

# AP ENGLISH

## Summer 2015 Homework Packet

Please complete ALL sections of this packet and have it ready to turn in August 7, 2015.



## AP ENGLISH LANGUAGE SUMMER WORK PACKET – CHECKLIST

WEEK	DATE COMPLETE	TASK
1		<p>READ GRAMMAR AND PUNCTUATION REFERENCE GUIDE. MEMORIZE THE RULES FOR EACH PUNCTUATION MARK.</p> <p>WRITE A NOTEBOOK DICTIONARY OF EACH TERM ON THE LISTS 13-15. INCLUDING SYNONYMS, ANTONYMS, AND RELATED WORDS FOR EACH.</p> <p>BEGIN TO READ 1 NOVEL OF YOUR CHOICE FROM SUGGESTED AP READING LIST.</p>
2		<p>COMPLETE EXERCISES ON NOUNS, PRONOUNS, VERBS, ADJECTIVES AND ADVERBS</p> <p>WRITE A NOTEBOOK DICTIONARY OF EACH TERM ON THE LISTS 16-18. INCLUDING SYNONYMS, ANTONYMS, AND RELATED WORDS FOR EACH.</p> <p>FINISH NOVEL 1. WRITE A PLOT SUMMARY AND A THEME FOR THE NOVEL.</p>
3		<p>COMPLETE EXERCISES ON PREPOSITIONS, CONJUNCTIONS, INTERJECTIONS, ACTIVE/PASSIVE VOICE, MOOD OF VERBS, COMPOUND SUBJECTS, POSSESSIVE CASE, PRONOUN-ANTECEDENT AGREEMENT</p> <p>WRITE A NOTEBOOK DICTIONARY OF EACH TERM ON THE LISTS 19-21. INCLUDING SYNONYMS, ANTONYMS, AND RELATED WORDS FOR EACH.</p> <p>BEGIN NOVEL 2.</p>
4		<p>COMPLETE EXERCISES ON COMMAS, HYPHENS, DASHES, ELLIPSES, SEMICOLONS, COLONS, QUOTATION MARKS, ITALICS, PARENTHESES, BRACKETS</p> <p>WRITE A NOTEBOOK DICTIONARY OF EACH TERM ON THE LISTS 22-24. INCLUDING SYNONYMS, ANTONYMS, AND RELATED WORDS FOR EACH.</p> <p>FINISH NOVEL 2. WRITE A PLOT SUMMARY AND THEME FOR THE NOVEL.</p>
5		<p>COMPLETE ACTIVITIES 1-3 IN RHETORIC PACKET.</p> <p>WRITE A NOTEBOOK DICTIONARY OF EACH TERM ON THE LISTS 25-27. INCLUDING SYNONYMS, ANTONYMS, AND RELATED WORDS FOR EACH.</p> <p>READ NOVEL 3 FROM AP SUGGESTED READING LIST.</p>
6		<p>COMPLETE ACTIVITIES 4-6 IN RHETORIC PACKET.</p> <p>WRITE A NOTEBOOK DICTIONARY OF EACH TERM ON THE LISTS 28-30. INCLUDING SYNONYMS, ANTONYMS, AND RELATED WORDS FOR EACH.</p> <p>FINISH NOVEL 3. WRITE A PLOT SUMMARY AND THEME FOR THE NOVEL.</p>
7		<p>COMPLETE ACTIVITIES 7-10 IN RHETORIC PACKET.</p> <p>COMPLETE SAT LITERATURE PACKET. Write a reflection (1-2 pages typed) based on your performance on the test.</p>
8		<p>COMPLETE "CULMINATING ACTIVITY 11" IN RHETORIC PACKET.</p> <p>KNOW THE LIST OF VOCABULARY IN THE BACK OF THE PACKET (MAKE FLASH CARDS).</p> <p>Go through the packet and mark the items you have weaknesses.</p> <p>Prepare questions for anything you haven't mastered.</p>



# AP English

## Summer Reading List 2015

*A Streetcar Named Desire*- Tennessee Williams  
*Beloved*- Toni Morrison  
*Black Boy* – Richard Wright  
*Ceremony* – Leslie Silko  
*Dandelion Wine* – Ray Bradbury  
*Dave Barry Does Japan* – Dave Barry  
*Funny in Farsi: A Memoir of Growing Up Iranian in America* – Firoozeh  
*Game* – Walter Dean Myers  
*Go Tell It On the Mountain* – James Baldwin  
*Grapes of Wrath* – John Steinbeck  
*In the Time of the Butterflies* – Julia Alvarez  
*Invisible Man*- Ralph Ellison  
*Lesson Before Dying* – Ernest Gaines  
*Lord of the Flies*- William Golding  
*Pride and Prejudice*- Jane Austen  
*Slaughterhouse Five*- Kurt Vonnegut  
*Street Love* – Walter Dean Myers  
*The Adventures of Huckleberry Finn* – Mark Twain  
*The Blind Side* – Michael Lewis  
*The Perfect Storm* – Sebastian Junger  
*The Piano Lesson* – August Wilson  
*The Red Badge of Courage* – Steven Crane  
*The Scarlet Letter* – Nathaniel Hawthorne  
*The Sun Also Rises* – Ernest Hemmingway  
*The Virginian* – Owen Wister  
*Wish You Well* – David Baldacci  
*Wuthering Heights*- Emily Bronte



# GRAMMAR





## GRAMMAR AND PUNCTUATION REFERENCE GUIDE

The University of Chicago's Writing Program Grammar Resources Website linked through The College Board's AP Central Website proclaims, "... 'rules' in writing—unlike, say, rules in Newtonian physics—are not written in stone. They are established by agreement among experienced writers, even though experienced writers can and do disagree all the time. You'll find, then, that grammar books and sites can offer conflicting advice."

Often a favorite source may conflict with your teacher's beliefs. Follow each individual teacher's clear and concise instructions of grammar and punctuation, whether it is for general writing or it is for a research style such as Modern Language Association (MLA) or American Psychological Association (APA). While no single source is definitive, and some disagree on minor, specific points of punctuation, the English Department at Citrus High School values the solidarity of the sources used to compile this resource guide.

This resource guide is not intended to be an all-encompassing list of grammar and punctuation rules. It should be used, rather, as a quick reference for questions about major punctuation errors and for consideration of basic grammar in sentence construction.

### Sources

1. Purdue (University) Online Writing Lab (OWL)
2. *Warriner's English Grammar and Composition* Complete Course edited by John Warriner
3. The College Board's AP Central's Grammar Resources on the Web Link to The University of Chicago's Writing Program and The University of Illinois at Urbana-Champaign Grammar Handbook
4. *The Blue Book of Grammar and Punctuation* by Jane Strauss
5. *The Elements of Style* by William Strunk, Jr. and E.B. White
6. *Eats, Shoots & Leaves* by Lynn Truss
7. Mignon Fogarty's Grammar Girl blog (as a direct reference for number 35)

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## Quotation Marks

1. Periods (and also commas) ALWAYS go inside the ending quotation marks. The period is a declarative punctuation mark and does not change the sentence structure so it NEVER goes outside the closing quotes.

### Example

At the 2013 Grammy Awards, the British band Mumford & Sons won Album of the Year with *Babel*, largely on the strength of their hit single "I Will Wait."

2. Use SINGLE quotation marks (with NO spaces) within regular or "double" quotation marks for quotes within quotes. At the end of the sentence, the period goes inside ALL quotation marks.

### Example

Boxing icon Muhammad Ali said, "I hated every minute of training, but I said, 'Don't quit. Suffer now and live the rest of your life as a champion.'"

3. When the writer quotes directly from a source and that source has a misspelling or has a grammatical error, continue to quote the source exactly as it is, or verbatim, and IN BRACKETS include the Latin term [sic] right after the error. The term "sic" means "Thus it was written" in Latin.

### Example

The famous movie director Stanley Kubrick once ungrammatically wrote of his fictional character in his movie *2001: A Space Odyssey*, artificial intelligence computer Hal 9000, "I would rather die then [sic] see them restore my movie by doing a different voice over for Hal."

4. Use regular, "double" quotation marks to indicate a word's or a phrase's emphasis.

### Example

American hip-hop artist Lonnie Rashid Lynn, Jr., known by his stage name Common, through his hip hop albums, his clothing modeling, his poetry, his animal rights activism, and his television acting portrays the very definition of the term "swag."

5. The use of an ending question mark or of an ending exclamation point follows the logic of a sentence. If the entire sentence is a question or is an exclamation, then these punctuation marks go inside the ending quotes. Only one ending punctuation mark is used with quotation marks. The stronger punctuation mark wins. Therefore, in the below example, use no period after "war."

### Example

Do you agree with the challenging statement by Shakespeare that "All's fair in love and war"?

## Titles in Quotation Marks

6. Use quotation marks around the titles of short poems, song titles, short stories, magazine or newspaper articles, essays, speeches, chapter titles, short films, and episodes of television or radio shows.

### Examples

"Messy Room" by Shel Silverstein, "One Love" by Bob Marley, "The Lottery" by Shirley Jackson, "Questions Still Surround America's Drone Program" in *Rolling Stone*, "Justin Bieber signs up for trip to space" in *The Tampa Tribune*, "A Modest Proposal" by Jonathon Swift, *Twilight's* chapter six titled "Scary Stories," 2011's Oscar winner "The Fantastic Flying Books of Mr. Morris Lessmore," *Star Trek: The Next Generation's* favorite episode as voted by fans "The Inner Light," one of radio icon Paul Harvey's most famous broadcasts "What is a Policeman?"

\*Note—Speeches such as the Gettysburg Address and I Have a Dream, and religious books such as The Holy Bible King James Version and Quran are only capitalized.

## Titles in Italics

7. Italicize the titles of magazines, books, newspapers, academic journals, films, television shows, long poems (generally considered 100 lines or more), plays of three or more acts, operas, musical CDs, works of art, websites, and individual trains, planes, or ships. Italicize these titles when typing, and underline them when writing.

### Examples

magazine—*US News & World Report*, book—*The Old Man and the Sea*, newspaper—*USA Today*, academic journals—*Harvard Law Review* or *Literature/Film Quarterly*, film—*Mean Girls*, television show—*Extreme Hoarders: Buried Alive*, long poem—*The Raven*, play—*Cat on a Hot Tin Roof*, opera—*Die Walküre* (The Valkyrie) by Richard Wagner, musical albums (CD)—Tame Impala's *Lonerism*, work of art—Leonardo da Vinci's *The Last Supper*, website—*hulu.com*, train—*Indianapolis Express*, plane—WWII bomber *Memphis Belle*, ship—*RMS Titanic*

## Colons

8. Use a colon after an independent clause to introduce a list, quotation, appositive, or other idea directly related to the independent clause. A complete sentence must always precede the colon.

### List Example

Health-conscious Michaela decided to shop at the organic grocery store for some items: soy milk, Vegan jerky, tofu turkey rolls, aged cashew cheese, and all-natural Asian meat cups.

### Quote Example

In his 2<sup>nd</sup> Inaugural Address, President Abraham Lincoln stressed a positive, forgiving tone throughout his speech: "With malice toward none, with charity for all..."

### Appositive Example

His history teacher suggested the perfect profession for her troublesome student: professional comedian.

9. Use a colon to join together two independent clauses to emphasize the second clause.

Example

Continual bickering among national politicians in Washington has hindered governmental progress in establishing a national immigration policy: a Utah guest worker state bill, fingerprinting policies from several states, and the "papers please" Arizona initiative all indicate the need for a national policy.

Semi-colons

10. A semicolon joins two independent clauses when the second clause begins with a conjunctive adverb (however, therefore, moreover, furthermore, thus, meanwhile, nonetheless, otherwise) or a transitional word or phrase (in fact, for example, that is, for instance, in addition, in other words, on the other hand, even so).

Example

Mistrust of partisan politics in Washington historically began with the Watergate scandal and the eventual resignation in 1974 of President Richard M. Nixon; in fact, the eventual pardoning of Nixon by President Gerald Ford, Nixon's successor, only served to heighten the public's suspicion of political cronyism.

11. A semi-colon joins two independent clauses when the second clause equally emphasizes the first.

Example

The courthouse square in downtown Inverness bustles with activity in the winter months; religious preachers, restaurant patrons, political and social protesters, even local craftsmen and artisans occupy the lawn almost on a daily basis.

12. Use a semicolon to join elements of a series when individual items of the series already include commas.

Example 1

Recent incidents of flash mobs have occurred sporadically in such cities as Schenectady, New York; South Bend, Indiana; Jacksonville, Florida; and Salt Lake City, Utah.

Example 2

Farmers in the corn belt of the central Midwest dominate our nation's food crops with corn, grown in vast agribusiness land plots to primarily feed cattle; soybeans, most commonly used to make the number one U.S. edible consumer oil bottled for supermarkets; and hay, often alfalfa used for domestic grazing animal consumption.

Dashes

13. Dashes set off or emphasize the content enclosed within dashes or the content that follows a dash. Dashes emphasize the content more than do parentheses. Dashes are generally considered to be longer than hyphens. Use NO spaces before and after.

Example

Perhaps one reason McDonald's is unveiling its "Midnight Menu" to be offered between midnight and 4 a.m.—including Big Macs, McNuggets, desserts, and in a new twist also Egg McMuffins and pancakes, as well—is that it sees its profit margin growing by becoming the place people head to after the nightclubs close, and the place tired workers stop by on the way home from swing shifts.

Hyphens

14. Use a hyphen to join two or more words serving as a single adjective BEFORE a noun. Use NO spaces before and after.

Examples

chocolate-covered strawberries, self-absorbed *American Idol* winner, one-way street

15. Use a hyphen with compound numbers.

Examples

forty-seven, ninety-nine

16. Use a hyphen with the prefixes ex-, self-, all-, with the suffix -elect, between a prefix and a capitalized word, and with figures (dates).

Examples

ex-husband, all-inclusive, pre-WWI, anti-American, mid-1970s

Commas

17. Use commas to separate three or more words, phrases, or clauses written in a series, including using a comma just before the final coordinating conjunction (for, or, nor, and, but, yet, so). If coordinating conjunctions connect ALL elements in a series, do NOT use commas.

