons. School was only a few weeks away, and Doodle was far behind schedule. He could barely clear the ground when climbing up the rope vines, and his swimming was certainly not passable. We decided to double our efforts, to make that last drive and reach our pot of gold. I made him swim until he turned red and his eyes became glazed. Once, he could go no further, so he collapsed on the ground and began to cry.

Review 2.5 A8d

(RL.9.4; W.9.9; RI.9.4; L.9.39)

Which word **BEST** replaces *infallibility* as used throughout this text?

- A.** strength
- B.** perfection
- C.** corruptibility
- D.** unscrupulousness

Check Answer

(Use cues from the margins to support your individual conversation with the text.)

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"Aw, come on, Doodle," I urged. "You can do it. Do you want to be different from everybody else when you start school?"

"Does it make any difference?"

"It certainly does," I said. "Now, come on," and I helped him up. As we slipped through dog days, Doodle began to look feverish, and Mama felt his forehead, asking him if he felt ill. At night he didn't sleep well, and sometimes he had nightmares, crying out until I touched him and said, "Wake up, Doodle. Wake up." It was Saturday noon, just a few days before school was to start. I should have already admitted defeat, but my pride wouldn't let me. The excitement of our program had now been gone for weeks, but still we kept on with a tired doggedness. It was too late to turn back, for we had both wandered too far into a net of expectations and had left no crumbs behind. Daddy, Mama, Doodle, and I were seated at the dining-room table having lunch. It was a hot day, with all the windows and doors open in case a breeze should come. In the kitchen Aunt Nicey was humming softly. Suddenly, from out in the yard, came a strange croaking noise. Doodle stopped eating, with a piece of bread poised ready for his mouth, his eyes popped round like two blue buttons.

"What's that?" he whispered. I jumped up, knocking over my chair, and had reached the door when Mama called, "Pick up the chair, sit down again, and say excuse me." By the time I had done this, Doodle had excused himself and had slipped out into the yard.

He was looking up into the bleeding tree. "It's a great big red bird!" he called. The bird croaked loudly again, and Mama and Daddy came out into the yard. We shaded our eyes with our hands against the hazy glare of the sun and peered up through the still leaves. On the topmost branch a bird the size of a chicken, with scarlet feathers and long legs, was precariously. Its wings hung down loosely, and as we watched, a feather dropped away and floated slowly down through the green leaves. Doodle's hands were clasped at his throat, and I had never seen him stand still so long.

"What is it?" he asked. At that moment the bird began to flutter, but the wings were uncoordinated, and amid much flapping and a spray of flying feathers, it tumbled down, bumping through the limbs of the bleeding tree and landing at our feet with a thud. Its long, graceful neck jerked twice into an S, then straightened out, and the bird was still. A white veil came over the eyes and the long white beak unhinged. Its legs were crossed and its clawlike feet were delicately curved at rest. Even death did not mar its grace, for it lay on the earth like a broken vase of red flowers, and we stood around it, awed by its exotic beauty.

"Go bring me the bird book," said Daddy. I ran into the house and brought back the bird book. As we watched, Daddy thumbed through its pages. "It's a scarlet ibis," he said, pointing to a picture. "It lives in the tropics--South America to Florida. A storm must have brought it here." Sadly, we all looked back at the bird. A scarlet ibis! How many miles it had traveled to die like this, in our yard, beneath the bleeding tree.

"Dead birds is bad luck," said Aunt Nicey, poking her head from the kitchen door. "Specially red dead birds!"

As soon as I had finished eating, Doodle and I hurried off to Horsehead Landing. Time was short, and Doodle still had a long way to go if he was going to keep up with the other boys when he started school. The sun, gilded with the yellow cast of autumn, still burned fiercely, but the dark green woods through which we passed were shady and cool. When we reached the landing, Doodle said he was too tired to swim, so we got into a skiff and floated down the creek with the tide. Doodle did not speak and kept his head turned away, letting one hand trail limply in the water.

After we had drifted a long way, I put the oars in place and made Doodle row back against the tide. Black clouds began to gather in the southwest, and he kept watching them, trying to pull the oars a little faster. When we reached Horsehead Landing, lightning was playing across half the sky and thunder roared out, hiding even the sound of the sea. The sun disappeared and darkness descended. Doodle was both tired and frightened, and when he stepped from the skiff he collapsed onto the mud, sending an armada of fiddler crabs rustling off into the marsh grass. I helped him up, and as he wiped the mud off his trousers, he smiled at me ashamedly. He had failed and we both knew it, so we started back home, racing the storm.

The lightning was near now, and from fear he walked so close behind me he kept stepping on my heels. The faster I walked, the faster he walked, so I began to run. The rain was coming, roaring through the pines, and then, like a bursting Roman candle, a gum tree ahead of us was shattered by a bolt of lightning. When the deafening peal of thunder had died, and in the moment before the rain arrived, I heard Doodle, who had fallen behind, cry out, "Brother, Brother, don't leave me! Don't leave me!"

The knowledge that Doodle's and my plans had come to naught was bitter, and that streak of cruelty within me awakened. I ran as fast as I could, leaving him far behind with a wall of rain dividing us. The drops stung my face like nettles, and the wind flared the wet glistening leaves of the bordering trees. Soon I could hear his voice no more. I hadn't run too far before I became tired, and the flood of childish spite evanesced as well. I stopped and waited for Doodle. The sound of rain was everywhere, but the wind had died and it fell straight down in parallel paths like ropes hanging from the sky.

Review 2.6 A5e/B2a
(RL.9.4,5; RI9.4; L9.3,5a,b)

Which sentence makes the MOST effective use of vivid imagery?

- A.** *The rain was coming, roaring through the pines, and then, like a bursting Roman candle...*
- B.** *The sound of rain was everywhere, but the wind had died*
- C.** *The sun, gilded with the yellow cast of autumn...*
- D.** *"Dead birds is bad luck," said Aunt Nicey, poking her head from the kitchen door.*

Check Answer

(Use cues from the margins to support your individual conversation with the text.)

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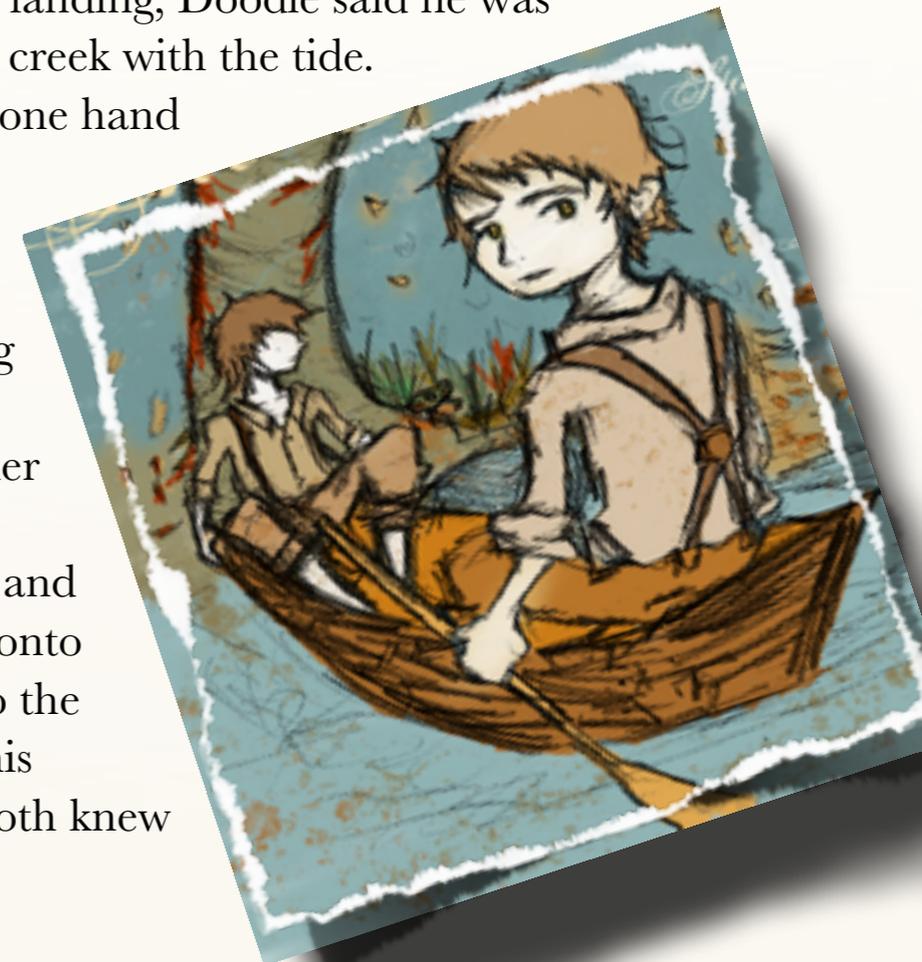
"Go bring me the bird book," said Daddy. I ran into the house and brought back the bird book. As we watched, Daddy thumbed through its pages. "It's a scarlet ibis," he said, pointing to a picture. "It lives in the tropics--South America to Florida. A storm must have brought it here." Sadly, we all looked back at the bird. A scarlet ibis! How many miles it had traveled to die like this, in our yard, beneath the bleeding tree.

"Dead birds is bad luck," said Aunt Nicey, poking her head from the kitchen door. "Specially red dead birds!"

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Doodle did not speak and kept his head turned away, letting one hand trail limply in the water.

After we had drifted a long way, I put the oars in place and made Doodle row back against the tide. Black clouds began to gather in the southwest, and he kept watching them, trying to pull the oars a little faster. When we reached Horsehead Landing, lightning was playing across half the sky and thunder roared out, hiding even the sound of the sea. The sun disappeared and darkness descended. Doodle was both tired and frightened, and when he stepped from the skiff he collapsed onto the mud, sending an armada of fiddler crabs rustling off into the marsh grass. I helped him up, and as he wiped the mud off his trousers, he smiled at me ashamedly. He had failed and we both knew it, so we started back home, racing the storm.



Review 2.7 A5e/A7a
(RL.9.4,5; RI9.4; L9.3,5a,b)

Based on the conclusion of this story, who/what most likely represents (symbolizes) Doodle's character? (*Explain your answer in a note.*)

- A.** President Wilson
- B.** Old Woman Swamp
- C.** This big red bird
- D.** The casket

Check Answer

The lightning was near now, and from fear he walked so close behind me he kept stepping on my heels. The faster I walked, the faster he walked, so I began to run. The rain was coming, roaring through the pines, and then, like a bursting Roman candle, a gum tree ahead of us was shattered by a bolt of lightning. When the deafening peal of thunder had died, and in the moment before the rain arrived, I heard Doodle, who had fallen behind, cry out, "Brother, Brother, don't leave me! Don't leave me!"

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As I waited, I peered through the downpour, but no one came. Finally I went back and found him huddled beneath a red nightshade bush beside the road. He was sitting on the ground, his face buried in his arms, which were resting on his drawn-up knees.

"Let's go, Doodle," I said.

He didn't answer, so I placed my hand on his forehead and lifted his head. Limply, he fell backwards onto the earth. He had been bleeding from the mouth, and his neck and the front of his shirt were stained a brilliant red. Doodle! Doodle! I cried, shaking him, but there was no answer but the rosy rain. He say very awkwardly, with his head thrown far back, making his vermilion neck appear unusually long and slim. His little legs, bent sharply at the knees, had never before seemed so fragile, so thin. I began to weep, and the tear-blurred vision in red before me looked very familiar.

"Doodle!" I screamed above the pounding storm and threw my body to the earth above his. For a long time, it seemed forever, I lay there crying, sheltering my fallen scarlet ibis from the heresy of rain.

The Danger of a Single Story *by Chimamanda Ngozi*



(Use cues from the margins to support your individual conversation with the text.)

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I'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books. I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: All my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out. (Laughter) Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to.

My characters also drank a lot of ginger beer because the characters in the British books I read drank ginger beer. Never mind that I had no idea what ginger beer was. (Laughter) And for many years afterwards, I would have a desperate desire to taste ginger beer. But that is another story.

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books.

But because of writers like Chinua Achebe and Camara Laye I went through a mental shift in my perception of literature. I realized that people

like me, girls with skin the color of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: It saved me from having a single story of what books are.

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So the year I turned eight we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

Then one Saturday we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my "tribal music," and was consequently very disappointed when I produced my tape of Mariah Carey. (Laughter) She assumed that I did not know how to use a stove.

*Review 2.8 A3a/A5a/B2a
(RL.9.4,5; RI.9.3,4,5,8)*

Why does the narrator use the phrase “single story” repeatedly in the text?

- A.** to establish the thesis for the experiences she gives throughout the text
- B.** to suggest the importance of the “single story”
- C.** to make a comparison between Nigeria and America
- D.** to suggest that Nigeria has more prosperous people than others realize.

Check Answer

(Use cues from the margins to support your individual conversation with the text.)

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What struck me was this: She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals. I must say that before I went to the U.S. I didn't consciously identify as African. But in the U.S. whenever Africa came up people turned to me. Never mind that I knew nothing about places like Namibia. But I did come to embrace this new identity, and in many ways I think of myself now as African. Although I still get quite irritable when Africa is referred to as a country, the most recent example being my otherwise wonderful flight from Lagos two days ago, in which there was an announcement on the Virgin flight about the charity work in "India, Africa and other countries." So after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family. This single story of Africa ultimately comes, I think, from Western literature. Now, here is a quote from the writing of a London merchant called John Locke, who sailed to west Africa in 1561 and kept a fascinating account of his voyage. After referring to the black Africans as "beasts who have no houses," he writes, "They are also people without heads, having their mouth and eyes in their breasts." Now, I've laughed every time I've read this. And one must admire the imagination of John Locke. But what is important about his writing is that it represents the beginning of a tradition of telling African stories in the West:

A tradition of Sub-Saharan Africa as a place of negatives, of difference, of darkness, of people who, in the words of the wonderful poet Rudyard Kipling, are "half devil, half child."

And so I began to realize that my American roommate must have throughout her life seen and heard different versions of this single story, as had a professor, who once told me that my novel was not "authentically African." Now, I was quite willing to contend that there were a number of things wrong with the novel, that it had failed in a number of places, but I had not quite imagined that it had failed at achieving something called African authenticity. In fact I did not know what African authenticity was. The professor told me that my characters were too much like him, an educated and middle-class man. My characters drove cars. They were not starving. Therefore they were not authentically African.

But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleeing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then I was overwhelmed with shame. I realized that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself. So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become.

It is impossible to talk about the single story without talking about power.

Review 2.9 A5e
(*RL.9.4,5; RI9.4; L9.3,5a,b*)

"...of people who, in the words of the wonderful poet Rudyard Kipling, are "half devil, half child." BEST illustrates

- A.** Simile
- B.** Onomatopoeia
- C.** Allusion
- D.** Assonance

Check Answer

(Use cues from the margins to support your individual conversation with the text.)

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There is a word, an Igbo word, that I think about whenever I think about the power structures of the world, and it is "nkali." It's a noun that loosely translates to "to be greater than another." Like our economic and political worlds, stories too are defined by the principle of nkali: How they are told, who tells them, when they're told, how many stories are told, are really dependent on power.

Power is the ability not just to tell the story of another person, but to make it the definitive story of that person. The Palestinian poet Mourid Barghouti writes that if you want to dispossess a people, the simplest way to do it is to tell their story and to start with, "secondly." Start the story with the arrows of the Native Americans, and not with the arrival of the British, and you have an entirely different story. Start the story with the failure of the African state, and not with the colonial creation of the African state, and you have an entirely different story.

I recently spoke at a university where a student told me that it was such a shame that Nigerian men were physical abusers like the father character in my novel. I told him that I had just read a novel called *American Psycho* -- (Laughter) -- and that it was such a shame that young Americans were serial murderers. (Laughter) (Applause) Now, obviously I said this in a fit of mild irritation. (Laughter)

But it would never have occurred to me to think that just because I had read a novel in which a character was a serial killer that he was somehow representative of all Americans. This is not because I am a better person than that student, but because of America's cultural and economic power, I had many stories of America. I had read Tyler and Updike and Steinbeck and *Gaitskill*. I did not have a single story of America.

When I learned, some years ago, that writers were expected to have had really unhappy childhoods to be successful, I began to think about how I could invent horrible things my parents had done to me.

But the truth is that I had a very happy childhood, full of laughter and love, in a very close-knit family. But I also had grandfathers who died in refugee camps. My cousin Polle died because he could not get adequate healthcare. One of my closest friends, Okoloma, died in a plane crash because our fire trucks did not have water. I grew up under repressive military governments that devalued education, so that sometimes my parents were not paid their salaries. And so, as a child, I saw jam disappear from the breakfast table, then margarine disappeared, then bread became too expensive, then milk became rationed. And most of all, a kind of normalized political fear invaded our lives.

All of these stories make me who I am. But to insist on only these negative stories is to flatten my experience and to overlook the many other stories that formed me. The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story. Of course, Africa is a continent full of catastrophes: There are immense ones, such as the horrific rapes in Congo and depressing ones, such as the fact that 5,000 people apply for one job vacancy in Nigeria. But there are other stories that are not about catastrophe, and it is very important, it is just as important, to talk about them.

I've always felt that it is impossible to engage properly with a place or a person without engaging with all of the stories of that place and that person. The consequence of the single story is this: It robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar.

So what if before my Mexican trip I had followed the immigration debate from both sides, the U.S. and the Mexican? What if my mother had told us that Fide's family was poor and hardworking? What if we had an African television network that broadcast diverse African stories all over the world? What if the Nigerian writer Chinua Achebe calls "a balance of stories."

*Review 2.10 A5g/A5b/A5c
(RL 9,2,3,4,5,6)*

Which word BEST describes the author's style, and what narrative point of view is this text?

- A.** Apathetic
- B.** Discursive
- C.** Abstract
- D.** Descriptive

[Check Answer](#)

(Use notes from the margins to support your individual conversation with the text.)

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BEYOND-THE-LINES:

Use a yellow “note” with yellow highlights to record insights from the text that can connect real life experiences with universal themes...

What if my roommate knew about my Nigerian publisher, Mukta Bakaray, a remarkable man who left his job in a bank to follow his dream and start a publishing house? Now, the conventional wisdom was that Nigerians don't read literature. He disagreed. He felt that people who could read, would read, if you made literature affordable and available to them.

Shortly after he published my first novel I went to a TV station in Lagos to do an interview, and a woman who worked there as a messenger came up to me and said, "I really liked your novel. I didn't like the ending. Now you must write a sequel, and this is what will happen ..." (Laughter) And she went on to tell me what to write in the sequel. I was not only charmed, I was very moved. Here was a woman, part of the ordinary masses of Nigerians, who were not supposed to be readers. She had not only read the book, but she had taken ownership of it and felt justified in telling me what to write in the sequel.

Now, what if my roommate knew about my friend Fumi Onda, a fearless woman who hosts a TV show in Lagos, and is determined to tell the stories that we prefer to forget? What if my roommate knew about the heart procedure that was performed in the Lagos hospital last week? What if my roommate knew about contemporary Nigerian music, talented people singing in English and Pidgin, and Igbo and Yoruba and Ijo, mixing influences from Jay-Z to Fela to Bob Marley to their grandfathers. What if my roommate knew about the female lawyer who recently went to court in Nigeria to challenge a ridiculous law that required women to get their husband's consent before renewing their passports? What if my roommate knew about Nollywood, full of innovative people making films despite great technical odds, films so popular that they really are the best example of Nigerians consuming what they produce? What if my roommate knew about my wonderfully ambitious hair braider, who has just started her own business selling hair extensions? Or about the millions of other Nigerians who start businesses and sometimes fail, but continue to nurse ambition?

Every time I am home I am confronted with the usual sources of irritation for most Nigerians: our failed infrastructure, our failed government, but also by the incredible resilience of people who thrive despite the government, rather than because of it.

I teach writing workshops in Lagos every summer, and it is amazing to me how many people apply, how many people are eager to write, to tell stories. My Nigerian publisher and I have just started a non-profit called Farafina. ...We have big dreams of building libraries and refurbishing libraries that already exist and providing books for state schools that don't have anything in their libraries, and also of organizing lots and lots of workshops, in reading and writing, for all the people who are eager to tell our many stories. Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.

The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind: "They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained." I would like to end with this thought: That when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise. Thank you.

TEDGlobal 2009 · 18:49 · Filmed Jul 2009

http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story

Review 2.11 B3a
(W9.2a,b, W9.3a, W9.5)

Which sentence is the BEST thesis for this passage?

- A.** Listen carefully to parent's advice on how to view others.
- B.** It is beneficial to examine stories about Nigerians closely.
- C.** Examine a variety of sources for an accurate depiction of the lives of others.
- D.** Some families in Africa are not poor, but they live lives as prosperous as some families

Check Answer

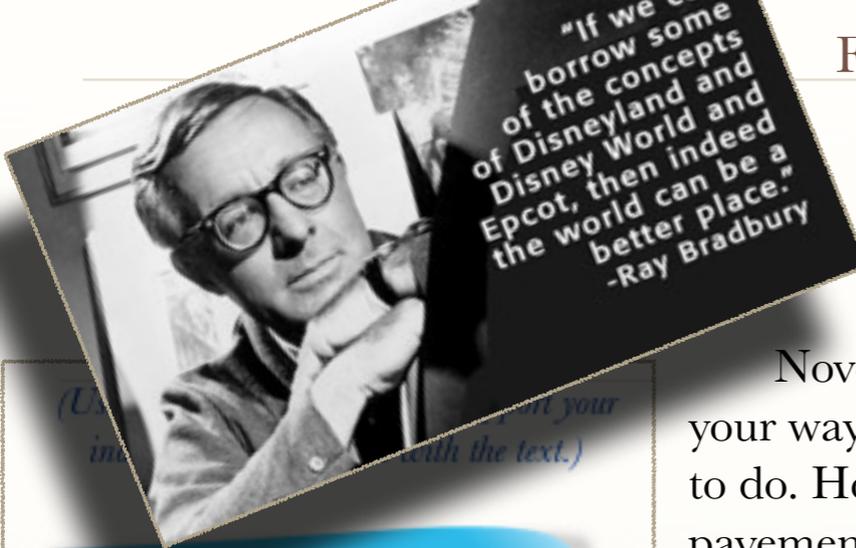
The Pedestrian *by Ray Bradbury*

To enter out into that silence that was the city at eight o'clock of a misty evening in November, to put your feet upon that buckling concrete walk, to step over grassy seams and make your way, hands in pockets, through the silences, that was what Mr Leonard Mead most dearly loved to do. He would stand upon the corner of an intersection and peer down long moonlit avenues of pavement in four directions, deciding which way to go, but it really made no difference; he was alone in this world of A.D., 2053 or as good as alone, and with a final decision made, a path selected, he would stride off, sending patterns of frosty air before him like the smoke of a cigar.