Example 1

Ulysses spent his summer in Crete studying the fine arts of basic spear stabbing, Trojan horse building, complex siren wooing, as well as bow and arrow target practice.

Example 2

Sailors on the *Nina* and the *Pinta* and the *Santa Maria* suffered from dysentery and from scurvy during their voyage to the new land.

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

Example

Game one of the NBA finals was completed between the Miami Heat and the San Antonio Spurs, but the crowd refused to leave until they had a peek of Justin Bieber's anonymous seatmate.

19. Use a pair of commas in the middle of a sentence to set off clauses, phrases, and word groups such as appositives (clauses that further modify the noun) that are not essential to the meaning of the sentence.

Example 1

While this Pakistani restaurant's outside façade indicated it might offer the consumer an exciting and invigorating dining experience, its actual food, on the other hand, was rather bland and tasteless.

Example 2

Even though I appreciate the time-consuming work you seem to have put into the visuals on your science fair project, in this case, however, you appear to have plagiarized most of the information.

20. Use commas to separate two or more coordinate adjectives that describe the same noun. DO NOT add an extra comma between the final adjective and the noun itself.

Example 1

Your cousin has a ludicrous, clown-like smile following her botched plastic surgery.

Example 2

Her high school students perceived her as a difficult, obsessive, heartless math teacher until the students realized once they got to college that she had prepared them for even the most difficult math equations.

21. A series contains three or more items separated by commas. The items in a series can be either nouns (such as "dog") or verb phrases (such as "get in the car"). When using a conjunction, such as "and" or "or," at the end of the series, remember to precede it with a comma. When using conjunction between ALL items, DO NOT use commas.

Example

The starving teenager sitting in the back row stealthily consumed an entire zip lock bag of potato chips, two spicy Slim Jims, a half bag of Mike and Ike jellies, and a half can of energy drink, all within the first ten minutes of 2<sup>nd</sup> block.

### Apostrophes

22. There are two forms of the word its: the possessive pronoun its and the conjunction it's (meaning "it is"). There is no such word as its'.

Example 1

It's (it is) a commonly held belief among bloggers that eventually more people will read blogs than will read novels.

Example 2

The dodo bird is recognized both by its inability to fly or its inability to sit anywhere other than in the back row in an English classroom.

23. Add an apostrophe and an S to form a singular possessive. (Is there one or more than one?)

Example 1

The boy's snap back cap, worn sideways, identified him as both a poser and as a foolish spender of money.

Example 2

Mr. Evans's tendency to high five his students in the hallway changed unexpectedly one day to a fist bump.

- 23a. Exception! For ancient names (real or fictional) that already end in an S, add only the apostrophe for a singular possession.

Example

Hercules' strength was no more important than his ability to intellectually solve a problem with the Augean Stables.

24. Add only an ending apostrophe to form a plural possessive. (Is there one or more than one?)

Example 1

Her two cats' tails were singed in the fire pit when the mean Doberman Pinscher cornered them both in a moment of frenzy.

Example 2

The red balloons' combined helium allowed the protagonist in the movie *Damny Deckchair* to fly across the outlands of Australia.

Example 3

The boys' bathroom in the gym designated for the visitors was so overpowering with its stench that the entire girls' volleyball team implored their bus driver to head for home as soon as possible!

### Plural Use without Apostrophes

25. For decades, abbreviated decades, and centuries, do not use apostrophes with the ending S.

Example 1

During the latter part of the 1960s, political protests grew in reaction to the Vietnam War.

Example 2

The Renaissance, translated from Italian to English meaning "rebirth," which ended at roughly the end of the 1600s, is primarily known for the artistic contributions of Leonardo da Vinci and Michelangelo.

Example 3

[NOTE: no apostrophe in conjunction with the S, but an apostrophe facing away toward the missing numbers]

The Cold War's demise is still today symbolized by the beginning of the destruction of the Berlin Wall at the very end of the '80s.

26. Use apostrophes for the plurals of lower case letters (but NOT for upper case letters or for numbers).

Examples 1 & 2

Cross your t's and dot your i's. Mind your p's and q's when using a printing press.

Example 3

The business teacher's tendency to give her students prior knowledge of her quiz questions meant most of her students received As and Bs.

Example 4

The string of 7s she rolled in Las Vegas netted her a small fortune!

27. DO NOT use apostrophes for the plurals of symbols.

Example 1

"We have many 4Gs around the country," claimed the Verizon Wireless kiosk rep in early 2013, referring to Verizon's recently enhanced fourth generation (4G) Long Term Evolution (LTE) smart phone coverage.

Example 2

Dell's X51s, the hot gaming desktop, recently flooded the market, and just preceded the company's unveiling of some fresh Alienware laptops, what all Dell fans were waiting for this year.

#### Ellipses

28. Use ellipses (ellipsis points) to omit words in a direct quotation. DO NOT use spaces before or after the ellipses.

Example

Mary, a long-winded storyteller, began and ended her tale by saying, "Well, first I had to rob Peter...and then I ended up being able to pay Paul."

#### Spelling of Numbers and Letters

29. Write out ALL numbers that begin sentences.

Example

Seventeen percent of that school was classified as dropouts!

30. Use numerals (sometimes Roman) to identify, with figures and symbols, or with large numbers.

Examples

\$124.00, 4.99 liters, 364 days, room 222, Henry VIII, WWII, act 5 scene 2, 12 billion

31. Spell out EITHER numbers one to nine, OR numbers one to ninety-nine. Write out numbers above EITHER nine OR ninety-nine. Here, usage varies by teacher! If you are using a specific citation style, such as MLA or APA, consult the style manual for specific formatting instructions.

Examples 1

two people, five movie screens, and nine kisses; 11 keys, 20 times a winner, and 50 plantains

Examples 2

forty-four attempts, sixty-five miles an hour, and ninety-nine seconds underwater; 101 Dalmatians, 276 trombones, and 1,001 nights

#### Run-ons (Comma Splices)

32. Link two independent clauses with the coordinating conjunctions (and, but, for, or, nor, so, yet), using a comma before the connecting word.

Example

The professional bird watcher enjoys strolling through Whispering Pines Park, yet he has never caught sight there of the blue crested gooney bird.

33. When you use any type of a connecting word other than the coordinating conjunctions and, but, for, or, nor, so, or yet between the two independent clauses, or you do not use any connecting word, use a semicolon (;).

Example

The college dropout often visited Universal Studios on his parents' dime; his chemistry major girlfriend, however, preferred to use her days reading science journals.

34. Run-on sentences describe two independent clauses which are joined together with no connecting word or punctuation to separate the clauses. The writer often uses a pronoun to incorrectly fuse the parts together.

Examples 1

Incorrect—They weren't gang members at all they were undercover police officers.

Correct—They weren't gang members at all; they were undercover police officers.

Examples 2

Incorrect—I didn't know which major I wanted to concentrate on when I first entered college I was too confused about my life to decide between art history and theater.

Correct—I didn't know which major I wanted to concentrate on when I first entered college as I was too confused about my life to decide between art history and theater.

### Sentence Fragments

35. Fragments, incomplete sentences, usually are pieces of sentences that have become disconnected from the main clause. Correct them by removing the period between the fragment and the main clause. Newly combined sentences may need other kinds of punctuation.

Example—Notre Dame University in South Bend, Indiana offers through the internationally renowned Mendoza College of Business many majors. Such as finance, marketing, accounting, entrepreneurship, and management.

Revision—Notre Dame University in South Bend, Indiana offers through the internationally renowned Mendoza College of Business many majors such as finance, marketing, accounting, entrepreneurship, and management.

36. Some fragments are written as main clauses but lack a subject or main verb.

#### Example 1

Fragment—An opinion on hydraulic fracking to mine domestic oil without clear evidence.

Revision—The scientist expressed his opinion on hydraulic fracking to mine domestic oil without clear evidence.

#### Example 2

Fragment—A woman who remains silly and becomes callous in *The Great Gatsby*.

Revision 1—The famous female character Daisy Buchanan is a woman who remains silly and becomes callous in *The Great Gatsby*.

Revision 2—Daisy Buchanan, one of the greatest and most tragic female characters in literature, is a woman who remains silly and becomes callous in *The Great Gatsby*.

37. Fragments with no subjects are constructed out of mixed parts. They start one way (often with a long prepositional phrase), but end with a regular predicate (verb word group). Removing the preposition at the beginning is usually the easiest way to edit such errors.

#### Examples

Fragment—In which the primary goal is to sell thousands of Samsung Galaxy SIII 4G phones.

Revision—~~In which the~~ The primary goal is to sell thousands of Samsung Galaxy SIII 4G phones.

Fragment—By surprisingly and disturbingly stopping by after midnight and throwing pebbles at my second story window just to say hello.

Revision—~~By surprisingly~~ Surprisingly and disturbingly stopping by after midnight and throwing pebbles at my second story window, Bubba just wanted to say hello.

### Using Who or Whom

38. Use who as the subject of the sentence and whom as the object of the (most commonly used) prepositions for, to, by, on, and with.

Here is a "quick and dirty tip" from Mignon Fogarty's Grammar Girl blog:

"Like 'whom,' the pronoun 'him' ends with 'm.' When you're trying to decide whether to use 'who' or 'whom,' ask yourself if the answer to the question would be 'he' or 'him.' For example, if you're trying to ask, 'Who (or whom) do you love?' The answer would be 'I love him.' 'Him' ends with an 'm,' so you know to use 'whom.' But if you are trying to ask, 'Who squeezed all the water out of [SpongeBob]?' the answer would be 'He squeezed all the water out of [SpongeBob].' There's no 'm,' so you know to use 'who.'"

#### Examples

"to whom," "for whom," "by whom," "on whom," and "with whom"

### Prepositions

39. Prepositions are words or short phrases that identify the spatial (in space), directional (the direction in which something is moving), or temporal (in time) relationship of one or more people or things to other people or things. **DO NOT** end your sentences in prepositions such as (among others) above, across, within, around, along, behind, below, beside, between, on, at, in, to, with, from, since, for, by, from, inside, nearby, off, out, of, through, toward, under, and within.

#### Example

Incorrect—What car roof did you mistakenly place your purse on?

Correct—Flip the sentence order.) On what car roof did you mistakenly place your purse?

### Noun Phrase Pronoun Agreement/Antecedents

40. Agree in number—If the pronoun takes the place of a singular noun, use a singular pronoun. **NOTE:** The construction "his or her" is too wordy, so use a plural noun as your antecedent such as "they" as your pronoun. If you do use a singular noun and the context makes the gender clear, then use just "his" or "her" rather than "his or her." Remember: the words "everybody, anybody, anyone, each, neither, nobody, someone, a person," etc. are singular and take singular pronouns.

#### Example 1

Incorrect—If a student parks a car in CHS's front parking lot, ~~he or she~~ has to buy a parking sticker to be legal.

Correct—If a student parks a car in CHS's front parking lot, she has to buy a parking sticker.

#### Example 2

Incorrect—When a student comes to class, ~~they~~ should have pen and paper supplies!

Correct—When students come to class, they should have pen and paper supplies!

41. Do not be vague or ambiguous in your sentence. Refer clearly to the specified noun or noun phrase.

Example

Although the brand new fire red Trans Am with the soaring eagle on the hood smashed into the apple tree in the old grouch's front lawn, # [the Trans Am] was not severely damaged. (What was not severely damaged—the car or the tree?)

Active vs. Passive Voice

42. Use active voice (action verbs) whenever possible to energize your writing. In active voice, the subject of the sentence performs the action expressed in the verb. Passive voice uses a verb phrase that will always include a form of be, such as am, is, was, were, are, or been.

Examples

Active Voice—The man bit the dog, so it became newsworthy.

Passive Voice—The dog was bitten by the man, so it became newsworthy.

Parallel Structure

43. Parallel structure means using the same pattern of words to show that two or more ideas have the same level of importance with the word, the phrase, or the clause. The usual way to create parallel structures is with the use of coordinating conjunctions such as “and” or “or.”

Example 1

Incorrect—Constantine likes dancing, singing, and to attend punk rock concerts.

Correct—Constantine likes dancing, singing, and attending punk rock concerts.

Example 2

Incorrect—The neighbor of the compulsive hoarder said that she was a health hazard because she piled uneaten and rotting food on the floor of her kitchen, recycled used soda cans and pop bottles in her bathroom tub, and her attention to detail to set traps for rodents was lacking.

Correct—The neighbor of the compulsive hoarder said that she was a health hazard because she piled uneaten and rotting food on the floor of her kitchen, she recycled used soda cans and pop bottles in her bathroom tub, and she lacked the attention to detail to set traps for rodents.

44. Parallel structure that begins with clauses must maintain clauses. Changing to another pattern or changing the voice of the verb (from active to passive or vice versa) breaks the parallelism.

Examples

Incorrect—The teacher taught his dog that it should get plenty of sleep during the day, that it should not eat too many dog treats, and to do some warm-up kitty juggling exercises before the main meal.

Correct—The teacher taught his dog that it should get plenty of sleep during the day, that it should not eat too many dog treats, and that it should practice some warm-up kitty juggling exercises before the main meal.

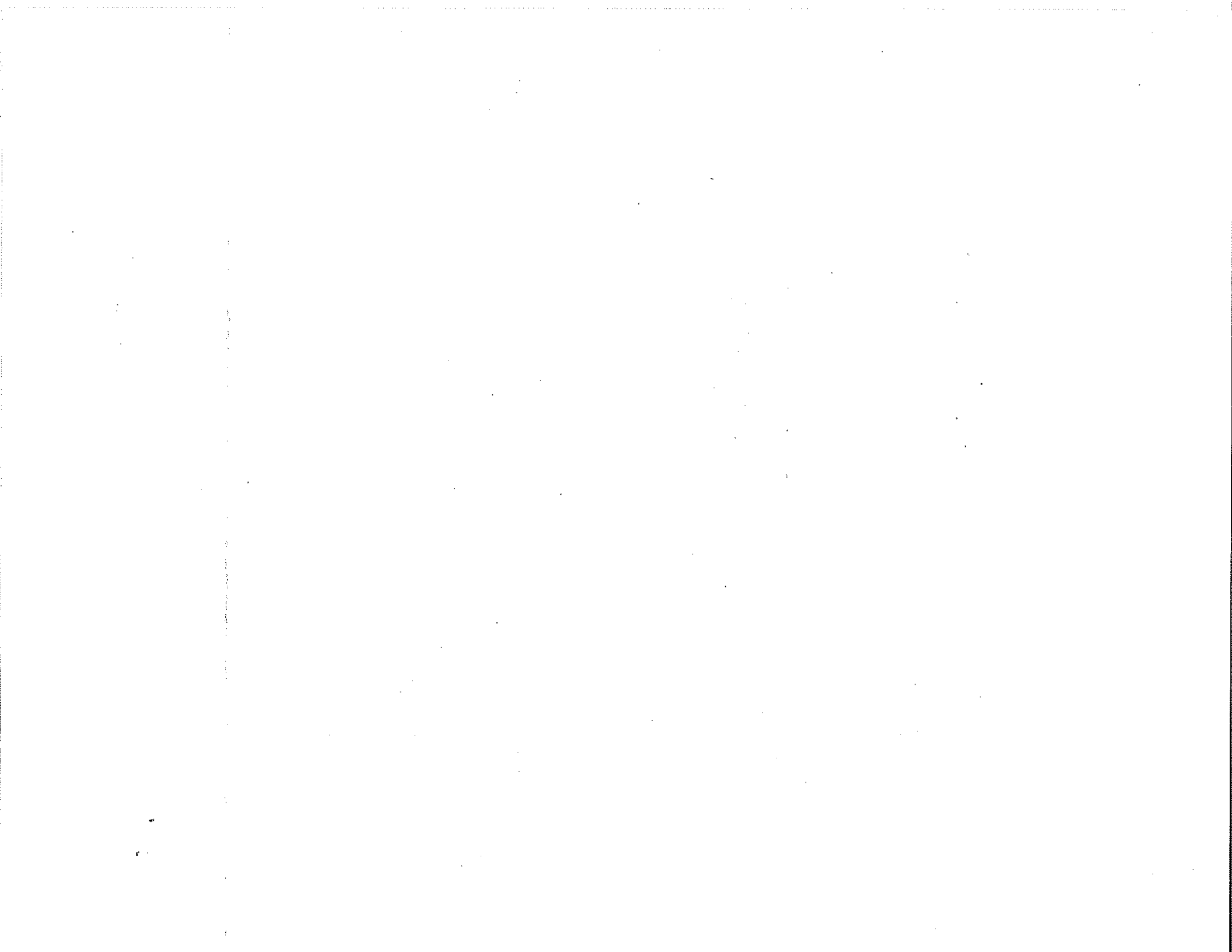
Addressing the Subject in a Research Paper

45. In both an informal biography and a formal research paper, address the person or the subject with full name for the first time, and thereafter by only the last name. DO NOT use the informal, or “friendly,” Christian/first name.

Example

Incorrect—Edgar Allan Poe's life was marked by considerable melancholia, often induced by his proclivity for alcohol and his propensity to morbidly associate with women who died of disease. Edgar would never truly find peace in his life.

Correct—Edgar Allan Poe's life was marked by considerable melancholia, often induced by his proclivity for alcohol and his propensity to morbidly associate with women who died of disease. Poe would never truly find peace in his life.





**Review 1**  
**Nouns**

*Reteaching*

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

Type of noun	Definition	Example
common noun	general name for a person, place, thing, or idea	city
proper noun	name of a particular person, place, thing, or idea	Baltimore
singular noun	one person, place, thing, or idea	street
plural noun	more than one person, place, thing, or idea	streets
collective noun	name of a group regarded as a unit	council
concrete noun	name of something perceptible by the senses	sign
abstract noun	name of an idea, quality, or state	law
compound noun	single noun formed from two or more words	streetlight
possessive noun	noun that shows ownership or relationship	dog's tail, dogs' tails

**Finding Nouns**

Underline every noun in each sentence.

- Most of the people in the world live in cities.
- Cities offer a number of opportunities for their citizens, from jobs to entertainment.
- Every city offers its own special attractions.
- Usually, a city is known for at least one unique landmark.
- In Philadelphia, look for Independence Hall where the Declaration of Independence was signed.
- Most older towns developed near a body of water, such as the ocean, or a river or lake.
- Cleveland, Ohio, grew up by Lake Erie, a waterway that gave local industries a way to transport materials and products.
- What factors determine a typical citizen's choice of which city to call home?
- Weather may play a part in the choice.
- Many Americans say that they enjoy the warm, dry weather of the Southwest.
- Other people choose a hometown based on factors such as the presence of a professional sports team.
- What attracts residents to your hometown?
- Perhaps your city has many museums, galleries, and libraries where you can spend a quiet Sunday.
- Could the attraction be the scenery or the schools?
- In the past, some cities such as Reims, France, were built inside protective walls.
- The wall was designed to discourage invaders.
- The cities of Europe usually had one main church that towered over the rest of the buildings.
- Skyscrapers dominate the skyline of the modern city.
- Noisy traffic often clogs the streets, especially at rush hour.
- Do you enjoy the excitement and fast pace of urban life?

**Review 1**  
**Nouns**

*More Practice*

**A. Identifying Nouns**

Identify each numbered and italicized noun by writing **common, proper, abstract, concrete, collective, compound, or possessive** on the corresponding line below. Each noun belongs to at least two categories.

The stretch of (1) *Hudson Street* where I live is each day the scene of an intricate sidewalk (2) *ballet*. I make my own first entrance into it a little after eight when I put out the garbage can, surely a prosaic (3) *occupation*, but I enjoy my part, my little (4) *clang*, as the (5) *droves* of junior high school students walk by the center of the stage dropping candy wrappers. (How do they eat so much candy so early in the morning?)

While I sweep up the wrappers I watch the other rituals of the morning: Mr. Halpert unlocking the laundry's (6) *handcart* from its mooring to a cellar door, Joe Comacchia's (7) *son-in-law* stacking out the empty crates from the delicatessen, the barber bringing out his sidewalk folding chair, . . . I exchange my ritual (8) *farewell* with Mr. Lofaro, the short, thick-bodied, white-aproned fruit man who stands outside his (9) *doorway* a little up the street, his arms folded, his feet planted, looking as solid as earth itself. We nod; we each glance quickly up and down the street, then look back to each other and smile. We have done this many a morning for more than ten (10) *years*, and we both know what it means: All is well.

Jane Jacobs, *The Death and Life of Great American Cities*

- |          |           |
|----------|-----------|
| 1. _____ | 6. _____  |
| 2. _____ | 7. _____  |
| 3. _____ | 8. _____  |
| 4. _____ | 9. _____  |
| 5. _____ | 10. _____ |

**B. Identifying Nouns**

Underline the noun or nouns described in parentheses after each sentence.

- Antonio emigrated to the United States from Italy. (proper noun)
- The homeless woman in the doorway often reads the newspaper. (common noun)
- The bicycle had a basket attached to the handlebars. (common noun)
- Charlotte's flower shop is open seven days a week. (possessive noun)
- I could feel the beat of the drums outside the club. (concrete noun)
- University students sat on the library steps between classes. (plural noun)
- On extremely hot days, the stench of garbage can be overwhelming. (concrete noun)
- The city pulses with energy and excitement. (abstract noun)

**Review 1**  
**Nouns**

*Application*

**A. Supplying Nouns**

Complete the paragraph by supplying nouns as indicated in parentheses. Write each word you would use on the blank line.

Sydney is going to meet her friends at the (1. *proper noun*) this afternoon. Instead of walking, she decides to take the (2. *common noun*). While getting ready to go, Sydney grabs her (3. *compound noun*), and notices that she still has her friend (4. *possessive proper noun*) CD. She liked the CD, and she admired the artists' (5. *abstract noun*). She plans to stop at the (6. *concrete noun*) and check out another CD by the same (7. *collective noun*).

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

**B. Writing with Nouns**

Write sentences that contain the kinds of nouns indicated. Underline these nouns in your sentences.

1. Use a common noun and a plural noun.

\_\_\_\_\_

2. Use a proper noun and a collective noun.

\_\_\_\_\_

3. Use an abstract noun and a singular noun.

\_\_\_\_\_

4. Use a possessive noun and a proper noun.

\_\_\_\_\_

5. Use a compound noun and a concrete noun.

\_\_\_\_\_

6. Use a possessive noun and a common noun.

\_\_\_\_\_

7. Use an abstract noun and a plural noun.

\_\_\_\_\_

8. Use a concrete noun and a proper noun.

\_\_\_\_\_

**Review 2**  
**Pronouns**

*Reteaching*

A pronoun is a word used in place of a noun or another pronoun.

Type of pronoun	Example	Function
personal	refers to first person, second person, and third person	I, you, he
possessive	shows ownership or belonging	mine, ours
reflexive	reflects an action back on a preceding noun or pronoun	himself
intensive	emphasizes a noun or pronoun in the same sentence	herself
interrogative	used to ask a question	who, what
demonstrative	points out specific persons, places, things, or ideas	that, those
relative	introduces a subordinate clause	who, which
indefinite	does not refer to a specific person or thing	someone

**Finding Pronouns**

Underline all the pronouns in the following sentences.

**EXAMPLE** The distance it takes to stop your vehicle depends on several factors.

1. Many of the rules of driving involve simple common sense.
2. Patricia changed the flat tire herself.
3. What will they do if it breaks down on the highway?
4. He always stops to get a cold drink when he feels tired.
5. The state troopers themselves stay within the posted speed limit.
6. Moving at a fast speed means you will need more room between you and the car ahead of you.
7. Someone driving below the posted minimum speed poses a potential threat to others.
8. Use your low-beam headlights, not your brights, when driving in fog.
9. Keep your car safe by checking its oil and tire pressure often.
10. Which of the drivers at an intersection without a traffic control device has the right of way?
11. Yoshi prepared himself for the driving test.
12. Natasha blamed herself for not calling sooner to schedule her road test.
13. What should Daniel bring to the exam station?
14. Quiana stood in the line that seemed to move the slowest.
15. Jacqueline signed the card that permits donation of organs.
16. Our car horn was not in working order the day of the driving test.
17. My brother had mixed emotions about taking the driver's license exam.
18. You may help someone with your gift of a human organ.
19. Where do I sign this?
20. That is where you will have your picture taken.
21. My father himself drove me to the driving test.
22. Anyone who drives a car accepts great responsibility.

**Review 2** Pronouns

*More Practice*

**A. Finding Pronouns**

Underline the pronoun or pronouns described in parentheses after each sentence.

1. Laura admitted she was nervous before her driving test. (possessive)
2. My grandfather claims that he taught himself how to drive. (reflexive)
3. Both of my sisters have their driver's licenses. (indefinite)
4. The examiner told me to park the car, and then he got out. (personal)
5. I myself passed the test on my first try. (intensive)
6. What can I do to improve my driving? (interrogative)
7. Those are the same officers with whom I spoke at the bureau. (demonstrative)
8. Anyone who has taken driving lessons should be able to pass the test. (indefinite)
9. Can I drive you anywhere? (personal)
10. Are you the person to whom I should report? (relative)
11. Did somebody drop his or her car keys? (indefinite)
12. Sharese told herself to relax before her test. (reflexive)
13. Most of the drivers who have taken lessons pass the test on their first try. (indefinite)
14. The license itself confers on its owner both privileges and responsibilities. (intensive)
15. We are relieved that this day is over. (personal)

**B. Identifying Pronouns**

Underline the pronoun in each sentence and identify it by writing **personal, possessive, reflexive, intensive, interrogative, demonstrative, relative, or indefinite** on the line.

1. What are the requirements for obtaining a driver license? \_\_\_\_\_
2. Josh received his temporary license by passing two tests. \_\_\_\_\_
3. The manager of the driving school himself rode with Pat. \_\_\_\_\_
4. You have to study and learn all the material in the vehicle law book. \_\_\_\_\_
5. Our state requires drivers to pass a written test and a road test. \_\_\_\_\_
6. The examiner who administered Al's test carried a clipboard. \_\_\_\_\_
7. Is that the marker Halle's front bumper hit? \_\_\_\_\_
8. Which of the sections did Elijah pass, driving or maneuverability? \_\_\_\_\_
9. Everyone took lessons through the school's program. \_\_\_\_\_
10. Maeve drove herself to school the next day. \_\_\_\_\_

**Review 2** Pronouns

*Application*

**A. Writing Sentences with Pronouns**

Write sentences using the types of pronouns indicated. Underline the required pronouns in your sentences. Be sure the pronoun matches the person, number, and gender of its antecedent.

1. personal pronoun in the third person, nominative case

\_\_\_\_\_

2. personal pronoun in the first person, objective case

\_\_\_\_\_

3. possessive pronoun that stands alone

\_\_\_\_\_

4. demonstrative pronoun

\_\_\_\_\_

5. feminine reflexive pronoun

\_\_\_\_\_

**B. Writing Dialogue with Pronouns**

Underline all the pronouns in the dialogue below. Then write one more quotation from each of the two speakers. Include at least four of these kinds of pronouns: personal, possessive, demonstrative, reflexive, intensive, interrogative, indefinite, and relative. Underline the pronouns in your dialogue. Use a separate piece of paper if necessary.

"I can't believe this happened. My parents are going to be really upset. Look at their car! It is messed up! What will I tell them?"

"Just tell them the truth. They'll understand. I'm sure they'll just be glad we are all right."

"That is probably true. Even my Dad himself got into a fender bender last summer."

"See? He'll understand."

"Oh, what was I doing? I don't remember what I was thinking about when it happened. I guess I won't be driving everyone out to the farm next month. I am sure my parents will take away my car privileges."

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Review 3 Verbs**

*Reteaching*

A **verb** is a word used to express an action, a condition, or a state of being.

An **action verb** expresses a physical or mental action. Action verbs may be transitive or intransitive. A **transitive verb** transfers the action from the subject toward a direct object. An **intransitive verb** does not transfer action so it does not have an object.