Sometimes he would walk for hours and miles and return only at midnight to his house. And on his way he would see the cottages and homes with their dark windows, and it was not unequal to walking through a graveyard where only the faintest glimmers of firefly light appeared in flickers behind the windows. Sudden grey phantoms seemed to manifest upon inner room walls where a curtain was still undrawn against the night, or there were whisperings and murmurs where a window in a tomb-like building was still open.

Mr Leonard Mead would pause, cock his head, listen, look, and march on, his feet making no noise on the lumpy walk. For long ago he had wisely changed to sneakers when strolling at night, because the dogs in intermittent squads would parallel his journey with barkings if he wore hard heels, and lights might click on and faces appear and an entire street be startled by the passing of a lone figure, himself, in the early November evening.

On this particular evening he began his journey in a westerly direction, towards the hidden sea. There was a good crystal frost in the air; it cut the nose and made the lungs blaze like a Christmas tree inside; you could feel the cold light going on and off, all the branches filled with invisible snow. He listened to the faint push of his soft shoes through autumn leaves with satisfaction, and whistled a cold quiet whistle between his teeth, occasionally picking up a leaf as he passed, examining its skeletal pattern in the infrequent lamplights as he went on, smelling its rusty smell.



ON-THE-LINES:

Use a blue "note" to write a short summary of what you just read. Write as though your reader has no knowledge of the text; thus, give only key details, but do not tell the whole story...

BETWEEN-THE-LINES:

Use a pink "note" with pink highlights to look for patterns in figurative language, literary devices (e.g. imagery, similes, metaphors, etc.), and word choice.

BEYOND-THE-LINES:

Use a yellow "note" with yellow highlights to record insights from the text that can connect real life experiences with universal themes...

Review 2.12 A8d

(RL.9.4; W.9.9; RI.9.4; L.9.39)

Which literary device does the author use [most] in this line:

“But now these highways, too, were

- A.** metaphor
- B.** personification
- C.** Assonance
- D.** Simile

Check Answer

'Hello, in there,' he whispered to every house on every side as he moved. 'What's up tonight on Channel 4, Channel 7, Channel 9? Where are the cowboys rushing, and do I see the United States Cavalry over the next hill to the rescue?'

The street was silent and long and empty, with only his shadow moving like the shadow of a hawk in mid-country. If he closed his eyes and stood very still, frozen, he could imagine himself upon the center of a plain, a wintry, windless Arizona desert with no house in a thousand miles, and only dry river beds, the streets, for company.

'What is it now?' he asked the houses, noticing his wrist watch. 'Eight-thirty p.m.? Time for a dozen assorted murders? A quiz? A revue? A comedian falling off the stage?'

Was that a murmur of laughter from within a moon-white house? He hesitated, but went on when nothing more happened. He stumbled over a particularly uneven section of pavement. The cement was vanishing under flowers and grass. In ten years of walking by night or day, for thousands of miles, he had never met another person walking, not one in all that time.

He came to a clover-leaf intersection which stood silent where two main highways crossed the town. During the day it was a thunderous surge of cars, the petrol stations open, a great insect rustling and a ceaseless jockeying for position as the scarab-beetles, a faint incense pattering from their exhausts, skimmed homeward to the far directions. But now these highways, too, were like streams in a dry season, all stone and bed and moon radiance.

He turned back on a side street, circling around towards his home. He was within a block of his destination when the lone car turned a corner quite suddenly and flashed a fierce white cone of light upon him. He stood entranced, not unlike a night moth, stunned by the illumination, and then drawn towards it.

(Use cues from the margins to support your individual conversation with the text.)

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Use a pink “note” with pink highlights to look for patterns in figurative language, literary devices (e.g. imagery, similes, metaphors, etc.), and word choice.

BEYOND-THE-LINES:

Use a yellow “note” with yellow highlights to record insights from the text that can connect real life experiences with universal themes...

A metallic voice called to him:

'Stand still. Stay where you are! Don't move!' He halted.

'Put up your hands!' 'But-' he said.

'Your hands up! Or we'll shoot!'

The police, of course, but what a rare, incredible thing; in a city of three million, there was only one police car left, wasn't that correct? Ever since a year ago, 2052, the election year, the force had been cut down from three cars to one. Crime was ebbing; there was no need now for the police, save for this one lone car wandering and wandering the empty streets.

'Your name?' said the police car in a metallic whisper. He couldn't see the men in it for the bright light in his eyes.

'Leonard Mead,' he said.

'Speak up!'

'Leonard Mead!'

'Business or profession?'

'I guess you'd call me a writer.'

“No profession,' said the police car, as if talking to itself. The light held him fixed, like a museum specimen, needle thrust through chest.

'You might say that,' said Mr Mead. He hadn't written in years. Magazines and books didn't sell any more. Everything went on in the tomb-like houses at night now, he thought, continuing his fancy.



Review 2.13 A.5e/A7a
(*RL.9.4,5; RI9.4; L9.3,5a,b*)

Based on this passage, what do the “tombs...” most likely represent [symbolize]? (Use text support to explain why you think the author used this literary device.)

- A.** a grave
- B.** the houses (*rooms*)
- C.** the night
- D.** the eyes of the people

Check Answer

The tombs, ill-lit by television light, where the people sat like the dead, the grey or multi-coloured lights touching their faces, but never really touching them.

'No profession,' said the phonograph voice, hissing. 'What are you doing out?'

'Walking,' said Leonard Mead.

'Walking!'

'Just walking,' he said simply, but his face felt cold.

'Walking, just walking, walking?'

'Yes, sir.'

'Walking where? For what?'

'Walking for air. Walking to see.'

'Your address!'

'Eleven South Saint James Street.'

'And there is air in your house, you have an air conditioner, Mr Mead?'

'Yes.'

'And you have a viewing screen in your house to see with?'

'No.'

(Use cues from the margins to support your individual conversation with the text.)

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BEYOND-THE-LINES:

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'No?' There was a crackling quiet that in itself was an accusation.

'Are you married,

'No.'

'Not married,' said the police voice behind the fiery beam. The moon was high and clear among the stars and the houses were grey and silent.

'Nobody wanted me,' said Leonard Mead with a smile.

'Don't speak unless you're spoken to!'

Leonard Mead waited in the cold night.

'Just walking, Mr Mead?'

'Yes.'

'But you haven't explained for what purpose.'

'I explained; for air, and to see, and just to walk.'

'Have you done this often?'

'Every night for years.'

The police car sat in the centre of the street with its radio throat faintly humming.

'Well, Mr Mead,' it said.

'Is that all?' he asked politely.

Review 2.14 A5c
(RL 9,2,3,4,5,6)

The author is considering deleting the following lines:

“He walked like a man suddenly drunk. As he passed the front window of the car he looked in. As he had expected, there was no-one in the front seat,...”no-one in the car at all...”

Should he make this change?

- A.** Yes, because this is an irrelevant detail.
- B.** No, because this emphasizes Mr. Mead’s detachment from society
- C.** No, because this establishes the inhumanity of the “police.”
- D.** Yes, because it overcomplicates the plot.

Check Answer

'Yes,' said the voice. 'Here.' There was a sigh, a pop. The back door of the police car sprang wide.

'Get in.'

'Wait a minute, I haven't done anything!'

'Get in.'

'I protest!'

'Mr Mead.'

He walked like a man suddenly drunk. As he passed the front window of the car he looked in. As he had expected, there was no-one in the front seat, no-one in the car at all.

'Get in.'

He put his hand to the door and peered into the back seat, which was a little cell, a little black jail with bars. It smelled of riveted steel. It smelled of harsh antiseptic; it smelled too clean and hard and metallic. There was nothing soft there.

'Now if you had a wife to give you an alibi,' said the iron voice. 'But -'

'Where are you taking me?'

The car hesitated, or rather gave a faint whirring click, as if information, somewhere, was dropping card by punch-slotted card under electric eyes. "To the Psychiatric Centre for Research on Regressive Tendencies. "

He got in. The door shut with a soft thud. The police car rolled through the night avenues, flashing its dim lights ahead.

"Go bring me the bird book," said Daddy. I ran into the house and brought back the bird book. As we watched, Daddy thumbed through its pages. "It's a scarlet ibis," he said, pointing to a picture. "It lives in the tropics-- South America to Florida. A storm must have brought it here." Sadly, we all looked back at

They passed one house on one street a moment later, one house in an entire city of houses that were dark, but this one particular house had all of its electric lights brightly lit, every window a loud yellow illumination, square and warm in the cool darkness.

'That's my house,' said Leonard Mead.

No-one answered him.

The car moved down the empty river- bed streets and off away, leaving the empty streets with the empty pavements, and no sound and no motion all the rest of the chill November night.

Bradbury, Ray (1920-), is an American author best known for his fantasy stories and science fiction. Bradbury's best writing effectively combines a lively imagination with a poetic style. Collections of Bradbury's stories include The Martian Chronicles (1950), The Illustrated Man (1951), The October Country (1955), I Sing the Body Electric! (1969), Quicker Than the Eye (1996), and One More for the Road (2002). His novel Fahrenheit 451 (1953) describes a society that bans the ownership of books. His other novels include Dandelion Wine (1957), a poetic story of a boy's summer in an Illinois town in 1928; and Something Wicked This Way Comes (1962), a suspenseful fantasy about a black magic carnival that comes to a small Midwestern town. He has also written poetry, screenplays, and stage plays.

<http://mikejmoran.typepad.com/files/pedestrian-by-bradbury-1.pdf>

(Use cues from the margins to support your individual conversation with the text.)

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FIRST NINE WEEKS

Language Connection

*Before getting into the “**Language Connection**,” it would be quite beneficial to consider this blog written by Kyle Wiens, CEO of iFixit, the largest online repair community, as well as founder of Dozuki, a software company dedicated to helping manufacturers publish amazing documentation. The hope is that the discussion will set a precedent for the necessity to never forget the importance of putting forth effort to speak and to write using the standard/proper English.*



If you think an apostrophe was one of the 12 disciples of Jesus, you will never work for me. If you think a semicolon is a regular colon with an identity crisis, I will not hire you. If you scatter commas into a sentence with all the discrimina-

tion of a shotgun, you might make it to the foyer before we politely escort you from the building.