**Transitive verb** The lion stalked the antelope. (*Antelope* is the direct object.)

**Intransitive verb** The antelope ran away.

A **linking verb** connects the subject with a word or words that identify or describe the subject. Some linking verbs are forms of *be*, such as *am*, *is*, *was*, and *were*. Others express condition, such as *appear*, *become*, *feel*, *look*, *remain*, *sound*, and *taste*.

The zebras looked startled.

An **auxiliary verb**, also called a **helping verb**, helps the main verb express action or make a statement. A **verb phrase** is made up of a main verb and one or more helping verbs. Some common auxiliary verbs are *had*, *do*, *might*, *will*, *must*, *could*, and *would*.

The elephant should be running from the hunters. (The main verb is *running*.)

**A. Identifying Verbs**

Underline the verb or verb phrase in each sentence. In the space above each verb, write **A** if it is an action verb, **L** if it is a linking verb, or **AUX** if it is an auxiliary verb.

- The passengers grew restless during the long train ride.
- The colors of the fabrics seemed iridescent in the bright light.
- An incorrect ZIP code might have delayed the letter.
- Diego Rivera painted many significant murals in Mexico and the United States.
- Have you measured the temperature of the water?
- At the bottom of Carlsbad Caverns, the air feels cold and damp.

**B. Identifying Transitive and Intransitive Verbs**

Underline the verb or verb phrase in each sentence. On the line, write **T** for a transitive verb or **I** for an intransitive verb.

- At the break of day, the lion stretched lazily. \_\_\_\_\_
- It gazed at the grass-filled veldt around it. \_\_\_\_\_
- Some animal movement in the distance caught its eye. \_\_\_\_\_
- The gazelle herd was feeding fearlessly in the grass, unaware of the danger nearby. \_\_\_\_\_
- The lion chose a small gazelle from the herd as its prey. \_\_\_\_\_

**Review 3 Verbs**

*More Practice*

**A. Identifying Verbs**

Underline each verb once. If the verb has a direct object, underline the direct object twice. In the space above each verb, write **T** for transitive or **I** for intransitive.

- P. T. Barnum, the circus king, brought famous performers to America.
- Opera stars, acrobats, animal trainers, and clowns performed in his circus.
- Jenny Lind, "The Swedish Nightingale," joined about 1850.
- The prima donna was then considering complete retirement.
- Financial problems had troubled her for some time.
- Both Lind and Barnum felt, at the time, fortunate with their deal.
- An advance of \$187,500 sealed the huge contract.
- Barnum used many advertising and publicity stunts.

**B. Using Verbs**

Refer to the passage below to complete these items.

The rhinoceros is a huge, heavy animal. It has thick skin and very little hair. Its magnificent horn grows throughout its lifetime. Although useful in battle, the rhinoceros's horn has become the source of its troubles in recent decades. Many hunters kill rhinos simply for their horns. They sell the horns, in a powdered form, all over the world. Today, wild rhinoceros live in Africa and in Southeast Asia. Another species of rhinoceros, the Sumatran rhinoceros, is now almost extinct. Aware of the constant threat of extinction, many countries and international organizations are now forbidding the hunting of the rhinoceros.

- Find examples of two transitive verbs in the passage. On the lines below, write those verbs and the direct objects that receive their actions.  
Transitive verb 1: \_\_\_\_\_ Direct object: \_\_\_\_\_  
Transitive verb 2: \_\_\_\_\_ Direct object: \_\_\_\_\_
- Write three action verbs from the passage on the lines below.  
\_\_\_\_\_  
\_\_\_\_\_
- Write two verb phrases from the passage. Underline the auxiliary verbs in each phrase.  
\_\_\_\_\_  
\_\_\_\_\_
- Write one of the sentences from the passage that contains a linking verb. Underline the two words that are connected by the linking verb.  
\_\_\_\_\_
- Find examples of two intransitive verbs in the passage. Write them on the lines below.  
\_\_\_\_\_  
\_\_\_\_\_

## Verbs

### Application

#### A. Writing with Verbs That Can Be Either Transitive or Intransitive

Underline the verb in each sentence. Write T above it if it is transitive or I if it is intransitive. Then, if it is transitive, use it as an intransitive verb in a sentence of your own. If it is intransitive, use it as a transitive verb. Write your new sentence on the line.

EXAMPLE The bird sang outside my window. *The bird sang a sweet song.*

- The photographers packed their equipment for the safari.  
\_\_\_\_\_
- They had planned the trip for months.  
\_\_\_\_\_
- The group gathered just before sunrise.  
\_\_\_\_\_
- Their expert guides had walked the route many times before.  
\_\_\_\_\_
- One participant forgot some of her film at base camp.  
\_\_\_\_\_

#### B. Proofreading

The writer of this paragraph was careless and omitted many verbs. Proofread the paragraph, looking for places where an action verb, a linking verb, or an auxiliary verb would improve the writing. Then insert this proofreading symbol  $\wedge$  and write the verb you wish to add above it.

EXAMPLE Elephants <sup>are</sup>  $\wedge$  the largest animals that live on land.

The great size of elephants is, in fact, their best protection. They have little fear of most animals, because they able to crush and kill small attackers. However, they do have powerful enemies, namely lions, crocodiles, snakes, and human beings. Adult elephants not usually attacked, but tigers and leopards killed elephant calves. Despite its size, the elephant can be gentle and tame. People trained elephants for thousands of years. Loggers elephants to carry heavy loads.

Most elephants in herds. They enjoy water and frequently swim in lakes and rivers. They grass, leaves, and bark, and they drink up to 40 gallons of water daily. Humans, the elephant's most dangerous enemy, destroyed much of its natural habitat, but today many African and Asian countries set aside land to protect elephants.

## Adjectives and Adverbs

### Reteaching

Adjectives and adverbs are modifiers that describe other words in a sentence.

**Adjectives** modify nouns or pronouns. They qualify or specify the meaning of the words they modify. Adjectives answer the following questions: *What kind? Which one? How many? How much?*

plastic cup    that sign    several tables    some help

**Predicate adjectives** follow linking verbs and modify the subject of a sentence.

Pizza is delicious.    The warm bread smells wonderful.

**Adverbs** modify verbs, adjectives, or other adverbs. They answer the following questions about the words they modify: *how* (quickly, brightly); *where* (here, there, up); *when* (now, yesterday); and *to what extent* (very, too).

#### Finding Adjectives and Adverbs

Underline all the adjectives once in the following sentences, ignoring the articles. Underline the adverbs twice.

- The wide variety of foods we eat every day links us to people everywhere.
- The number of international foods you eat may surprise you.
- Let us carefully examine some foods that one family eats.
- Mrs. Jones eagerly drinks her first large cup of coffee early in the morning.
- Coffee probably first came from the African country of Ethiopia, and it still grows there.
- Mr. Jones usually prefers to drink a cup of hot tea.
- British traders brought tea from China to thirsty people in Great Britain and in European countries.
- It became a very popular hot beverage among the British.
- The British brought their favorite drink to the American colonies in the 1700s.
- The Jones children always have nutritious oatmeal.
- Hot oatmeal has long been a breakfast tradition in the British Isles.
- Mrs. Jones chooses some creamy yogurt for her morning snack.
- This food originated in eastern Europe or central Asia.
- After playing in the snow, the cold children want their cocoa.
- Aztec Indians of Mexico enjoyed this rich beverage before Spanish explorers arrived in the Americas.
- The whole family enthusiastically enjoys juicy hamburgers.
- The popular hamburger originated as a meat patty in the German city of Hamburg.
- Tonight the Jones family is eating rice, a food grain from Asia, as a side dish.
- Mr. Jones never skips his snack of tasty corn chips.
- These corn chips have recently been adapted from the traditional fried corn tortillas of the Mexican and Central American peoples.
- These foods, and so many others, make the American diet truly multicultural.

## Adjectives and Adverbs

### More Practice

#### A. Identifying Adjectives

Underline each adjective once and underline the word it modifies twice. Some words are modified by more than one adjective. Do not underline articles.

- Bread has been a basic food for most people for thousands of years.
- White bread is quite popular in this country.
- The French people love their crusty French bread, thin pancakes called crepes, and soft croissants.
- Quick breads include tasty muffins and corn bread.
- These breads have a crumbly texture, but can be made in a short time.
- In some parts of the world, people eat thin, crisp sheets of flat bread.
- Central American peoples eat various kinds of flat bread called tortillas.
- These breads are made from corn meal.
- People in eastern Asia make their flat bread from rice flour.
- Obviously, bread is one food that can be found in many parts of the world in different forms.

#### B. Identifying Adverbs

Underline the word the boldfaced adverb modifies. If the word it modifies is a verb, write **V**, an adjective, write **ADJ**, or an adverb, write **ADV**.

- Our library **seldom** allows renewal of books on the best-seller list. \_\_\_\_\_
- For his age and size, Max is an **unusually** fine running back. \_\_\_\_\_
- Today's assignment on dialects will be **thoroughly** discussed on Friday. \_\_\_\_\_
- You have made that point **before**, I believe. \_\_\_\_\_
- Extremely** intense concentration is needed for a good game of chess. \_\_\_\_\_
- Two eaglets perched **somewhat** hesitantly at the edge of their treetop nest. \_\_\_\_\_
- George is **too** critical to enjoy working on a committee. \_\_\_\_\_
- Technology and federal subsidies have **radically** changed farming methods. \_\_\_\_\_
- During the puppet program, the toddlers behaved **quite** well. \_\_\_\_\_
- Too **quickly**, summer's days shortened into those of fall. \_\_\_\_\_

## Adjectives and Adverbs

### Application

#### A. Writing Sentences with Adjectives and Adverbs

Revise each of these plain sentences by adding at least one adjective and one adverb. You may also add phrases if you wish. Write your new sentences on the lines below. Underline the adjectives once and the adverbs twice.

EXAMPLE Ally walked to the mall.

*With two of her best friends, Ally walked slowly to the local mall.*

- The chef prepared a meal.  
\_\_\_\_\_
- The dinner guests took their places.  
\_\_\_\_\_
- The host offered a toast.  
\_\_\_\_\_
- The guests made conversation.  
\_\_\_\_\_
- The dinner party was a success!  
\_\_\_\_\_

#### B. Writing with Adjectives and Adverbs

Playwrights often include directions to the actors about how to say their lines, how to hold their bodies, and where to move. Complete the stage directions below with adjectives or adverbs. Write your stage directions in the parentheses after each character's name.

**Andy** (speaking \_\_\_\_\_ and holding his stomach) I am so hungry!

**Cal** (in a \_\_\_\_\_ manner) So am I. I'm glad Coach Warren offered to bring back some lunch for us.

**Dennis** (\_\_\_\_\_ looking \_\_\_\_\_) I just hope he does not bring pizza. I am tired of pizza.

**Andy** (\_\_\_\_\_ and with a \_\_\_\_\_ expression) Especially pizza with anchovies!

**Cal** (\_\_\_\_\_ and in a \_\_\_\_\_ voice) I would really prefer some carrot sticks and veggie burgers for a change.

**Darryl** (\_\_\_\_\_ from across the field) And some fruit juice!

**Coach Warren** (\_\_\_\_\_ moving \_\_\_\_\_ to the boys) I'm back! I know teenagers love pizza, and since you guys will eat anything, I got it with anchovies! And plenty of soft drinks for all!

**Cal and Andy** (\_\_\_\_\_ and turning their heads away) Yuck!  
(\_\_\_\_\_ and trying to hide their feelings) Great! Let's eat!

## Prepositions

## Reteaching

A **preposition** is a word used to show the relationship between a noun or pronoun and some other word in the sentence. A preposition always introduces a phrase called a **prepositional phrase**. A prepositional phrase ends in a noun or a pronoun called an **object of the preposition**. Any modifiers of the object are also part of the prepositional phrase.

Hang the large painting **on** the far wall. (The preposition is *on*, the object of the preposition is *wall*, and the prepositional phrase is *on the far wall*.)

A **compound preposition** is a preposition that consists of more than one word. Some examples of compound prepositions include the following: *according to*, *in addition to*, *aside from*, *in place of*, and *by means of*. **Compound objects** are two or more objects of a single preposition.

The museum displays sculptures **in addition to** paintings and tapestries.

COMPOUND  
PREPOSITION

COMPOUND OBJECTS

## Finding Prepositions

Underline each preposition once. Remember that compound prepositions have two or more words. Underline each object of the preposition twice.

- You can visit traditional museums like art museums or planetariums.
- If you prefer, you can travel across the country seeing unusual museums.
- You might choose the Banana Museum in California.
- Within its walls is a great banana article collection.
- If you want a banana cookie jar, banana magnets, or books about bananas, the Banana Museum is your place.
- The Toaster Museum has an impressive collection showing the toaster's impact on popular culture.
- Unfortunately, the Toaster Museum is presently without a permanent home.
- Are you a magic fan? Visit the Houdini Historical Center, a museum devoted to the great magician Harry Houdini.
- The center contains lock picks, handcuffs, and straitjackets used by Houdini.
- Why not visit one of Florida's stranger museums, the Teddy Bear Museum?
- Its teddy bear collection numbers over 2,300 furry friends.
- You might enjoy stepping into the Shoe Museum.
- A recent addition includes jogging shoes from Bill Clinton.
- In New Mexico, see the American International Rattlesnake Museum.
- You might like Max Nordeen's Wheel Museum because of its spark plug collection and vintage cars.
- See the Hamburger Museum and enjoy standing beside a hamburger waterbed and a hamburger motorcycle.
- If you are Texas-bound, see the Cockroach Hall of Fame.
- In spite of its name, the museum has some interesting exhibits.

REVIEW

## Prepositions

## More Practice

## A. Identifying Prepositions

Underline each preposition once. Underline each object of the preposition twice. A sentence may have more than one prepositional phrase.

- Many clocks are powered by a mainspring.
- Neither candidate avoided controversy during the presidential debate.
- After lunch Paul washed the dishes and finished his chores.
- At the bird feeder, Denise identified three species of sparrows.
- Out of a thicket a brace of partridges flew.
- There are many legends about Johnny Appleseed.
- According to today's newspaper, a local factory is closing.
- He carefully placed the extra key inside the brown vase beside the oak bookcase.
- Searchers found the box beneath fallen rafters.
- Let's shoot some baskets after school and before dinner.