Some might call my approach to grammar extreme, but I prefer Lynne Truss’s more cuddly phraseology: I am a grammar “stickler.” And, like Truss — author of *Eats, Shoots & Leaves* — I have a “zero tolerance approach” to grammar mistakes that make people look stupid.

Now, Truss and I disagree on what it means to have “zero tolerance.” She thinks that people who mix up their ites “deserve to be struck by lightning, hacked up on the spot and buried in an unmarked grave,” while I just think they deserve to be passed over for a job — even if they are otherwise qualified for the position.

Everyone who applies for a position at either of my companies, iFixit or Dozuki, takes a mandatory grammar test. Extenuating circumstances aside (dyslexia, English language learners, etc.), if job hopefuls can’t distinguish between “to” and “too,” their applications go into the bin.

Of course, we write for a living. iFixit.com is the world’s largest online repair manual, and Dozuki helps companies write their own technical documentation, like paperless work instructions and step-by-step user manuals. So, it makes sense that we’ve made a preemptive strike against groan-worthy grammar errors.

But grammar is relevant for all companies. Yes, language is constantly changing, but that doesn't make grammar unimportant. Good grammar is credibility, especially on the internet. In blog posts, on Facebook statuses, in e-mails, and on company websites, your words are all you have. They are a projection of you in your physical absence. And, for better or worse, people judge you if you can't tell the difference between their, there, and they're.

Good grammar makes good business sense — and not just when it comes to hiring writers. Writing isn't in the official job description of most people in our office. Still, we give our grammar test to everybody, including our salespeople, our operations staff, and our programmers.

On the face of it, my zero tolerance approach to grammar errors might seem a little unfair. After all, grammar has nothing to do with job performance, or creativity, or intelligence, right?

Wrong. If it takes someone more than 20 years to notice how to properly use "it's," then that's not a learning curve I'm comfortable with. So, even in this hyper-competitive market, I will pass on a great programmer who cannot write.

Grammar signifies more than just a person's ability to remember high school English. I've found that people who make fewer mistakes on a grammar test also make fewer mistakes when they are doing something completely unrelated to writing — like stocking shelves or labeling parts.

In the same vein, programmers who pay attention to how they construct written language also tend to pay a lot more

attention to how they code. You see, at its core, code is prose. Great programmers are more than just code monkeys; according to Stanford programming legend Donald Knuth they are "essayists who work with traditional aesthetic and literary forms." The point: programming should be easily understood by real human beings — not just computers.



And just like good writing and good grammar, when it comes to programming, the devil's in the details. In fact, when it comes to my whole business, details are everything.

I hire people who care about those details. Applicants who don't think writing is important are likely to think lots of other (important) things also aren't important. And I guarantee that even if other companies aren't issuing grammar tests, they pay attention to sloppy mistakes on résumés. After all, sloppy is as sloppy does.

That's why I grammar test people who walk in the door looking for a job. Grammar is my litmus test. All applicants say they're detail-oriented; I just make my employees prove it.

I Won't Hire People Who Use Poor Grammar. Here's Why. (Harvard Business Review)

<http://blogs.hbr.org/2012/07/i-wont-hire-people-who-use-poo/>

Sentence Structure: *Phrases & Clauses*

Phrases are groups of words that do not contain both a subject and a verb. Collectively, the words in the phrase function as a single part of speech.

Prepositional phrase

a preposition plus its object and modifiers

Prepositions

to, around, under, over, like, as, behind, with, outside, etc.

Adjective prepositional phrase

Adjective prepositional phrases tell *which one, what kind, how many, and how much*, or give other information about a noun, a pronoun, a noun phrase, or a noun clause.

*The store **around the corner** is painted green.* (Which store is it? The store around the corner.)

*The girl **with the blue hair** is angry.*

Adverb prepositional phrase

Adverb prepositional phrases tell *how, when, where, why, to what extent, or under what condition* about a verb, an adjective, an adverb, an adverb phrase, or an adverb clause.

*Oscar is painting his house **with the help of his friends**.* (How is he painting his house? With the help of his friends.)

*Sally is coloring **outside the lines**.*

Infinitive phrase

An infinitive phrase consists of the word “to” plus a verb. Infinitive phrases can function as adjectives, adverbs, or nouns.

To dance gracefully *is my ambition.* (subject of sentence)

Her plan to become a millionaire *fell through when the stock market crashed.* (functions as an adjective modifying “plan”)

She wanted to become a veterinarian. (noun—direct object of “wanted”)

John went to college to study engineering. (functions as an adverb telling why he went)

Appositive phrase

An appositive phrase renames, or identifies, a noun or pronoun. When it adds information that is nonessential—information that could be omitted from the sentence without hindering understanding of the sentence—it is set off by commas.

My teacher, a woman with curly hair, is very pretty.

Bowser, the dog with the sharp teeth, is coming around the corner.

*I went to the mall yesterday with my friend **Linda**.* (Since I have many friends, I must include the name of the friend with whom I went to the mall. This appositive is essential and is therefore not set off by commas.)

Interactive 2.9 *Combining Sentences 1*



Interactive 2.10 *Combining Sentences 2*



Types of Dependent (Subordinate) Clauses

Adjective Clauses—dependent clauses that modify nouns and pronouns (just as adjectives do). They come directly after the word they modify. They usually begin with a “**signal word**” called a *relative pronoun*.

Relative Pronouns				
<i>that</i>	<i>where</i>	<i>which</i>	<i>who</i>	<i>whose</i>

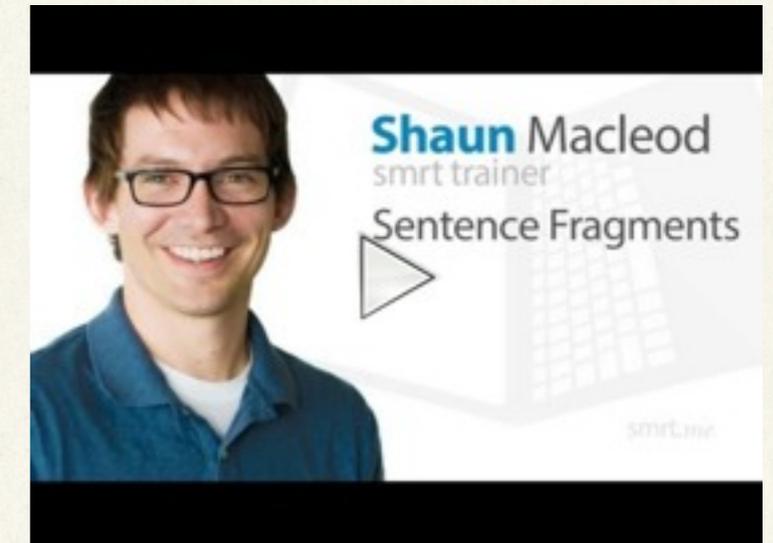
Adjective clauses add more information about a person, place, or thing.

Example: The writer spent the day at the computer. + The writer’s books are on the bestseller list.

combined using an **adjective clause**:

The writer *whose books are on the bestseller list* spent the day at the computer.
(subject) (verb)

Interactive 2.11 *Fragments (Dependent Clauses)*



Punctuation: *Commas*

Use commas to separate independent clauses when they are joined by any of these seven coordinating conjunctions: and, but, for, or, nor, so, yet.

The game was over, but the crowd refused to leave.

The student explained her question, yet the instructor still didn't seem to understand.

Yesterday was her brother's birthday, so she took him out to dinner.

Use commas after introductory a) clauses, b) phrases, or c) words that come before the main clause.

a. Common starter words for introductory clauses that should be followed by a comma include *after, although, as, because, if, since, when, while*.

While I was eating, the cat scratched at the door.

Because her alarm clock was broken, she was late for class.

If you are ill, you ought to see a doctor.

When the snow stops falling, we'll shovel the driveway.

However, don't put a comma after the main clause when a dependent (subordinate) clause follows it (*except for cases of extreme contrast*).

INCORRECT: The cat scratched at the door, while I was eating.

CORRECT: She was still quite upset, although she had won the Oscar. (*This comma use is correct because it is an example of extreme contrast.*)

b. Common introductory phrases that should be followed by a comma include *participial and infinitive phrases, absolute phrases, nonessential appositive phrases, and long prepositional phrases (over four words)*.

Having finished the test, he left the room.

To get a seat, you'd better come early.

After the test but before lunch, I went jogging.

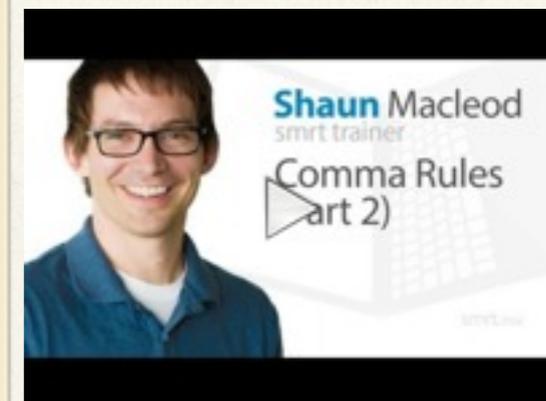
The sun radiating intense heat, we sought shelter in the cafe.

c. Common introductory words that should be followed by a comma include *yes, however, well*.

Well, perhaps he meant no harm.

Yes, the package should arrive tomorrow morning.

However, you may not be satisfied with the results.



Punctuation: *Semicolons and Colons*

You can use a **semi-colon** to join two independent clauses. Joining two independent clauses this way implies that the two clauses are related and/or equal, or perhaps that one restates the other.

- *Seinfeld* was definitely my favorite television show during the 1990s; in fact, it is my favorite television show of all time.
- I am going to visit Anna in St. Louis next weekend; we'll get to see the Arch, Busch Stadium, and the Landing.

Use **semi-colons** between items in a list that already involve commas.

- I have lived in Chicago, Illinois; Kansas City, Missouri; and Omaha, Nebraska.
- The sweaters I bought today were purple, blue, and green; yellow, white, and red; and pink, black, and grey.

Use a **colon** after an independent clause when introducing a list.

- The catering facility offers the following entrees: fried catfish, grilled chicken, pan-seared salmon, and sirloin steak.

Use a **colon** after an independent clause when introducing a quotation.

- My teacher's remark on my final essay was very complimentary: "This essay coherently analyzes musical trends of the late 20th century."

Use a **colon** between two independent clauses when you want to emphasize the second clause.

- I don't understand why everyone shops at that store: everything there is so expensive.

Interactive 2.15 The Colon



Interactive 2.16 Semicolon



Review 2.15 B6b; L.37a

What is another way to write this sentence correctly?

We will visit all of our relatives in Georgia particularly my favorite aunt, our cousins, and Grandpa Nelson.

- A.** *We will visit all of our relatives in Georgia: my favorite aunt, our cousins, and Grandpa Nelson.*
- B.** *We will visit all of our relatives in Georgia, particularly my favorite aunt, our cousins, and Grandpa Nelson.*
- C.** *We will visit all of our relatives in Georgia. Particularly my favorite aunt, our cousins, and Grandpa Nelson.*
- D.** *We will visit all of our relatives in Georgia; particularly my favorite aunt, our cousins, and Grandpa Nelson.*

Check Answer

Review 2.16 A5e; B2a

Which sentence makes the most effective use of vivid imagery?

- A.** The sound of his voice annoys me.
- B.** I love the smell of pie baking in the oven.
- C.** We feel the humidity in the Mobile air each time we visit.
- D.** The humidity enveloped us as a mother protecting her child from harm.

Check Answer

Review 2.17 B6b (L.37a)

Which sentence is punctuated correctly?

- A.** The hamster ran very fast we thought someone gave it chocolate.
- B.** The hamster ran very fast, we thought someone gave it chocolate.
- C.** The hamster ran very fast: we thought someone gave it chocolate.
- D.** The hamster ran, very fast we thought someone gave it chocolate.

Check Answer

Review 2.18 B6b (L.37a)

Which sentence is punctuated correctly?

- A.** When you go get your driver's license. you need to listen carefully to the adult.
- B.** When you go get your driver's license; you need to listen carefully to the adult.
- C.** When you go get your driver's license: you need to listen carefully to the adult.
- D.** When you go get your driver's license, you need to listen carefully to the adult.

Check Answer

Review 2.19 A5e; B2a

Which sentence is the best example of imagery?

- A.** When the fire alarm rings during class, we are always excited to walk out to the lawn.
- B.** The smoke from the food followed behind our waiter as the aroma from the entree make our stomachs growl.
- C.** The light reflecting from his wristwatch blinded us.
- D.** We never saw such a beautiful landscape filled with sights of nature's perfection.

[Check Answer](#)

End of First Nine
Weeks ELA iBook



ABSTRACT

adjective \ab-'strakt, 'ab-,\

: relating to or involving general ideas or qualities rather than specific people, objects, or actions

of art : expressing ideas and emotions by using elements such as colors and lines without attempting to create a realistic picture

"Abstract." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/abstract>>.

Related Glossary Terms

Drag related terms here

Index

Find Term

Chapter 2 - Vocabulary & Standards

ACADEMIC VOCABULARY

What is academic vocabulary?

Academic vocabulary is defined as words that are not used in everyday conversation. These types of vocabulary words are used to explain a concept, and are most often found in academic text. Academic vocabulary is organized into 3 tiers: Tier 1 is described as basic or high-frequency words, and Tier 2 words are referred to as "general academic" words or "rich vocabulary" since they include multiple meaning words that are subtle forms of familiar words. Academic vocabulary in Tier 3 are "domain specific" and include words, such as isotope or refinery, most often found in informational text.

Why are common core standards emphasizing academic vocabulary?

Building students' academic vocabulary is a stepping stone to their ability to meet the other ELA demands, including close reading and comprehension of both complex and informational text. There is a specific emphasis with common core standards to use academic vocabulary for understanding words and phrases, how they relate to one another, and other contextual subtleties to assist students' with expanding their vocabulary.

About Kurzweil Educational Systems (Common Core Standards: Academic Vocabulary)

<http://www.kurzweiledu.com/ccs-academic-vocabulary.html>

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Chapter 1 - How to Use the iBook

You Can Affect an Effect

The words “affect” and “effect” are frequently misused and confused, one being used incorrectly in place of the other. But they have no senses in common. Both words can be used as either nouns or verbs, so that’s not a foolproof distinction. But “affect” is almost always a verb, whereas “effect” is more commonly used as a noun than it is as a verb. “Affect” as a noun is almost entirely reserved for psychological jargon. Its use as a noun by a journalist is an affectation.

“Affect” as a verb. (The norm) To have an influence on; to impress or to move; to produce a change in something or someone. Example:

His study was intended to show how alcohol affects reaction time.

“Effect” as a noun. (Common usage) Something brought about; a result. Example:

They discussed the effect of the law on children.

“Effect” as a noun. (Common usage) The way one thing acts upon another. Example:

The effect of the law has been to decrease the use of alcohol.

“Effect” as a verb. (Not common, but acceptable in rare cases.) To produce a result; to cause something to occur; to bring about an outcome. Example:

Smith said the cutbacks were designed to effect basic economies for the company.

While correct in this case, is it really clear to all readers? A better alternative:

Smith said the cutbacks were designed to implement (make happen) basic economies for the company.

Or:

Smith said the cutbacks were designed to bring about (produce a result) basic economies for the company.

“Affect” as a noun. Forget it; you’re in journalism, not psychiatry (though you might wind up in therapy). “Affect” as a noun means an emotional state as contrasted to a cognition. “Affect” is a dimension of behavior rather than a separate segment of it. “Affect” is thus experienced at the same time that perception, performance and thought are going on. (See, I told you to forget it!) As for the second line of the headline at the top of this missive, “effect an affect” would mean to cause a certain affectation or trait to occur. In other words, acting, something Robert DeNiro does and Ben Affleck tries to do, but not as well.

A quick & easy guide

to “affect” and “effect”

It’s easy to get caught up in a debate about the subtle shades of meaning for the words “affect” and “effect.” Such debates waste time and energy. So it is useful to sharpen your understanding so that with a minimum of thought you can make a good editing decision when you encounter one of these words. The following thoughts are intended to help equip you for such.

1. Determine if the usage calls for a verb or a noun.
2. If a verb is needed, 95 percent of the time or more the word you want is “affect.” It means to change or to alter. “The weather affects our moods.” “Nutrition affects health.” “The seasons affect trees and flowers.” “The quality of your work affects your grade.”
3. The occasional need for “effect” as a verb arises when the narrow meaning “to cause or to bring about” is appropriate. These rare occasions often occur in some form of the expression “to effect a change” or, in police jargon, “to effect an arrest” (to cause or make an arrest happen). Nevertheless, it’s still best to avoid, particularly in the last example because it’s simply police jargon, and it’s good to avoid jargon.
4. When a noun is required, the word is almost always “effect.” This means “a result.”“The effect of diligent study habits is better learning.” “The effect of making the correct choice is a better grade.” (Do you sense a theme here?)
5. “Affect” can be a noun, but its use is almost entirely reserved for psychological jargon. You could have a long career as a writer and editor and never encounter the need for the noun “affect.”
6. So be ready to make almost all verbs “affect.”
7. And be ready to make virtually all nouns “effect.”

ku.edu/

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Chapter 2 - Vocabulary & Standards

ALLITERATION

A literary device, which creates interest by the recurrence of initial consonant sounds of different words within the same sentence, e.g.: the "s" and "h" sounds in: "A city that is set on a hill cannot be hid" (Matt. 5:14b). Shakespeare uses alliteration liberally, e.g.: "malicious mockery" (HAMLET, 1.2); "Through bog, through bush, through brake, through brief" (MND, 3.1) The repetition calls attention to the phrase and fixes it in the reader's mind, and so is useful for emphasis as well as art.

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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ALLUSION

A literary device, which creates interests through a brief, indirect reference (not a quotation) to another literary work, usually for the purpose of associating the tone or theme of the one work with the other. Many of the allusions in T. S. Eliot's poem, *The Wasteland*, refer to the Bible and to Milton's, *Paradise Lost*. Shakespeare's plays are full of Biblical allusions; e.g.: "It out-herods Herod" (*HAMLET*, 3.2); "But on this travail look for greater birth" ("*Measure for Measure*," cf. Matt. 7:1-2); "Come lady, die to live" (the Friar to Leonato and Hero in *Much Ado*, 4.1.212; 252; cf. "unless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit" Jn. 12:24).

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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ANNOTATE

called a "dynamic character" (e.g., Scrooge in the same work).

verb \ 'a-nə-,tāt \

: to add notes or comments to (a text, book, drawing, etc.)

intransitive verb

: to make or furnish critical or explanatory notes or comment

transitive verb

: to make or furnish annotations for (as a literary work or subject)

"Annotate." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.
<<http://www.merriam-webster.com/dictionary/annotate>>.

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ANTITHESIS

Antithesis is employed when the writer employs two sentences of contrasting meanings in close proximity to one another. Whether they are words or phrases of the same sentence, an antithesis is used to create a stark contrast using two divergent elements that come together to create one uniform whole. An antithesis plays on the complementary property of opposites to create one vivid picture. The purpose of using an antithesis in literature is to create a balance between opposite qualities and lend a greater insight into the subject.

Example:

When Neil Armstrong walked on the moon it might have been one small step for a man but it was one giant leap for mankind.

Antithesis (Literary Devices)

<http://literary-devices.com/content/antithesis>

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APPEAL

: a quality that causes people to like someone or something

: a serious request for help, support, etc.

: an attempt to make someone do or accept something as right or proper by saying things that are directed at a person's feelings, attitudes, etc.

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ASSONANCE

The close repetition of similar vowel sounds, in successive or proximate words, usually in stressed syllables. For example, there is assonance in every line of the popular nursery rhyme: "Twinkle, twinkle, little star, How I wonder what you are! Up above the world so high, Like a diamond in the sky."

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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AUTHOR'S PURPOSE

An author's purpose will typically fall under one or more of the following categories:

- Inform: to teach the reader something
- Persuade: wants the reader to take action
- Describe: lots of details about an item or event
- Entertain: humorous or engaging, suspenseful

However, as you begin reading more complex text, you will want to monitor your reading in order to get a deeper understanding of what an author is trying to get across to the reader and why? You may do this by asking yourself “*What is the author **implying**, **suggesting**, **supporting**, or **with whom or what is he agreeing?**”*”

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CATHARSIS

the process of releasing, and thereby providing relief from, strong or repressed emotions.

: the act or process of releasing a strong emotion (such as pity or fear)

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CENTRAL (OR MAIN) IDEA

key arguments, positions, or points that writers communicate in works of literary nonfiction

Language Arts (Pearson -)

http://www.phschool.com/language_arts/

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CHARACTERIZE (CHARACTERIZATION)

Authors use this literary element to reveal motives and intentions of characters within fiction. An author does this through the description of a character's actions, thoughts, statements, and appearance.

A character is a person (or a non-human with a human personality, as with Aslan and many of the creatures in the Chronicles of Narnia) in a literary work. Character can also refer to the particular, unique traits of a person in a literary work. CHARACTERIZATION is the way in which an author presents and defines characters. A "flat character" is one who is stereotypical and lacks interest. A "round character" is one who is presented in greater depth, interest and detail. A character who does not undergo any change is called a "static character" (e.g., Tiny Tim in Charles Dickens' "A Christmas Carol"), while a character who undergoes some sort of transformation is called a "dynamic character" (e.g., Scrooge in the same work).

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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CHRONOLOGICAL

adjective \,krä-nə-'lä-ji-kəl,krō-\

: arranged in the order that things happened or came to be

: using time as a measurement

"Chronological." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/chronological>>.

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COMMENTARY

noun \ˈkă-mən-ˌter-ē, -ˌte-rē\

: spoken or written discussion in which people express opinions about someone or something

"Commentary." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/commentary>>.