## B. Writing with Prepositional Phrases

Underline the prepositional phrase in each sentence. Then replace that phrase and write your new sentence on the line. Be sure to use a different preposition and a new object of the preposition.

EXAMPLE We took a tour through the museum's new exhibit.  
*We took a tour with a guide.*

- We visited the Natural History Museum instead of the Art Museum.  
\_\_\_\_\_
- Standing beside actual dinosaur bones was a big thrill.  
\_\_\_\_\_
- We liked every exhibit except the insect exhibit.  
\_\_\_\_\_
- We saw the shell collection in addition to the butterfly collection.  
\_\_\_\_\_
- The museum is famous on account of its huge dioramas.  
\_\_\_\_\_
- I bought a book about our state's geology.  
\_\_\_\_\_

REVIEW

Review 5

# Prepositions

Application

## A. Writing with Prepositional Phrases

Add one or more prepositional phrases to each simple sentence. Write your new sentence on the line.

1. The family waited for the bus.

\_\_\_\_\_

2. They got off the bus.

\_\_\_\_\_

3. Excitedly, they walked.

\_\_\_\_\_

4. The museum guard welcomed them.

\_\_\_\_\_

5. They saw paintings.

\_\_\_\_\_

6. They left the museum.

\_\_\_\_\_

## B. Writing with Prepositional Phrases

Use six of these prepositional phrases in an original story. Write your story on the lines below. Use a separate piece of paper if necessary.

- |                          |                      |                     |
|--------------------------|----------------------|---------------------|
| above the front door     | beside his signature | away from the guard |
| under a giant chandelier | against the far wall | among the visitors  |
| after the tour           | without any doubt    | in the gift shop    |

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Review 6

# Conjunctions and Interjections

Reteaching

A **conjunction** is a word used to join words or groups of words.

Type	Function
coordinating	connects words or word groups that have equal importance in a sentence ( <i>and, but, or, for, so, yet, nor</i> )
correlative	pairs of conjunctions that connect words or groups of words ( <i>both ... and, either ... or, not only ... but also</i> )
subordinating	introduce subordinate clauses—clauses that cannot stand alone as complete sentences. Some common subordinating conjunctions include <i>after, because, before, in order that, since, until, when, and while</i> .

A **conjunctive adverb** is an adverb used as a coordinating conjunction. Examples include *finally, still, besides, however, and otherwise*.

An **interjection** is a word or short phrase used to express emotion, such as *wow* and *my goodness*.

## Identifying Conjunctions and Interjections

In the following sentences, underline the conjunctions once and underline the conjunctive adverbs twice. Draw parentheses around any interjections. Remember that there are two parts to a correlative conjunction.

- Wow! A strange object fell from the sky and crashed into Roswell, New Mexico.
- Both photographers and reporters covered the story.
- Honestly, before the object fell, few people had heard of Roswell.
- No one knows what happened that day; nevertheless, many people find the incident fascinating.
- People believed that a spaceship had landed, but the Air Force had a different explanation.
- First the government confirmed the rumors, and then they denied them.
- A scientist named Stanton Friedman was surprised by the eyewitness stories he heard; consequently, he wrote a book about the incident.
- "Unbelievable! When I visited the crash site," one eyewitness claims, "I saw an alien craft."
- Ridiculous! Neither Air Force investigators nor government spokespersons support that claim.
- Some people believe that the government hid the evidence so that they could study the aliens in secret.
- "The cover-up began then; moreover, it is still going on," the skeptics say.
- Men guarding the site saw important details, yet they stayed silent.
- As long as people enjoy a good mystery, the incident will not be forgotten.
- Either the witnesses are mistaken or someone is hiding the truth.
- The Roswell incident continues to puzzle and fascinate the public.



Review 6

## Conjunctions and Interjections

More Practice

### A. Identifying Conjunctions, Conjunctive Adverbs, and Interjections

In the following sentences, underline the conjunctions once and underline the conjunctive adverbs twice. Draw parentheses around any interjections.

1. An unidentified flying object, also called a UFO, is a strange light or object that appears in the sky.
2. Some people believe UFOs are spaceships from other planets, but there is no proof for this.
3. Observers insist UFOs are spaceships since they fly in erratic, unusual patterns.
4. Either people are making up these stories, or they are mistaking one thing for another.
5. After some witnesses reported a UFO sighting, the object was proven to be a weather balloon.
6. Some people believe that aliens have not only visited Earth, but they also have taken humans aboard their ships. Incredible!
7. Your response might be "Crazy!"; still, the Air Force has investigated over 12,000 UFO reports.
8. The Air Force undertook this project to determine whether the UFOs were a threat to national security or a persistent hoax.
9. The Air Force ended the project in 1969; finally, they stated with certainty that the country was under no threat from unidentified flying objects.
10. Some evening, when you are gazing at the sky, you may still want to keep a lookout for a UFO.

REVIEW

### B. Using Conjunctions, Conjunctive Adverbs, and Interjections

Complete each of the following sentences with a conjunction, a conjunctive adverb, or an interjection.

EXAMPLE We put an ad in the newspaper, yet nobody responded.

1. \_\_\_\_\_ this pair of leather shoes \_\_\_\_\_ that pair of suede boots would look fine.
2. Frank Lloyd Wright was known for both his commercial buildings \_\_\_\_\_ his homes.
3. "Dark horse" was originally a term for a promising \_\_\_\_\_ untried racehorse.
4. The dodo was a clumsy bird; \_\_\_\_\_, its wings were useless.
5. Whether Luther goes out \_\_\_\_\_ stays home, he has to do the dishes.
6. \_\_\_\_\_ the opera was unusually long, few people left before the end.
7. \_\_\_\_\_ trigonometry \_\_\_\_\_ calculus is an easy subject for me.

Review 6

## Conjunctions and Interjections

Application

### A. Choosing Conjunctions and Conjunctive Adverbs

Revise the following paragraph by adding conjunctions and conjunctive adverbs where they are needed. Choose from the list of words to the right.

Reports of small, glowing balls of light that not only move at high speed \_\_\_\_\_ make complex maneuvers are not new. During World War II, both Allied \_\_\_\_\_ German airmen spotted these glowing balls. Pilots reported seeing balls of fire that appeared suddenly \_\_\_\_\_ lingered for miles. The Allies thought these balls were a German secret weapon \_\_\_\_\_ the Germans assumed they were a new Allied weapon. United States pilots called them "foo fighters"; \_\_\_\_\_ the balls of light never attacked. \_\_\_\_\_ many people saw these foo fighters, it was never determined exactly what they were.

but also  
and  
while  
but  
however  
although  
until  
so

REVIEW

### B. Writing a Diary Entry with Conjunctions and Interjections

Suppose you had seen the landing of a UFO piloted by alien beings. On the lines below, write a diary entry for that day. Use at least two coordinating conjunctions, two correlative conjunctions, two subordinating conjunctions, two conjunctive adverbs, and two interjections. Below your diary entry, list your conjunctions, conjunctive adverbs, and interjections under the appropriate headings.

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Coordinating Conjunctions

Correlative Conjunctions

Interjections

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Subordinating Conjunctions

Conjunctive Adverbs

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## Active and Passive Voice

### Reteaching

A verb is in the **active voice** when the subject performs the action.

Aristotle **devised** a system. (The subject *Aristotle* performs the action.)

A verb is in the **passive voice** when the action is received by the subject.

The system **was devised** by Aristotle. (The subject *system* receives the action.)

The **passive form** may be used only for transitive verbs (verbs that can take direct objects). It combines a form of *be* with the past participle of the main verb. In general, avoid passive voice. However, use it to emphasize the receiver of an action or when the performer of the action is unknown.

### Identifying Active and Passive Voice

The main verb in each sentence is in boldface type. If the performer of the action named by that verb is identified, write that word on the line to the right. Also, write **A** if the verb is in active voice or **P** if it is in passive voice.

**EXAMPLE** Today, plants **are categorized** according to a system developed by a scientist named Linnaeus. **P**

1. Since ancient times, biologists **have recognized** the need for a system of classification for living things. \_\_\_\_\_
2. The first classification system **was offered** by the Greek philosopher, Aristotle. \_\_\_\_\_
3. Aristotle **divided** plants into three groups: herbs, shrubs, and trees. \_\_\_\_\_
4. Animals **were** also **placed** into three groups: land dwellers, water dwellers, and air dwellers. \_\_\_\_\_
5. This system seems simple to us today because **we have** more information about plants and animals. \_\_\_\_\_
6. The modern system of classification of plants and animals **is called** *taxonomy*. \_\_\_\_\_
7. Carolus Linnaeus, a Swedish botanist, **introduced** the modern scientific method of naming plants and animals. \_\_\_\_\_
8. In this system, every living thing, whether plant or animal, **is given** a name with two parts. \_\_\_\_\_
9. This system **is called** *binomial nomenclature*, which means "two-name naming." \_\_\_\_\_
10. Latin and Greek words, because they are understood by scientists in many countries, **are used** in scientific classification. \_\_\_\_\_
11. Plants and animals **are known** by different common names in different regions. \_\_\_\_\_

## Active and Passive Voice

### More Practice

### A. Identifying Active and Passive Voice Verbs

Underline the main verb in each sentence. On the line to the right, label the verb **A** for active voice or **P** for passive voice.

1. People assumed an important role in changing plants about 10,000 years ago. \_\_\_\_\_
2. Some plants, more than others, were noticed by farmers because of their size. \_\_\_\_\_
3. With seeds from these plants, farmers hoped to grow bigger plants. \_\_\_\_\_
4. The basic food crops of the world were developed by this method. \_\_\_\_\_
5. For example, large cobs with many kernels were produced from tiny ears of corn by the Indians of North and South America. \_\_\_\_\_
6. Following this pattern of planting seeds from the best plants, farmers have greatly increased the amount of grain produced by rice and wheat. \_\_\_\_\_
7. Through such methods of plant breeding, scientists have developed plants resistant to disease and insects. \_\_\_\_\_
8. Luther Burbank, an American plant breeder, experimented with almost 200 groups of plants. \_\_\_\_\_
9. At his farm, Burbank produced many new vegetables, fruits, and flowers. \_\_\_\_\_
10. Despite these successes, the breeding of plants is not widely considered an exact science. \_\_\_\_\_

### B. Identifying and Changing the Voice of Verbs

Identify the voice of each verb. Then rewrite each sentence, changing the verb's voice.

**EXAMPLE** Monthly meetings on gardening are held by the club. *passive*  
*The club holds monthly meetings on gardening.*

1. Carolus Linnaeus was always fascinated by plants. \_\_\_\_\_  
\_\_\_\_\_
2. In the Netherlands, Linnaeus obtained a medical degree. \_\_\_\_\_  
\_\_\_\_\_
3. Linnaeus introduced a practical system for classifying plants and animals. \_\_\_\_\_  
\_\_\_\_\_
4. Careful descriptions of many plants and animals were made by Linnaeus throughout his life. \_\_\_\_\_  
\_\_\_\_\_

## Active and Passive Voice

### Application

#### A. Revising to Avoid Passive Voice

Revise this paragraph, changing verbs from passive to active voice where appropriate.

One method of producing a better plant is called hybridization. In hybridization, two different plants are crossed. A new, hybrid strain is the result. With luck, the desirable traits of its parents will be combined in the new hybrid. Many new plants have been developed by this method. When it is successful, hybridization produces larger plants, plants that bear more fruit, or plants that grow more quickly. Some of the plants that have been created by this method are more resistant to disease and unfavorable weather.

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#### B. Using Active and Passive Voice

You are a truck driver hauling a load of bananas. The car in front of you stops without warning, you hit your brakes, and your load of bananas flies out of the truck and all over the highway. Write a short report to submit to your company explaining the accident and its aftermath. Use at least two verbs in active voice and at least two verbs in passive voice. Make sure that the sentences with passive-voice verbs are not weak and would not sound better with active-voice verbs.

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## Mood of Verbs

### Reteaching

The **mood** of a verb indicates the status of the action or condition it describes. There are three moods. **Indicative mood** is used to make statements and to ask questions.

<b>Statement</b>	James Naismith invented the game of basketball in 1891.
<b>Question</b>	Was dribbling legal in basketball's earliest years?

**Imperative mood** is used to give a command or to make a request. Usually the subject, *you*, is understood and not stated.

<b>Command</b>	Pass the ball to an open player.
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**Subjunctive mood** is used in two situations. It may be used to express a wish or to state a condition that is contrary to fact, or for a command or request following the word *that*.

The subjunctive form of *be* is always *be* or *were*, even with singular subjects.

The player asked that practice <i>be</i> held every day.
My brother wishes he <i>were</i> taller.
The coach asked <i>that</i> the referee explain his call.

#### A. Identifying the Mood of a Verb

Indicate the mood of each underlined verb by labeling it with **IND** for indicative, **IMP** for imperative, or **SUBJ** for subjunctive.

1. My favorite basketball player of all time, Larry Bird, played in Boston. \_\_\_\_\_
2. I wish I were as good a player as Bird. \_\_\_\_\_
3. "Practice every day," my coaches tell me. \_\_\_\_\_
4. I asked that my parents buy a basketball hoop for the driveway. \_\_\_\_\_
5. I will attend the same college as Bird did, Indiana State University. \_\_\_\_\_
6. Bird led his team to three championships. \_\_\_\_\_
7. The league named Bird their most valuable player three years in a row. \_\_\_\_\_
8. Every year I say, "Win the national championship again, Boston." \_\_\_\_\_
9. Prior to his induction, I had urged that Bird be elected to the Hall of Fame. \_\_\_\_\_
10. Many fans credit Bird with re-creating interest in the game. \_\_\_\_\_

#### B. Using Subjunctive Mood

Underline the correct form of each verb in parentheses

1. The EMT ordered that he (put, puts) ice on his ankle that he sprained in the game.
2. The fans wished the punter (was, were) able to kick a little further.
3. The team requests that the game (be, was) postponed because of rain.
4. The coach recommended that the players (rely, relied) on each other.
5. The players demanded that the referee (stops, stop) favoring the other team.



## Compound Subjects

*Reteaching*

A **compound subject** is made up of two or more subjects joined by a conjunction.

A compound subject whose subjects are joined by *and* usually requires a plural verb.

Ham, eggs, and juice are in the refrigerator.

However, compound subjects that function as a single unit take singular verbs. Also, compound subjects preceded by *each*, *every*, or *many* take singular verbs.

Ham and eggs is a popular breakfast.

Every adult and child needs a nutritious breakfast.

When the parts of a compound subject are joined by *or* or *nor*, the verb should agree with the part closest to it.

Is the ham or the eggs in the oven? Either the ham or the eggs are there.

### Making Verbs Agree with Compound Subjects

In each sentence, first decide whether the compound subject is a special case. (1) Do the two parts function as one unit? Or does *each*, *every*, or *many* appear before the compound subject? Then underline both parts and the connecting word with one line. (2) If neither of these situations is true, underline each part of the compound subject separately and underline twice the word joining the parts. Finally, underline the correct verb.

EXAMPLES Each school club and sports team (has, have) its own set of rules.  
Neither the bees nor their queen (want, wants) to leave the tree.

- Every spring and fall (see, sees) me cleaning out my closet to make more space.
- Neither Friday night nor weekend afternoons (was, were) open on Don's schedule.
- Either my uncle or his children (has, have) planned to bring a barbecue grill.
- That tree or those bushes (hold, holds) the robin's nest.
- Many a young man and woman (is, are) surprised by the SAT vocabulary test.
- One boy or two girls at the school (has, have) a chance for that scholarship.
- Neither Viola nor her brothers (like, likes) turnips.
- Rhythm and blues (is, are) my favorite type of music.
- Certain elements and combinations of elements (is, are) called minerals.
- The students and teachers in the room (has, have) a real interest in the speakers.
- Neither Marcus nor Cara (has, have) spoken before a large group before.
- Each clock and watch in the store (is, are) reset for Daylight-Saving Time.
- Either the highway or the side streets (provide, provides) a fast route to the theater.
- My cousins or my sister (borrow, borrows) my camera every month.
- The flowers and the ferns (was, were) arranged in a vase.
- Either the phone connections or the modem itself (cause, causes) the computer to crash whenever I go online.

## Possessive Case

*Reteaching*

Personal pronouns that show ownership or relationships are in the **possessive case**.

The possessive pronouns *mine*, *ours*, *yours*, *his*, *hers*, *its*, and *theirs* can be used in place of a noun. These pronouns can function as subjects or objects.

We won't mix up our black jackets. Mine has red buttons; yours has white ones.

The possessive pronouns *my*, *our*, *your*, *his*, *her*, *its*, and *their* can be used to modify a noun or a gerund. The pronoun precedes the noun or gerund it modifies. Do not use a possessive pronoun with a participle.

Our buying similar clothes has given us problems. (*buying* used as gerund)

My aunt saw us buying boots yesterday. (*buying* used as participle)

Don't confuse these possessive pronouns with the contractions that they sound like: *their/they're* (*they are*), *its/it's* (*it is*), *your/you're* (*you are*).

### A. Identifying Possessive Pronouns

Underline all the possessive pronouns in each sentence.

- My brother and I share a room, but his things are always on my desk and my bed.
- My clothes are hung up, but his are all over, including on top of mine.
- He had books stacked so high that their weight broke a shelf.
- Mom borrowed my camera because she had lost hers, and she took pictures of her room and ours.
- Do other people have problems with their siblings like the ones I have with mine?

### B. Using Personal Pronouns Correctly

In each sentence, underline the correct pronoun form.

- The cast appreciated (him, his) hard work helping them learn their parts.
- The plates with the blue rim are (our, ours).
- Please turn off that alarm before (its, it's) buzzing deafens me.
- (Me, My) worrying about the test did not affect the result.
- Olga took her skates home, but she left (your, yours) on the bench.
- Many of the kindergartners had trouble putting on (they're, their) boots.
- Haddonfield, New Jersey's claim to fame is (it, its) being the site of the first dinosaur skeleton discovered in North America.
- Joan heard (him, his) singing the Broadway tunes at the benefit performance.
- Has the deadline for applications passed, or may Leah still turn (her, hers) in?
- (Your, You're) interrupting our song spoiled the recording.
- The coach didn't object to (them, their) being late for practice.
- The tree cast (it's, its) shadow on the picnic table.
- I need to borrow an umbrella because I left (my, mine) at the library.
- We found the cat in (its, it's) usual hiding place.
- He couldn't understand (me, my) walking out in the middle of a fine rehearsal.

## Possessive Case

More Practice

### A. Using Personal Pronouns Correctly

In each sentence, underline the correct pronoun form.

- The doctor praised (them, their) exercising on a rowing machine at least three times a week.
- Why is the rubber plant losing (its, it's) leaves?
- (Him, His) devising an identification certificate for refugees earned the Norwegian explorer Fridtjof Nansen the Nobel Peace Prize in 1922.
- You shouldn't be taking (your, you're) time to do someone else's job.
- (Them, Their) making the first successful powered airplane flight guaranteed the Wright brothers a place in history.
- The whole team watches (them, their) practicing for the mixed doubles championship match.
- Have all the students found (they're, their) seats?
- That biology book is either (yours, your) or mine.
- I was awakened by (you, your) banging on the screen door.
- A shark's skin is abrasive because of (it, its) having toothlike scales.
- Aren't you amazed at (us, our) being able to remember all those dates?
- I tried to picture (you, your) wearing a helmet and carrying a spear in an opera.

### B. Using Personal Pronouns Correctly

Fill in the blanks in the following sentences with appropriate possessive pronouns.

- Every family has \_\_\_\_\_ problems.
- Two brothers or two sisters will share \_\_\_\_\_ clothes and then argue about who got the clothes torn.
- A toddler sees her brother's toy and, even though she has her own, she wants \_\_\_\_\_, too.
- Older children bring \_\_\_\_\_ problems from school home with them.
- As if there weren't enough problems at home already, parents bring \_\_\_\_\_ from their jobs.
- Usually my mother can keep \_\_\_\_\_ temper when things go wrong, but I always lose \_\_\_\_\_.
- My family and I don't believe that \_\_\_\_\_ is an unusual home.
- I'm asking you for \_\_\_\_\_ thinking on the matter.

## Possessive Case

Application

### A. Proofreading for Pronoun Errors

Proofread the following essay. When you find a possessive pronoun used incorrectly, cross it out. Then insert this proofreading symbol  $\wedge$  and write the correct pronoun above it.

Sometimes, when I have an argument with mine family, I compare ours problems with those of other families. You should try it. When you look at the difficulties that characters in Greek tragedies have with they're relatives, you're family will look wonderful.

For example, there was Oedipus. The parents of baby Oedipus tried to kill him. Them hearing a warning that he would kill his father and marry his mother drove them to it. But when they left they're child outside to die, he was saved and grew to manhood. Him not knowing who he was resulted in tragedy when he fulfilled the prophecy.

And think about Electra. While Electra's father was off at war, hers mother took a lover. Electra longed to see her father, but upon him coming home, Mom and her lover killed him. To Electra, no crime was worse than their. She waited till her baby brother grew up and then helped him kill they're mother and hers lover.

No matter how upset I get at home, me knowing what Electra's family was like makes mine attractive. For yours sake, I hope that the same is true of you're situation.

### B. Using Pronoun Cases Correctly in Writing

Write a paragraph about a time when you or someone else in your family had a problem with other members of the family, and how the problem was resolved or came to an end. Use the correct cases of personal pronouns in your sentences. Be sure to use at least five pronouns in the possessive case. Use a separate piece of paper, if necessary.

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Lesson 4

## Pronoun-Antecedent Agreement

Reteaching

A pronoun must agree with its antecedent in number, gender, and person. An **antecedent** is the noun or pronoun that a pronoun refers to or replaces.

If the antecedent is singular, use a singular pronoun. If it is plural, use a plural pronoun.

Because this dollhouse is almost 300 years old, it is historically important.

The furnishings are noticeably different from their modern counterparts.

**Compound Subjects** A plural pronoun is used to refer to nouns or pronouns joined by *and*.

The tiny chest and dresser still have their original hardware.

A pronoun that refers to nouns or pronouns joined by *or* or *nor* should agree with the noun or pronoun nearest to it.

Neither the bedrooms nor the dining room have its original drapery.

**With Collective Nouns** A collective noun such as *class* may be referred to by either a singular or a plural pronoun, depending upon the meaning of the noun in the sentence.

The family that owns the house loaned its treasure to the library. (singular)

The family wanted their friends to see the house. (plural)

**Gender and Person** The **gender** of the pronoun—masculine (*he, his, him*), feminine (*she, her, hers*), or neuter (*it, its*)—must be the same as the gender of its antecedent. The **person** (*first, second, third*) of the pronoun also must agree with the person of its antecedent.

Any miniaturist would like his or her creation to last for hundreds of years.

You would be proud to see your work appreciated by future generations.

### Identifying Pronouns and Their Antecedents

In each sentence underline once the personal pronoun and underline twice its antecedent.

- As a child, Aunt Livia often played with her dollhouse.
- In the 1500s, dollhouse owners used the dollhouses to show off their wealth.
- The dollhouses were made to imitate their owners' homes.
- In one place, a rich woman could show visitors how beautifully her whole house was decorated.
- The man of the house could give guests an idea of treasures he kept in storage.
- These houses were not small; some of them were six feet high.
- Dutch merchants made their dollhouses much smaller.
- The Utrecht Dollhouse, one of the most famous of its kind, consists of a cabinet with tiny furnished rooms instead of drawers or shelves.
- Craftspeople of the late 1600s gave their talents to creating the Utrecht Dollhouse.

Lesson 4

## Pronoun-Antecedent Agreement

More Practice

### A. Identifying Pronouns and Their Antecedents

In each sentence draw an arrow to connect each pronoun with its antecedent.

- Anyone thinking that dollhouses are only for children should revise his or her belief.
- Dollhouses of the 1500s and 1600s, miniature copies of their wealthy owners' homes, can help a researcher improve his or her understanding of those times.
- In the 1920s, a society woman created a dollhouse, and Carrie Stettheimer's artist friends contributed their talents to making it special.
- Among those friends was the painter Marcel Duchamp, best known for his pioneering the artistic movement called Dada.
- Duchamp contributed to the Stettheimer dollhouse a tiny work painted by him.

### B. Making Pronouns and Antecedents Agree

Underline the pronoun that correctly completes each sentence. Also underline the antecedent(s) of the pronoun.

- When the team scored a touchdown, the crowd threw (its, their) hats in the air.
- Neither Carmen nor her sisters have bought a gift for (her, their) brother.
- Scuba divers are taught that (you, they) should check (your, their) equipment.
- Patrick and Warren will present (his, their) routine before the other gymnasts do.
- Not one hiker would set out without (his or her, their) compass.
- Sal and Marcus shop for clothes here because (you, they) can find good bargains.
- Either Debbie or Melinda will bring (her, their) ice skates.
- Anyone who wants a job should bring (his or her, their) application to me.
- Arctic explorers discover that (you, they) cannot expose skin to the icy air.
- I told everyone in the boys' choir that (you, he) had to bring a boxed lunch.
- Neither Carl nor Mark asked (his, their) parents to chaperone the dance.
- The town council will be presenting (its, their) own proposal for the new park.
- Fran always liked walking home because (you, she) saved money on bus fare.
- If (you, they) should fall, experienced in-line skaters know that knee and elbow pads will reduce the risk of injury.
- Neither Kate nor Anne has had (her, their) vacation pictures developed yet.

## Pronoun-Antecedent Agreement

Application

### A. Making Pronouns and Antecedents Agree in Writing

Read the following paragraph. Look especially for errors in agreement between pronouns and their antecedents. On the lines below, write the numbers of the sentences with agreement errors. Then write each of those sentences correctly.

(1) Kathy has always liked dollhouses, and she got an idea for a business from their hobby. (2) Now she and her brothers make dollhouses for sale. (3) Neither she nor her brothers give all of her time to the business. (4) Still, the team makes all its spending money from their sales. (5) Kathy's older brother, Murray, builds the shells. (6) He chooses the plywood, cuts it to scale, and assembles the pieces. (7) Her younger brother, Max, paints the houses inside and out, giving it details like doors, windows, and shutters. (8) While Murray and Max do his jobs, Kathy buys miniature furniture. (9) Then she sews curtains, rugs, tablecloths, and bedspreads to make each house special. (10) From October until mid-December, the crew take turns selling its products at craft sales.

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### B. Writing with Pronouns

Write a description of someone from whom you have learned a craft or how to make something useful. Describe how this person taught you and what you learned. Be sure to include at least five personal pronouns with clear antecedents. Use a separate piece of paper, if necessary.

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## Indefinite Pronouns as Antecedents

Reteaching

When an indefinite pronoun is the antecedent of a personal pronoun, the personal pronoun must agree in number with the indefinite pronoun. This chart shows the number of some common indefinite pronouns.

Indefinite Pronouns					
Always Singular			Always Plural	Singular or Plural	
another	each	everything	one	both	all none
anybody	either	neither	somebody	few	any some
anyone	everybody	nobody	someone	many	most
anything	everyone	no one		several	

Use a singular pronoun to refer to a singular indefinite pronoun. The phrase "his or her" is considered a singular pronoun.

Each of the cars has its sponsor's name painted on it. (singular)

Use a plural pronoun to refer to a plural indefinite pronoun.

Many of the cars are in their first race. (plural)

Some indefinite pronouns can be singular or plural. Use the meaning of the sentence to determine whether the indefinite pronoun is singular or plural.

Some of the equipment was still packed in its containers. (singular)

Some of the race teams were still looking for their equipment. (plural)

### Using Indefinite Pronouns

In each sentence, underline the correct pronoun. Also underline its antecedent. If its antecedent is a pronoun that can be either singular or plural, underline twice the word that indicates its number in the sentence.

EXAMPLE None of the cars in the race have had (its, their) tires changed.