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COMPOSE

verb \kəm-'pōz\

: to come together to form or make (something)

: to create and write (a piece of music or writing)

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CONTEMPORARY

adjective \kən-'tem-pə-,rer-ē, -,re-rē\

: happening or beginning now or in recent times

: existing or happening in the same time period : from the same time period

"Contemporary." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/contemporary>>.

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Step 1: **Check for synonyms or definitions** embedded right there. If you find a synonym or definition, reread the sentence with the new term keeping that synonym or definition in mind.

Step 2: **Check for an antonym clue.** If you find one, think about its meaning, actually telling yourself the opposite meaning. Then reread the sentence and rephrase it in your own mind.

Context Clues: **Substitution**

At times, rereading a sentence that contains an unfamiliar term and substituting a word or phrase for it that makes sense can help you to unlock the meaning of the unfamiliar word. To understand the substitution strategy, read the following sentence:

"When we stayed at the military base, each Saturday we went to the commissary to buy the food and supplies we would need for the next week."

Although you may never have visited a commissary, given the use of the word in this sentence, you immediately can substitute the word store for the word commissary. You probably can wrestle an even more complete meaning for commissary from the overall context of the sentence: a store for food and supplies that is located on a military base.

Steps in the substitution strategy are as follows:

Step 1: When you read a sentence that you have trouble understanding because of an unfamiliar word in it, reread the sentence and substitute a word that seems to make sense in the context.

Step 2: Read on. If the word you substituted does not make sense in the context of the rest of the paragraph, try again.

Step 3: If the sentence still does not make sense to you and you do not understand the main point the author is making in the paragraph, look for synonym, definition, and antonym clues. If you are still uncertain, check a dictionary.

Context Clues: **Multiple Meanings**

As you have learned, a basic strategy for unlocking the meaning of an unfamiliar word is to search the context of the sentence in which a new word appears for clues. This is especially important when a word has multiple meanings that you already know and you must decide the particular one that applies. Try using the following strategy:

Step 1: Check the context for clues: definitions and synonyms given "right there" as well as words of opposite meaning - antonyms.

Step 2: Substitute each meaning you know in the context of the sentence until you find one that makes good sense there. (Hennings, p. 48)

Context Clues (--Guide to Vocabulary--Academic Support)

<https://academic.cuesta.edu/acasupp/as/511.HTM>

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CRAFTILY

: marked by subtlety and guile <a crafty scheme>

: clever in usually a deceptive or dishonest way

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DETAIL (KEY IDEAS & DETAILS)

Key Ideas and Details emphasize the importance of understanding the specifics that are explicitly (clearly stated...) in a text. Before gaining deeper meanings, such as making logical inferences or drawing conclusions, readers must grasp the details and their relationships to the characters, events, and ideas in order to extract deeper meaning within the text.

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DEVICE

Literary Devices have two aspects. They can be treated as either Literary Elements or Literary Techniques. It will be convenient to define them separately.

Literary Elements have an inherent existence in literary piece and are extensively employed by writers to develop a literary piece e.g. plot, setting, narrative structure, characters, mood, theme, moral etc. Writers simply cannot create his desired work without including Literary Elements in a thoroughly professional manner.

In general, the literary devices are a collection of universal artistic structures that are so typical of all works of literature frequently employed by the writers to give meanings and a logical framework to their works through language. When such works are read by readers, they ultimately recognize and appreciate them. Because of their universality, they also allow the readers to compare a work of one writer to that of the other to determine its worth. They not only beautify the piece of literature but also give deeper meanings to it, testing the very understanding of the readers along with providing them enjoyment of reading. Besides, they help motivating readers' imagination to visualize the characters and scenes more clearly.

Literary Devices and Literary Terms (Literary Devices)

<http://literarydevices.net/>

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DIALOGUE

The lines which are spoken by, or between, the characters in a narrative. The dialogue is important to reveal their **CHARACTERIZATION** and/or advance the **PLOT**. The dialogue may take place in a play, essay, story, or novel. Some literary works takes the form of such a discussion (e.g., Plato's Republic). In plays, dialogue often includes references to changes in the setting. Noticing such details is particularly important in classical drama and in Shakespeare's plays since explicit stage directions are often missing.

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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Chapter 2 - Vocabulary & Standards

DICTION

A writer's choice of words, phrases, sentence structures, and figurative language, which combine to help create meaning. Formal diction consists of a dignified, impersonal, and elevated use of language; it follows the rules of syntax exactly and is often characterized by complex words and lofty tone. Middle diction maintains correct language usage, but is less elevated than formal diction; it reflects the way most educated people speak. Informal diction represents the plain language of everyday use, and often includes idiomatic expressions, slang, contractions, and many simple, common words. Poetic diction refers to the way poets sometimes employ an elevated diction that deviates significantly from the common speech and writing of their time, choosing words for their supposedly inherent poetic qualities. Since the eighteenth century, however, poets have been incorporating all kinds of diction in their work and so there is no longer an automatic distinction between the language of a poet and the language of everyday speech.

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DISTINCTIVE

: having a quality or characteristic that makes a person or thing different from others

: different in a way that is easy to notice

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DRAMATIC IRONY

Dramatic irony is when an audience perceives something that a character in the literature does not know (**Oedipus Rex**).

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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Chapter 2 - Instruction (Toolbox)

ELLIPSIS

: the act of leaving out one or more words that are not necessary for a phrase to be understood

: a sign (*such as ...*) used in printed text to show that words have been left out

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ELOQUENCE

: the ability to speak or write well and in an effective way

: discourse marked by force and persuasiveness; also : the art or power of using such discourse

: the quality of forceful or persuasive expressiveness

"Eloquence." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/eloquence>>.

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EMPATHY

: the feeling that you understand and share another person's experiences and emotions : the ability to share someone else's feelings

"Empathy." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.
<<http://www.merriam-webster.com/dictionary/empathy>>.

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ENGAGE

: to do or take part in something —used with in <engage in healthy activities>
<engage in bad conduct>

c : to give attention to something : deal <failing to engage with the problem>

3

: to enter into conflict or battle

4

: to come together and interlock <the gears engaged>

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ESTABLISH

verb \i-'sta-blish\

: to cause (someone or something) to be widely known and accepted

: to put (someone or something) in a position, role, etc., that will last for a long time

: to begin or create (something that is meant to last for a long time)

"Establish." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/establish>>.

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EXEMPLIFY

: to be a very good example of (something) : to show (something) very clearly

"Exemplify." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/exemplify>>.

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EXTENDED/ CONTROLLING METAPHOR

An extended metaphor is a sustained comparison in which part or all of a poem consists of a series of related metaphors. Robert Francis' poem "Catch" relies on an extended metaphor that compares poetry to playing catch. A controlling metaphor runs through an entire work and determines the form or nature of that work. The controlling metaphor in Anne Bradstreet's poem "The Author to Her Book" likens her book to a child. Synecdoche is a kind of metaphor in which a part of something is used to signify the whole, as when a gossip is called a "wagging tongue," or when ten ships are called "ten sails." Sometimes, synecdoche refers to the whole being used to signify the part, as in the phrase "Boston won the baseball game." Clearly, the entire city of Boston did not participate in the game; the whole of Boston is being used to signify the individuals who played and won the game. Metonymy is a type of metaphor in which something closely associated with a subject is substituted for it. In this way, we speak of the "silver screen" to mean motion pictures, "the crown" to stand for the king, "the White House" to stand for the activities of the president.

LitGloss - M (LitGloss - M)

http://bcs.bedfordstmartins.com/litgloss/litglosscode/litgloss_m.html

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Chapter 2 - Vocabulary & Standards

EXTENSIVE

adjective \ɪk-'sten(t)-sɪv\

: large in size or amount : very full or complete

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FICTION

Literature in the form of prose, especially short stories and novels, that describes imaginary events and people.

Definition of fiction in English: (fiction: definition of fiction in Oxford dictionary (American English) (US))

http://www.oxforddictionaries.com/us/definition/american_english/fiction

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FORESHADOW

Hints of future events through unusual circumstances in the present; e.g. the appearance of the ghost at the beginning of *Hamlet*, the witches in *Macbeth*, the foul weather in *King Lear*, or the bird-signs in the *Iliad*.

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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FORMAL

academic writing that is free from the use of slang and colloquial language

Formal language (Formal language)

<http://www.monash.edu.au/lls/llonline/writing/general/academic/3.1.xml>

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HYPERBOLE

Exaggeration for effect; e.g. "When sorrows come, they come not single but in battalions" (Hamlet, 4.5)

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ILLUSTRATE

: to give examples in order to make (something) easier to understand

: to be proof or evidence of (something)

: to explain

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IMAGERY

Imagery involves much more than images that can be *seen*. When you encounter a question that asks “Which sentence has the BEST use of *imagery*?” choose the sentence that appeals to most of the five human senses: ***touch, taste, smell, hear, see.***

However, if a question asks you to choose the sentence with the most “***vivid description,***” or “***vivid imagery,***” look for the option that makes the BEST use of figurative language.

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Chapter 2 - Vocabulary & Standards

IMPLICIT (IMPLIED)

: understood though not clearly or directly stated

"Implicit." Merriam-Webster.com. Merriam-Webster, n.d. Web. 3 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/implicit>>.

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Chapter 2 - The Short Story & The Novel

IMPLY

verb \im-'plī\

: to express (something) in an indirect way : to suggest (something) without saying or showing it plainly

: to include or involve (something) as a natural or necessary part or result

"Imply." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014. <<http://www.merriam-webster.com/dictionary/imply>>.

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Chapter 2 - Instruction (Toolbox)

INFERENCE

noun \ 'in-f(ə-)rən(t)s, -fərn(t)s \

: the act or process of reaching a conclusion about something from known facts or evidence

: a conclusion or opinion that is formed because of known facts or evidence [from the text]

"Inference." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.
<<http://www.merriam-webster.com/dictionary/inference>>.

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INFORMAL

Informal language is mainly used between people who know each other well, or in relaxed and unofficial contexts.

Here are some examples of informal English words and their standard equivalents:

STANDARD ENGLISH	INFORMAL
attractive	fit
clothes	clobber, gear, threads
criminal	crook
criticize	lay into
home	gaff, pad
eat	scoff
alcohol	booze

As a rule, it's best to avoid informal vocabulary in most standard written contexts: it wouldn't be a good idea to use it in job applications, for example, or in a report:

✗ They laid into the government for failing to allocate enough funding

✓ They criticized the government for failing to allocate enough funding

Informal language (- Oxford Dictionaries (US))

<http://www.oxforddictionaries.com/us/words/informal-language>

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Chapter 2 - Vocabulary & Standards

INTERPRET

verb \in-'tər-prət, -pət\

: to explain the meaning of (something)

: to understand (something) in a specified way

: to perform (something, such as a song or a role) in a way that shows your own thoughts and feelings about it

"Interpret." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/interpret>>.