- All of the mineral water has lost (its, their) sparkle.
- Everyone must bring (his or her, their) own instrument to the music class.
- Last spring one of the baby robins fell and broke (its, their) wings.
- Nobody appreciates (his or her, their) own good health until illness strikes.
- None of the books are in (its, their) proper positions on the shelves.
- Each of the boys enjoyed (his, their) trip to the Art Institute.
- Both of the girls had to take medication for (her, their) allergies.
- Each of the exhibits at the museum required (its, their) own special lighting.
- One of the brochures has a photograph of Barcelona on (its, their) cover.
- Few of the members on the girls' team had arranged (her, their) own transportation.
- Everything in the jewelry case has (its, their) own price tag.
- None of the new dimes have been removed from (its, their) wrapper.
- Either of those girls may be invited to display (her, their) paintings at the fair.



## Commas in Sentence Parts

*Reteaching*

Use commas after introductory words or mild interjections such as *oh, yes, no,* and *well*; after an introductory prepositional phrase that contains additional prepositional phrases; after verbal phrases, adverb clauses, and adverbs used as introductory elements; and after an introductory infinitive or participial phrase.

**Well,** I have never ridden in a sailboat.

**In a little boat on the ocean,** you can get away from daily stresses.

**Usually,** that pleasure is out of my reach.

**To understand the joy of sailing,** you must try it yourself.

**Feeling adventurous,** I decided to try the sport.

Use commas to set off words of direct address, such as names and titles. Use commas to set off parenthetical expressions—words that interrupt the flow of thought in a sentence such as these: *however, therefore, for example, I suppose, moreover*—and to separate a question tagged onto the end of a sentence.

**By the way, David,** you have sailed before, **haven't you?**

Use commas to set off nonessential clauses and participial phrases, and nonessential appositives and appositive phrases.

The instructor, **who is also a friend of mine,** showed me his boat, **Fancy-Free.**

Use a comma before a conjunction joining two independent clauses of a compound sentence.

He was an experienced sailor, **but** this was my first time on a sailboat.

Use a comma after every item in a series of three or more except the last one. Use a comma between two or more adjectives of equal rank that modify the same noun.

On a **cool, windy** day we sailed past other **boats, the docks, and the lighthouse.**

### Using Commas Correctly

Insert commas where necessary in the following sentences.

1. We sailed past two ore freighters a speedboat and several water-skiers when we ventured outside the harbor.
2. Our craft glided by the lighthouse which has guided ships into the harbor for years.
3. Yes skill is needed to sail a sloop on a windy day.
4. To monitor the weather most sailors carry a shortwave radio on board their boats.
5. Tipping over dangerously close to the water our sailboat became unstable until Paul shifted his weight and slacked off on the mainsail.
6. You did remember to pack the extra life jackets didn't you?
7. You can move the mainsail to catch the breeze or I will start the engine to take us back to port.
8. In the well-stocked galley on our little boat I can prepare simple or elaborate meals while you sail.
9. The spinnaker sail is usually made of strong elastic nylon.

## Commas in Sentence Parts

*More Practice*

### A. Using Commas

Insert commas where they are needed in each sentence. If no commas are necessary, write **None** on the line.

1. Please buy bread lettuce milk and orange juice at the grocery store. \_\_\_\_\_
2. The abandoned rustic barn is no longer sound enough to use. \_\_\_\_\_
3. Do you know Brian why the North Pole has such a cold climate? \_\_\_\_\_
4. Yes it is because the sun never rises far above the horizon there. \_\_\_\_\_
5. Naturally the bus left early on the only day I was running late. \_\_\_\_\_
6. Kurt likes to ski because it is good exercise because he likes to be outdoors and because he enjoys moving quickly. \_\_\_\_\_
7. After school we stopped at the library. \_\_\_\_\_
8. The security guard who stands inside the bank was a high school athlete. \_\_\_\_\_
9. To stay under budget our class decided against an expensive band for the prom. \_\_\_\_\_
10. Marissa is a conscientious helpful assistant. \_\_\_\_\_
11. The United Nations, which meets in New York City, is now in session. \_\_\_\_\_
12. Before the children's parents left they gave Chandra the telephone number where they could be reached. \_\_\_\_\_
13. This excellent movie I suppose will be nominated for an award. \_\_\_\_\_
14. Lisa looked up the number and made the call. \_\_\_\_\_
15. The cat having been left alone all weekend complained loudly when its owners returned. \_\_\_\_\_

### B. Using Commas in Writing

Insert commas where they are needed in the following paragraphs.

Hunting whales seems unthinkable to us doesn't it? Well earlier in the history of our country whaling was an important industry. In the 1600s the colonists hunted right whales off the Atlantic coast. By the end of the 1700s right whaling had declined and sperm whaling had expanded throughout the Atlantic and into the South Pacific. Sperm whales produced three valuable products: sperm oil a fuel for lamps; spermaceti an ingredient in candles; and ambergris the base for expensive perfumes. Whaling was a profitable respectable business.

The 19th century saw a change in whaling. Lured by the dream of striking it rich in the California goldfields young men who had formerly signed up for whaling crews headed west. During the Civil War many whaling ships were sunk by the Confederate forces. Finally with the rise of the U.S. petroleum industry in the late 1800s whaling declined even further. Today, Americans no longer hunt whales but instead work to protect them.

## Commas in Sentence Parts

### Application

#### A. Writing with Commas

Add commas where they are needed in the following paragraph.

The sleek beautiful clipper ship is perhaps the best-known sailing ship built in the 1800s. Prized for its speed the clipper ship had a slender hull and up to six rows of sails on each mast. Its name was a derivation of *clip*, meaning "to move swiftly." Indeed it could move at a top speed of 20 knots. Clipper ships carried tea from China wool from Australia and passengers and supplies to the goldfields in California. From New York on the East Coast the clipper ships could sail around the tip of South America and dock at San Francisco in about 100 days. The greatest designer of these ships was Donald McKay a Canadian. At his shipyard in East Boston, Massachusetts McKay constructed over 30 ships. One of them *Great Republic* was the largest such boat ever built. Sailing on such a ship would be quite an adventure don't you think?

#### B. Using Commas in Writing

Rewrite the sentences by following the directions in parentheses.

1. The crew leader picked up a large toolbox. (Include a series of items.)

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2. Together, the crew members were going to repair the house. (Include two adjectives of equal rank that modify the same noun.)

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3. The crew set to work. (Add an introductory clause.)

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4. The crew leader said, "This kind of work is rewarding." (Add a noun of direct address and a question tagged on the end of the sentence.)

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5. The owners were grateful for the help with their house. (Include a nonessential clause.)

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6. The crew had a late dinner. They planned what they would do tomorrow. (Combine the sentences with a conjunction.)

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## Using Commas for Clarity

### Reteaching

Use a comma to separate words that might be misread.

The Internet is useful, for researchers can find what they need there.

Use a comma to replace an omitted word or words.

Some people use the phone to communicate; others, the Internet.

Use a comma with antithetical phrases that make a contrast by using words such as *not* or *unlike*.

The Internet, unlike magazines, contains up-to-date information.

Use a comma before a coordinating conjunction (*and*, *but*, *or*) to avoid a comma splice, an error that occurs when you use a comma to separate two main clauses. Other ways to eliminate a comma splice are to use a period or a semicolon to separate the clauses.

People who enjoy the Internet can almost become addicted to it, and they sometimes spend most of their day going from one Web site to the next.

#### Using Commas Correctly

Insert commas where necessary in the following sentences.

- I use my laptop to access the Internet; my friend his full-sized PC.
- Marla bought a book over the Internet and it was delivered to her the next day.
- The first hyperlink not the second takes you to the singer's Web page.
- Before the Internet information was not as readily available.
- At home, I use the Internet to look for information about my favorite bands but at school I use it to research my project.
- Jonathan buys his airline tickets via the Internet; his brother by phone.
- Before on-line banking bills were always being misplaced at home.
- Now customers can access their accounts easily and they can pay bills electronically.
- The on-line course I am taking unlike regular classes lets me read the lecture at any time.
- I am grateful for the Internet is easy to use with a minimum of training.
- All it takes is a little experience not an expensive course.
- This radio station unlike its competitors broadcasts its shows over the Internet.
- Without the Internet finding articles for my research papers would be more time-consuming.
- The author's Web site not the publisher's page announces her book signing dates.
- When we logged on the Internet service provider told me I had new mail.
- Jonas used to go to the record store every week to buy new CD's but now he shops on-line and he can even listen to the CD's before he buys them.
- Before I found this search engine finding information about gardening was very difficult.
- Erik uses the phone book to find phone numbers; Joshua the Internet directories.

## Using Commas for Clarity

More Practice

### A. Using Commas Correctly

Add commas where necessary in the following sentences.

1. In short steps have been taken to remedy the situation.
2. The whale and the dolphin unlike other ocean animals are mammals.
3. The cats were yowling by the back yard fence and Alicia could not concentrate.
4. President Reagan was a Republican; President Clinton a Democrat.
5. Harry Truman believed that the atomic bomb would end the war; conventional forces prolong it.
6. Jackie Robinson was an outstanding hitter but he was also a great runner and base-stealer.
7. Some people enjoy listening to classical music; others jazz.
8. Although my aunt is a cook at a restaurant, it was my mother not my aunt who won the baking contest.
9. Helen plays the piano; Sarah the violin.
10. Quilts are warm bed covers but many are also fine examples of folk art.
11. This room in contrast to the white walls of the rest of the house is painted blue.
12. To Lola Marie was her best friend and always would be.
13. The tiny mouse not the great lion turned out to be the hero of the story.
14. After coloring my little sister put away her crayons and coloring books.
15. The thunderstorm caused many power outages and some people were without electricity for days.
16. The contestants say eyewitnesses, were coached before the quiz show.

### B. Using the Comma in Paragraphs

Add commas where they are necessary in the following paragraphs.

The people who developed the Internet never imagined it would be used by so many and they are surprised by the variety of uses people have devised for it. For example people use the Internet to communicate because unlike the Postal Service the Internet can transmit information within seconds. Using their computers users can order many different kinds of products. The Internet unlike most stores is always open. When students need up-to-date information some turn to libraries; others the Internet. Once logged on students can access Web sites that will provide the information they need. People in all walks of life depend on the Internet and people of all ages use it. Business people and political leaders are logging on; likewise senior citizens and young children. The Internet has changed the world of communication.

## Using Commas for Clarity

Application

### A. Proofreading for Comma Usage

Insert this proofreading symbol  $\wedge$  to add commas where they are needed. Cross out any commas that are not necessary. Use an X or this delete symbol  $\backslash$ .

Turning on her computer Brooke first checks her e-mail. She has two messages. One is from her cousin; the other a forward. Her cousin wants Brooke to attend the same school as she. Brooke unlike her twin sister, Gina does not know which college she will attend after she graduates from high school. The message from her cousin not the requests from her sister prompts Brooke to look at colleges on-line.

Many of her friends want to go to colleges that are nearby but Brooke thinks she would like to see another part of the country. The Internet is a great tool for Brooke can find schools that offer programs, in International Affairs. The bigger schools not the smaller ones tend to have the programs she likes. But the big schools usually have very large classes; the small schools smaller classes.

Since Brooke is interested in schools, that are far away, she cannot visit them all. Brooke unlike her friends who toured nearby schools decides to take virtual tours, of the schools on-line. Within a click she can see pictures of each of the buildings on the campuses. Many of the colleges are attractive but they are also very expensive. Brooke uses the computer all afternoon to research colleges; after that scholarships.

### B. Writing with Commas

Correct each of these comma splices in three different ways, that is, by splitting the sentence into two sentences, by using a semicolon, and by adding a conjunction. Write your revised sentence or sentences on the line. Draw a star or asterisk by the revision you think is best in each set.

1. Basketball players run almost constantly during a game, they must have stamina.

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2. The bus driver saw me waving, he didn't even slow down.

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## Hyphens, Dashes, and Ellipses

Reteaching

Here are ways to use hyphens (-), dashes (—), and ellipses (...).

**Hyphens** Use a hyphen to connect words, word elements, or the parts of a compound word, as follows:

- in compound numbers from twenty-one to ninety-nine, and in fractions such as *two-thirds*
- in certain compound nouns, such as *mother-in-law*, *great-grandson*
- in compound adjectives used before (but not after) the noun it modifies, such as *best-known candidate*
- in words with the prefixes *ex-*, *self-*, *quasi-*, and *all-*, and with the suffix *-elect*
- to avoid confusion or to avoid repeating a vowel or consonant, for example, *pre-election*, *cell-like*
- when part of a word must be carried over from one line to the next (Words should be divided only between syllables. Keep at least two letters of the hyphenated word together on a line. Divide an already-hyphenated word at the hyphen, and never divide a one-syllable word.)

**Dashes** Use dashes for the following reasons:

- to signal an abrupt change or an idea that breaks into the thought of a sentence  
Specials—at least according to regular patrons—are excellent.
- to set off explanatory, supplementary, or parenthetical material in sentences.  
The salads available—house, Caesar, and Cobb—are all delicious.

**Ellipses** Remember the following guidelines for using ellipses (also called ellipsis points).

- Use three ellipsis points to show that one or more words have been omitted within a quoted sentence.  
“The critics are raving about . . . this film.”
- Use a period and three ellipsis points to show that quoted material, such as the following, has been omitted: the last part of a sentence, the first part of the following sentence, an entire sentence or more, or an entire paragraph or more.
- In fiction or informal writing, three ellipsis points may also be used to indicate that an idea or a character’s voice trails off.

### A. Using Hyphens and Dashes

Write the correct form of the boldfaced word, including hyphens, on the line. Add dashes where they are needed. If no additional punctuation is needed, write **Correct**.

1. Filled dumplings—Polish pierogi, Italian ravioli, Jewish kreplach, and Chinese won ton are an **alltime** favorite food around the world. \_\_\_\_\_
2. The pastry chef a **greatgranddaughter** of the creator of the Waldorf salad carefully piped the cream rosettes onto the eclairs. \_\_\_\_\_
3. A delicious caramel **crystallike** glaze was drizzled over the flan. \_\_\_\_\_

## Hyphens, Dashes, and Ellipses

More Practice

### A. Using the Hyphen

In these sentences, underline each word that requires a hyphen, and write the corrected word on the line at the right.