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Chapter 2 - Vocabulary & Standards

IRONY

Using a word or situation to mean the opposite of its usual or literal meaning, usually done in humor, sarcasm or disdain; e.g. "It's as easy as lying." A contradiction between what something appears to mean and what it really means. Shakespeare creates a rhetorical (verbal) irony when Hamlet expresses his anger at how quickly his mother married after his father's funeral: "Thrift, thrift, Horatio! the funeral bak'd meats, Did coldly furnish forth the marriage tables" (Hamlet, I.2). His words express praise for the (pretended) economy involved in the swift marriage. The obvious absurdity of this and other, similar ironic comments, convey the depth of Hamlet's grief and anger. Sophocles' created a dramatic or tragic irony in the structure of his play Oedipus Rex. The king exerts himself throughout the play in an effort to find his father's murderer; it turns out that the one he seeks is himself. In literature there are two primary types of irony, as just mentioned:



1. verbal or rhetorical irony, when a character says one thing and means something else (Hamlet).
2. dramatic irony is when an audience perceives something that a character in the literature does not know (Oedipus Rex).

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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Chapter 2 - Instruction (Toolbox)

JUXTAPOSITION

verb \ˈjək-stə-,pōz\

: to place (different things) together in order to create an interesting effect or to show how they are the same or different

"Juxtapose." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.
<<http://www.merriam-webster.com/dictionary/juxtapose>>.

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LOGICAL

adjective \ˈlɑː-ji-kəl\

: agreeing with the rules of logic : sensible or reasonable

: of or relating to the formal processes used in thinking and reasoning

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METAPHOR

A figure of speech in which one thing is held as equal with something else. A comparison of different things by speaking of them directly, as if they were the same; e.g. [The world] "'tis an unweeded garden" (Hamlet, 1.3) A comparison of two different things which states that the two are actually the same thing, often through a form of the verb "to be." One of the most famous metaphors is Shakespeare's, "All the world's a stage," a line from *As You Like It*, 2.7. It is one of the most common and powerful of all literary devices.

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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Chapter 2 - Instruction (Toolbox)

METER

When a rhythmic pattern of stresses recurs in a poem, it is called meter. Metrical patterns are determined by the type and number of feet in a line of verse; combining the name of a line length with the name of a foot concisely describes the meter of the line.

LitGloss - M (LitGloss - M)

http://bcs.bedfordstmartins.com/litgloss/litglosscode/litgloss_m.html#melodrama

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MOOD

The feeling created in the reader; the atmosphere of a literary piece

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NONFICTION

Prose writing that is based on facts, real events, and real people, such as biography or history.

Definition of nonfiction in English: (nonfiction: definition of nonfiction in Oxford dictionary (American English) (US))

http://www.oxforddictionaries.com/us/definition/american_english/nonfiction

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Chapter 2 - The Short Story & The Novel

Chapter 2 - Vocabulary & Standards

NOSTALGIA

: pleasure and/or sadness that is caused by remembering something from the past and wishing that you could experience it again

"Nostalgia." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.
<<http://www.merriam-webster.com/dictionary/nostalgia>>.

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NOVEL

an invented prose narrative that is usually long and complex and deals especially with human experience through a usually connected sequence of events

"Novel." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.
<<http://www.merriam-webster.com/dictionary/novel>>.

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OMISSION

verb

: to leave out (someone or something) : to not include (someone or something)

noun \ō- 'mi-shən, ə-\

: something that has not been included or done : something that has been omitted

: the act of not including or doing something

: the state of being not included in something

"Omission." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014. <<http://www.merriam-webster.com/dictionary/omission>>.

In Literature:

OMISSION, techniques of:

- **Asyndeton: the deliberate omission of conjunctions in a series of related words, phrases, or clauses**
 - **“See no evil, hear no evil, speak no evil.”—proverb**
- **Ellipsis: the deliberate omission of a word or words that are readily implied by the context**
 - **“To err is human; to forgive, divine.” —Alexander Pope**
 - **“Wise men talk because they have something to say; fools, because they have to say something.”—Plato**
 - **“Prosperity is a great teacher; adversity a greater .” —William Hazlitt**

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Chapter 2 - Vocabulary & Standards

Parallel structure means using the same pattern of words to show that two or more ideas have the same level of importance. This can happen at the word, phrase, or clause level. The usual way to join parallel structures is with the use of coordinating conjunctions such as "and" or "or."

Words and Phrases

With the -ing form (gerund) of words:

Parallel:

Mary likes hiking, swimming, and bicycling.

With infinitive phrases:

Parallel:

Mary likes to hike, to swim, and to ride a bicycle.

OR

Mary likes to hike, swim, and ride a bicycle.

(Note: You can use "to" before all the verbs in a sentence or only before the first one.)

Do not mix forms.

Example 1

Not Parallel:

Mary likes hiking, swimming, and to ride a bicycle.

Parallel:

Mary likes hiking, swimming, and riding a bicycle.

Example 2

Not Parallel:

The production manager was asked to write his report quickly, accurately, and in a detailed manner.

Parallel:

The production manager was asked to write his report quickly, accurately, and thoroughly.

Example 3

Not Parallel:

The teacher said that he was a poor student because he waited until the last minute to study for the exam, completed his lab problems in a careless manner, and his motivation was low.

Parallel:

The teacher said that he was a poor student because he waited until the last minute to study for the exam, completed his lab problems in a careless manner, and lacked motivation.

Clauses

A parallel structure that begins with clauses must keep on with clauses.

Changing to another pattern or changing the voice of the verb (from active to passive or vice versa) will break the parallelism.

Example 1

Not Parallel:

The coach told the players that they should get a lot of sleep, that they should not eat too much, and to do some warm-up exercises before the game.

Parallel:

The coach told the players that they should get a lot of sleep, that they should not eat too much, and that they should do some warm-up exercises before the game.

— or —

Parallel:

The coach told the players that they should get a lot of sleep, not eat too much, and do some warm-up exercises before the game.

Example 2

Not Parallel:

The salesman expected that he would present his product at the meeting, that there would be time for him to show his slide presentation, and that questions would be asked by prospective buyers. (passive)

Parallel:

The salesman expected that he would present his product at the meeting, that there would be time for him to show his slide presentation, and that prospective buyers would ask him questions.

Lists After a Colon

Be sure to keep all the elements in a list in the same form.

Example 1

Not Parallel:

The dictionary can be used to find these: word meanings,pronunciations, correct spellings, and looking up irregular verbs.

Parallel:

The dictionary can be used to find these: word meanings,pronunciations, correct spellings, and irregular verbs.

Proofreading Strategies to Try:

•Skim your paper, pausing at the words "and" and "or." Check on each side of these words to see whether the items joined are parallel. If not, make them parallel.

•If you have several items in a list, put them in a column to see if they are parallel.

•Listen to the sound of the items in a list or the items being compared. Do you hear the same kinds of sounds? For example, is there a series of "-ing" words beginning each item? Or do you hear a rhythm being repeated? If something is breaking that rhythm or repetition of sound, check to see if it needs to be made parallel.

Welcome to the Purdue OWL (Purdue OWL: Parallel Structure)

<https://owl.english.purdue.edu/owl/resource/623/01/>

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PERSONA

: a character assumed by an author in a written work

: the image or personality that a person presents to other people

Literally, a persona is a mask. In literature, a persona is a speaker created by a writer to tell a story or to speak in a poem. A persona is not a character in a story or narrative, nor does a persona necessarily directly reflect the author's personal voice. A persona is a separate self, created by and distinct from the author, through which he or she speaks.

LitGloss - M (LitGloss - M)

http://bcs.bedfordstmartins.com/litgloss/litglosscode/litgloss_m.html#melodrama

"Persona." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/persona>>.

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PERSONIFICATION

Attributing human qualities to inanimate objects, to animals, things or ideas; e.g. “the man in the moon.”

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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PERSONIFICATION DUPLICATE

A form of metaphor in which human characteristics are attributed to nonhuman things. Personification offers the writer a way to give the world life and motion by assigning familiar human behaviors and emotions to animals, inanimate objects, and abstract ideas. For example, in Keats' "Ode on a Grecian Urn," the speaker refers to the urn as an "unravished bride of quietness."

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PESSIMISTIC

: having or showing a lack of hope for the future

: expecting bad things to happen

"Pessimistic." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.
<<http://www.merriam-webster.com/dictionary/pessimistic>>.

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POETIC FORMS

Poetry is a type of literature that emphasizes metaphor and other figures of speech in lines which are arranged for emotional effect, usually according to meter. It is one of the two most basic types of literature. To view an extended list of poetic forms see link below:

Glossary Terms (Poetry Foundation)

<http://www.poetryfoundation.org/learning/glossary-terms?category=forms-and-types>

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POINT OF VIEW

POINT OF VIEW: The way a story gets told and who tells it. It is the method of narration that determines the position, or angle of vision, from which the story unfolds. Point of view governs the reader's access to the story. Many narratives appear in the **first person** (the narrator speaks as "I" and the narrator is a character in the story who may or may not influence events within it). Another common type of narrative is the **third-person** narrative (the narrator seems to be someone standing outside the story who refers to all the characters by name or as he, she, they, and so on). When the narrator reports speech and action, but never comments on the thoughts of other characters, it is the dramatic third person point of view or objective point of view. The **third-person omniscient** narrator--is a narrator who knows everything that needs to be known about the agents and events in the story, and is free to move at will in time and place, and who has privileged access to a character's thoughts, feelings, and motives. The narrator can also be limited--a narrator who is confined to what is experienced, thought, or felt by a single character, or at most a limited number of characters. Finally, there is the unreliable narrator (a narrator who describes events in the story, but seems to make obvious mistakes or misinterpretations that may be apparent to a careful reader). Unreliable narration often serves to characterize the narrator as someone foolish or unobservant. See also authorial voice.

POINT OF VIEW CHARACTER: The central figure in a limited point of view narration, the character through whom the reader experiences the author's representation of the world. See point of view, above.

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PROMINENT

adjective \ˈprä-mə-nənt, ˈpräm-nənt\

: important and well-known

: easily noticed or seen

: sticking out in a way that is easily seen or noticed

"Prominent." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/prominent>>.

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Chapter 2 - Vocabulary & Standards

PROSE

a : the ordinary language people use in speaking or writing

b : a literary medium distinguished from poetry especially by its greater irregularity and variety of rhythm and its closer correspondence to the patterns of everyday speech

"Prose." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014. <<http://www.merriam-webster.com/dictionary/prose>>.

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REPETITION

Repetition is a literary device that repeats the same words or phrases a few times to make an idea clearer. There are several types of repetitions commonly used in both prose and poetry. As a rhetorical device, it could be a word, a phrase or a full sentence or a poetical line repeated to emphasize its significance in the entire text.

Repetition is not distinguished solely as a figure of speech but more as a rhetorical device.

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REVISION

a change or a set of changes that corrects or improves something

: a new version of something : something (such as a piece of writing or a song) that has been corrected or changed

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SARCASTIC

1 : a sharp and often satirical or ironic utterance designed to cut or give pain

2 a : a mode of satirical wit depending for its effect on bitter, caustic, and often ironic language that is usually directed against an individual

b : the use or language of sarcasm

"Sarcasm." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/sarcasm>>.

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Chapter 2 - Vocabulary & Standards

SENTENCE COMBINING

Combining sentences encourages a writer to take two or more short, choppy sentences and combine them into one effective sentence.

Sadler (2005) provides a possible sequence of sentence-combining exercises. A few of the steps are listed here.

Inserting adjectives and adverbs

Example:

The girl drank lemonade.

The girl was thirsty.

The thirsty girl drank lemonade.

Producing compound subjects and objects

Example:

The book was good.

The movie was good.

The book and the movie were good.

Producing compound sentences using conjunctions (for example: and, but)

Example:

The weather was perfect.

The girls were playing soccer.

The weather was perfect, and the girls were playing soccer.

Sentence Combining (Reading Rockets)

http://www.readingrockets.org/strategies/sentence_combining

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Chapter 2 - Vocabulary & Standards

Experienced writers use a variety of sentences to make their writing interesting and lively. Too many simple sentences, for example, will sound choppy and immature while too many long sentences will be difficult to read and hard to understand.

Simple Sentence

A simple sentence, also called an independent clause, contains a subject and a verb, and it expresses a complete thought. In the following simple sentences, subjects are in yellow, and verbs are in green.

1. Some **students like** to study in the mornings.
2. **Juan** and **Arturo play** football every afternoon.
3. **Alicia goes** to the library and **studies** every day.

The three examples above are all simple sentences. Note that sentence 2 contains a compound subject, and sentence 3 contains a compound verb. Simple sentences, therefore, contain a subject and verb and express a complete thought, but they can also contain compound subjects or verbs.

Compound Sentence

A compound sentence contains two independent clauses joined by a coordinator. The coordinators are as follows: for, and, nor, but, or, yet, so. (Helpful hint: The first letter of each of the coordinators spells FANBOYS.) Except for very short sentences, coordinators are always preceded by a comma. In the following compound sentences, subjects are in yellow, verbs are in green, and the coordinators and the commas that precede them are in red.

1. **I tried** to speak Spanish, **and** my **friend tried** to speak English.
2. **Alejandro played** football, **so** **Maria went** shopping.
3. **Alejandro played** football, **for** **Maria went** shopping.

The above three sentences are compound sentences. Each sentence contains two independent clauses, and they are joined by a coordinator with a comma preceding it. Note how the conscious use of coordinators can change the meaning of the sentences. Sentences 2 and 3, for example, are identical except for the coordinators. In sentence 2, which action occurred first? Obviously, "Alejandro played football" first, and as a consequence, "Maria went shopping." In sentence 3, "Maria went shopping" first. In sentence 3, "Alejandro played football" because, possibly, he didn't have anything else to do, for or because "Maria went shopping." How can the use of other coordinators change the relationship between the two clauses? What implications would the use of "yet" or "but" have on the meaning of the sentence?

Complex Sentence

A complex sentence has an independent clause joined by one or more dependent clauses. A complex sentence always has a subordinator such as because, since, after, although, or when (and many others) or a relative pronoun such as that, who, or which. In the following complex sentences.

1. **When he handed** in his homework, **he forgot** to give the teacher the last page.
2. The **teacher returned** the homework **after she noticed** the error.
3. The **students are studying** **because they have** a test tomorrow.
4. **After they finished studying**, **Juan** and **Maria went** to the movies
5. **Juan** and **Maria went** to the movies **after they finished** studying.

When a complex sentence begins with a subordinator such as sentences 1 and 4, a comma is required at the end of the dependent clause. When the independent clause begins the sentence with subordinators in the middle as in sentences 2, 3, and 5, no comma is required. If a comma is placed before the subordinators in sentences 2, 3, and 5, it is wrong.

Note that sentences 4 and 5 are the same except sentence 4 begins with the dependent clause which is followed by a comma, and sentence 5 begins with the independent clause which contains no comma. The comma after the dependent clause in sentence 4 is required, and experienced listeners of English will often hear a slight pause there. In sentence 5, however, there will be no pause when the independent clause begins the sentence.

Complex Sentences / Adjective (Dependent) Clauses

Finally, sentences containing adjective clauses (or dependent clauses) are also complex because they contain an independent clause and a dependent clause. The subjects, verbs, and subordinators are marked the same as in the previous sentences, and in these sentences, the independent clauses are also underlined.

1. The **woman who** called my mom **sells** cosmetics.
2. The **book that** Jonathan read **is** on the shelf.
3. The **house which** Abraham Lincoln was born in **is** still standing.
4. The **town where** I grew up **is** in the United States.

Adjective Clauses are studied in this site separately, but for now it is important to know that sentences containing adjective clauses are complex.

<http://collab.com/grammar.com>

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SHORT STORY

A short story is an account of imaginary or real people and events written to create a unified impression or main effect on the reader. The basic elements of a short story are setting, characters, plot, and conflict.

: a short written story usually dealing with few characters

: a short work of fiction

: an invented prose narrative shorter than a novel usually dealing with a few characters and aiming at unity of effect and often concentrating on the creation of mood rather than plot

Language Arts (Pearson -)

http://www.phschool.com/language_arts/

"Short Story." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014. <http://www.merriam-webster.com/dictionary/short_story>.

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Chapter 2 - The Short Story & The Novel

SIGNIFICANCE

: the quality of being important : the quality of having notable worth or influence

: the meaning of something

"Significance." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/significance>>.

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SIMILE

A comparison of different things by speaking of them as "like" or "as" the same; e.g. "thy two eyes, like stars." The simile "Oh, my love is like a red, red rose," for example, serves as the title and first line to a poem by Robert Burns.

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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Chapter 2 - Vocabulary & Standards

Chapter 2 - Instruction (Toolbox)

SINCERE

: having or showing true feelings that are expressed in an honest way

: genuine or real : not false, fake, or pretended

"Sincere." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014. <<http://www.merriam-webster.com/dictionary/sincere>>.

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SKEPTICAL

: having or expressing doubt about something (such as a claim or statement)

"Skeptical." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/skeptical>>.

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STARTLE

verb \ 'stär-təl\

: to surprise or frighten (someone) suddenly and usually not seriously

: to move or jump suddenly because something surprises you or frightens you

"Startle." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014. <<http://www.merriam-webster.com/dictionary/startle>>.

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STYLE/VOICE

The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as matters such as the length of sentences, their structure, tone, and use of irony.

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SUGGEST

: to show that (something) is likely or true

: to indicate (something) usually without showing it in a direct or certain way

: to offer for consideration or as a hypothesis <suggest a solution to a problem>

"Suggest." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014. <<http://www.merriam-webster.com/dictionary/suggest>>.

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Chapter 2 - Instruction (Toolbox)

SUMMARIZE

: to retell [in writing or in spoken word] (information) again using fewer words

"Summarize." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.
<<http://www.merriam-webster.com/dictionary/summarize>>.

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SYMBOLISM

The use of words or objects to stand for or represent other things. When Hamlet asks, "Will you play upon this pipe?" he is expressing his awareness that his old "friends," Rosencrantz and Guildenstern, have been hired by his uncle as spies. They are attempting to manipulate Hamlet the way a musician manipulates an instrument. A symbol is something that stands for something else. Symbolism is more flexible than ALLEGORY. It may convey a number of meanings. The symbol of the great white whale in Herman Melville's *Moby Dick*, for example, may stand for the devil, nature, fate, or the Divine. In the *Chronicles of Narnia*, the White Stag may stand for Jesus, and all of the (at this time) unfulfilled promises of God. Like the Stag, Jesus calls us to follow and promises us unending joys (in heaven). The stag was a symbol for Christ in the Middle Ages; the antlers have been compared to a tree of life; the whiteness of Lewis's stag adds a dimension of purity.

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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Chapter 2 - Instruction (Toolbox)

SYMPATHETIC

: feeling or showing concern about someone who is in a bad situation : having or showing feelings of sympathy

: having or showing support for or approval of something

: having pleasant or appealing qualities : causing feelings of sympathy

"Sympathetic." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014.

<<http://www.merriam-webster.com/dictionary/sympathetic>>.

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SYNTAX

The ordering of words into meaningful verbal patterns such as phrases, clauses, and sentences. Poets often manipulate syntax, changing conventional word order, to place certain emphasis on particular words. Emily Dickinson, for instance, writes about being surprised by a snake in her poem "A narrow Fellow in the Grass," and includes this line: "His notice sudden is." In addition to the alliterative hissing s-sounds here, Dickinson also effectively manipulates the line's syntax so that the verb is appears unexpectedly at the end, making the snake's hissing presence all the more sudden.

LitGloss - M (LitGloss - M)

http://bcs.bedfordstmartins.com/litgloss/litglosscode/litgloss_m.html#melodrama

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Chapter 2 - Vocabulary & Standards

SYNTHESIS

combining two or more different ideas, elements, and/or styles for literary or academic discussion and analysis

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TECHNIQUE

Literary techniques are structures, usually a word or phrases in literary texts, that writers employ to achieve not merely artistic ends but also readers a greater understanding and appreciation of their literary works. Examples are: metaphor, simile, alliteration, hyperbole, allegory etc. In contrast to Literary Elements, Literary Techniques are not unavoidable aspect of literary works.

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TEXT EXEMPLARS

Text exemplars are sample texts intended to guide teachers as they thoughtfully select texts to use as vehicles for teaching ELA standards. These will allow students to practice essential thinking skills necessary for mastering such standards. Text exemplars will also facilitate meaningful discussion around literary elements and analysis for ELA instruction.

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THEME

A central idea or statement that unifies and controls an entire literary work. The theme can take the form of a brief and meaningful insight or a comprehensive vision of life....A theme is the author's way of communicating and sharing ideas, perceptions, and feelings with readers, and it may be directly stated in the book, or it may only be implied.

Literary Terms and Definitions T (Literary Terms and Definitions T)

http://web.cn.edu/kwheeler/lit_terms_T.html

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THESIS

an argument, either stated or implied, that a writer develops and supports.

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http://web.cn.edu/kwheeler/lit_terms_T.html

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Chapter 2 - Instruction (Toolbox)

Chapter 2 - Strategies (Toolbox)

TONE

The author's implicit (*implied, though not stated directly*) attitude toward the reader or the people, places, and events in a work as revealed by the elements of the author's style. Tone may be characterized as serious or ironic, sad or happy, private or public, angry or affectionate, bitter or nostalgic, or any other attitudes and feelings that human beings experience.

LitGloss - M (LitGloss - M)

http://bcs.bedfordstmartins.com/litgloss/litglosscode/litgloss_m.html#melodrama

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Chapter 2 - Instruction (Toolbox)

VIGILANT

adjective \ˈvi-jə-lənt\

: carefully noticing problems or signs of danger

"Vigilant." Merriam-Webster.com. Merriam-Webster, n.d. Web. 2 Aug. 2014. <<http://www.merriam-webster.com/dictionary/vigilant>>.

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VIVID IMAGERY

Imagery involves much more than images that can be *seen*. When you encounter a question that asks “Which sentence has the BEST use of *imagery*?” choose the sentence that appeals to most of the five human senses: ***touch, taste, smell, hear, see.***

However, if a question asks you to choose the sentence with the most “***vivid description,***” or “***vivid imagery,***” look for the option that makes the BEST use of figurative language.

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