1. Raspberry fudge was voted the mostliked ice cream flavor of the month. \_\_\_\_\_
2. In the election for class treasurer, I received thirtyfour more votes than my opponent. \_\_\_\_\_
3. The selfproclaimed automotive genius ran-out of gas on the way to school this morning. \_\_\_\_\_
4. Joshua’s sisterinlaw gave him a Labrador retriever for his birthday. \_\_\_\_\_
5. Governorelect Williams enjoyed attending county fairs around the state. \_\_\_\_\_

### B. Using Dashes in Sentences

Rewrite each sentence inserting dashes where they are needed.

1. Talking animals, evil witches, elves, and fairies all these characters are commonplace in fairy tales. \_\_\_\_\_
2. It was all my fault no, I take that back the fault was partially yours. \_\_\_\_\_
3. All of your nervous habits tapping your fingers, cracking your knuckles, and scratching your head are getting out of hand. \_\_\_\_\_
4. This painting if I must say so myself is my best work to date. \_\_\_\_\_

### C. Using Ellipses

Read the following passage. Then choose the passage below in which ellipses points have been used correctly to quote the passage. Circle the letter before the correct passage.

The Ship Island region was as woody and tenantless as ever. The island has ceased to be an island; has joined itself compactly to the main shore, and wagons travel, now, where the steamboats used to navigate.

Mark Twain, *Life on the Mississippi*

1. The Ship Island region was as woody. . . as ever. The island. . . has joined itself compactly to the main shore, and wagons travel, now . . .
2. The Ship Island. . . has ceased to be an island . . . and wagons travel, now, where the steamboats used to navigate.

# Semicolons and Colons

## Reteaching

Use a **semicolon** to join the independent clauses of a compound sentence in which no coordinating conjunction is used; between independent clauses that are joined by a conjunctive adverb or transitional phrase; between independent clauses joined by a conjunction if either clause contains commas, and to separate items in a series if one or more of the items contain commas.

Gems are minerals used in jewelry; their beauty determines their value.

Gems are not always ready to use; in fact, some gems look rough and dirty in their natural state.

Most diamonds, considered by some to be the most beautiful of gems, come from Africa; and the best pearls in the world come from two places, the Persian Gulf and the South Pacific.

Some gems are made by humans; others are found in igneous, metamorphic, or sedimentary rocks; and still others are organic in origin.

Use a **colon** after an independent clause to introduce a list of items; between two independent clauses when the second clause explains or elaborates the first; and to introduce a long or formal quotation.

Diamonds are mined in these areas: Australia, Africa, and Russia.

Gems can be quite valuable: some cost millions of dollars.

A gem expert has written this about the Cullinan diamond: "The beauty and clarity of this diamond is beyond compare. Imagine a diamond that weighs more than 3,100 carats—equivalent to about 1,000 diamonds typically used in rings."

Use a colon in these additional ways: after the salutation in a business letter (*Dear Sirs*); between numerals indicating hours and minutes (6:15); and to separate numerals in references to certain religious works, such as the Bible and the Talmud (*Luke 5:4*).

### Using the Semicolon and Colon

Add semicolons and colons appropriately to the following sentences.

1. The British Crown Jewels include the following St. Edward's Crown, the Orb and Scepter, and the Coronation Ring.
2. Many gems are minerals or stones however, amber is a fossil resin used as a gem.
3. A stone must be hard enough to last a long time only stones ranking seven or higher on Mohs' Scale will wear well.
4. Most turquoise is found in areas of little rainfall the American Southwest contains a sizable quantity of this gem.
5. The value of a stone depends on its rarity but color, hardness, and brilliance also are very important.
6. Several imitation gems are composed of a soft glass, called paste some are produced in a lab and others, doublets, are made by gluing small stones together.
7. Emeralds, jasper, and carnelian are mentioned in Revelations 4 3.
8. The travel brochure stated "When you visit Washington, D.C., spend time at the Smithsonian. See the fabled Hope Diamond and a dazzling array of other gems."

# Semicolons and Colons

## More Practice

### A. Using the Semicolon and the Colon

On the lines, write the word from each sentence that should be followed by a semicolon or colon. Then write the correct punctuation mark that should follow the word. If a semicolon or colon is needed within a numeral, write the entire numeral plus punctuation.

1. We drove through Wolf, Wyoming, Salt Lake City, Utah; and Reno, Nevada. \_\_\_\_\_
2. The snow is falling heavily we should be able to ski tomorrow. \_\_\_\_\_
3. I like reading in fact, I read at least a book a week. \_\_\_\_\_
4. The sermon centered on a quotation from Proverbs 4 12. \_\_\_\_\_
5. The garden is filled with beautiful flowers violets, daisies, and roses. \_\_\_\_\_
6. To whom it may concern  
Please send me your latest catalog. \_\_\_\_\_
7. Ken wants to be a teacher therefore, he plans to major in education at college. \_\_\_\_\_
8. Victor found the book, read it, and took notes then he began the book report. \_\_\_\_\_
9. He quoted Isaac Bashevis Singer "When you betray somebody else, you betray yourself." \_\_\_\_\_
10. Our tour included the following a wax museum, an art gallery, and a library. \_\_\_\_\_

### B. Using the Semicolon and the Colon in Writing

Add semicolons and colons where they are needed in these paragraphs.

(1) Walk past any jewelry display case the gem most likely to catch your eye is the dazzling diamond. (2) Diamonds are the hardest materials found in nature thus, they are the longest wearing of all gems. (3) These stones are highly prized in addition to hardness and brilliance, their rarity adds to their value.

(4) There are four known diamond fields in the world Africa, India, Russia, and South America. (5) Most diamonds are mined in Africa the country of South Africa produces the majority of these gems.

(6) Some of the largest, most flawless diamonds ever found are world famous the Cullinan, the Koh-i-noor, the Regent, and the Hope. (7) The Cullinan, weighing one and one-third pounds, is the largest diamond ever found it was cut into nine large stones and 96 smaller ones. (8) Both the largest of the Cullinan stones and the Koh-i-noor are now part of the British crown jewels the Regent is the property of the French government. (9) The Hope diamond is notable for its deep blue color it can be viewed at the Smithsonian in Washington, D.C.

# Quotation Marks and Italics

Reteaching

**Quotation marks** set off direct quotations, titles, and words used in special ways. Follow these guidelines when using quotation marks and italics:

- Use quotation marks (" ") at the beginning and at the end of a direct quotation. Do not use quotation marks to set off an indirect quotation. Punctuate a speaker's words with a period, comma, question mark, or exclamation point inside quotation marks.  
 Kyle asked, "What quotes from Benjamin Franklin do you remember?"  
 Enclose both parts of a divided quotation in quotation marks. Do not capitalize the first word of the second part unless it begins a new sentence.  
 "He wrote so many," Cindy answered, "in *Poor Richard's Almanac*."
- The first word of a quotation introduced by words such as she said is capitalized.  
 She said, "I've finished my literature review."
- Use a comma to replace an ending period before words such as he said.  
 "I want a vegetarian pizza," he said.
- Put colons or semicolons outside the closing quotation mark.  
 His words have been described as "pithy": they are concise.
- Use single quotation marks when you write a quotation within a quotation.  
 "I've always remembered these words, 'There is no little enemy,'" said Bill.
- If the quotation consists of more than one paragraph, begin each paragraph with a quotation mark; do not use a closing quotation mark until the end of the entire quotation.
- Use quotation marks to enclose the titles of short works and works that are contained within longer pieces, such as magazine articles, chapters, short stories, TV episodes, essays, poems, and songs. Use them to enclose slang words, unusual expressions, technical terms, and definitions of words.
- Use *italics* for titles of long works—books, newspapers, magazines, works of art, TV series—and for names of vehicles—ships, trains, aircraft, spacecraft. Also, italicize unfamiliar foreign words or words referred to as words. When writing by hand or using a typewriter, use underlining to indicate italics.

## Writing Sentences with Quotation Marks and Italics

Add quotation marks, commas, and end marks where necessary in each sentence. Also underline any word that should be italicized. If the sentence is correct, write **Correct** on the line.

1. Have you read the poem *The Love Song of J. Alfred Prufrock* by T. S. Eliot? \_\_\_\_\_
2. As the French would say, I am very au courant when it comes to popular music. \_\_\_\_\_
3. The words nuance and entourage have come to us from the French language. \_\_\_\_\_
4. Do you need my help? the secretary asked. \_\_\_\_\_
5. The postcard reads, Wish you were here, said Margie. \_\_\_\_\_
6. One reviewer called the musical pathetic; another labeled it innovative. \_\_\_\_\_
7. Sara confided, Then he whispered, I'll always be your friend. \_\_\_\_\_
8. "Don't jump around so much," warned Jesse, "or you'll overturn the canoe." \_\_\_\_\_

# Quotation Marks and Italics

More Practice

## A. Using Quotation Marks

Add quotation marks, commas, and end marks where necessary in each sentence or conversation. Underline any word that should be italicized. One sentence is correct as is.

1. Ashley said, In his book *Poor Richard's Almanac*, Benjamin Franklin says, Three may keep a secret if two of them are dead; I've definitely found that to be true.
2. One of Franklin's proverbs states If you would not be forgotten, as soon as you are dead and rotten, either write things worth reading, or do things worth the writing.
3. I like the inscription on Franklin's gravestone said Alice. There Franklin wrote in part: The Body of Benjamin Franklin, Printer . . . will . . . appear once more, in a new and more beautiful edition, corrected and amended by the Author.
4. My mom always quotes Franklin's proverb He that riseth late must trot all day Tom declared ruefully.
5. Franklin also wrote: Reading makes a full man, meditation a profound man, discourse a clear man.
6. Sylvia reminded the group that other people had said or written words worth remembering.
7. Sylvia continued, Think of the words of Booker T. Washington, author of the book *Up from Slavery*: I shall never permit myself to stoop so low as to hate any man.
8. Finally she added let's remember Robert Benchley's remark: Drawing on my fine command of language, I said nothing.

## B. Using Quotation Marks in a Dialogue

Add quotation marks, commas, and end marks where necessary. Underline any words that should be italicized.

Grasping *Poor Richard's Almanac* in her hands, Pilar read, He that falls in love with himself will have no rivals. Benjamin Franklin really knew how to say a lot in just a few words, didn't he she said. I would like to write something people would quote, too she sighed.

That's not easy to do exclaimed Lisa. It takes skill and hard work to write well. Thoreau in his *Journal* wrote A perfectly healthy sentence is extremely rare.

Yes, I know writing is difficult said Pilar. I read that F. Scott Fitzgerald, author of the novel *The Great Gatsby*, once noted: All good writing is swimming under water and holding your breath. Even so, I'd still like to be a famous writer.

Lisa retorted, In the words of Oliver Wendell Holmes, who wrote the poem *The Chambered Nautilus*, Fame usually comes to those who are thinking about something else.

Then, I think it's time to finish my homework Pilar replied, and maybe practice my rim shots.

## Quotation Marks and Italics

### Application

#### A. Correcting Misuse of Quotation Marks and Italics

Rewrite the following sentences, using quotation marks, commas, and end marks correctly. In your rewritten sentence, underline any words that should be italicized.

1. "Did you see last Sunday's episode of World of Sports? asked Tracy. I thought it was fascinating."

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2. "I caught the last half-hour, when the reporter interviewed that skier replied Jason. "Could you believe it when she said "I'd ski even if I had a broken leg?"

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3. Tracy said, "I saw an article about her called 'Extreme Skiing' in my latest copy of "Sports Around the World."

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4. "She believes that she is "destined for greatness;" she tries to ignore the danger of her sport said Tracy."

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5. "I'm not even sure what the terms schussing and traversing mean, but I love to watch skiers on TV," said Jason. "Sometimes I think I should try that sport myself"?

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#### B. Writing with Quotation Marks

Write a dialogue for a short story about two friends who meet each other after a long separation. Make sure that you indicate clearly who is speaking. Use quotation marks and other punctuation marks correctly. Include one word, phrase, or title that should be italicized. Use a separate piece of paper, if necessary.

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## Parentheses and Brackets

### Reteaching

Use **parentheses** ( ) to enclose supplemental information in a sentence or text. When parenthetical material occurs within a sentence, do not capitalize the first word or end with a period. You may, however, end with a question mark or exclamation point.

The new sci-fi movie (have you seen it?) has great special effects.

Put punctuation marks after the closing parenthesis, not before the opening parenthesis.

The main character (a fighter pilot), can see the future.

Punctuate and capitalize a parenthetical sentence that stands by itself as you normally would.

I predict the movie will be a box-office success. (We all went to see the previous one in the series, didn't we?)

Use **parentheses** to enclose figures or letters that introduce items in a list within a sentence and to set off numerical information such as area codes.

I enjoyed the movie for these reasons: (1) great special effects, (2) exciting plot, and (3) stirring theme.

Alice Wonder can be reached at (123) 456-7890.

Use **brackets** [ ] to enclose an explanation or comment added to quoted material and in place of parentheses inside parentheses.

One viewer commented, "That guy [the fighter pilot] could really fly a plane!"

See the movie at a theater near you. (A list of theaters is printed in your local newspaper [see page C-10].)

#### A. Using Parentheses

Place parentheses where they are needed in the following sentences.

1. Expressionistic art art that expresses the strong inner feelings of the artist was popular in the early 1900s.
2. Among artists who are considered expressionists are 1 Vincent van Gogh, 2 Edvard Munch, and 3 Wassily Kandinsky.
3. Violent colors and elongated figures these are common characteristics of expressionism are used to provoke strong emotional reactions.

#### B. Using Brackets

Place brackets to follow the directions for each sentence.

1. "P. Phineas T. Barnum possessed incredible business savvy." (Explain that Barnum's first name was Phineas.)
2. "She Babe Didrickson was one of the greatest woman athletes of all time." (Explain that *She* refers to Babe Didrickson.)
3. "This bus the one to the Broadview Mall never comes on time." (Explain that the bus being referred to is the one that goes to the Broadview Mall.)

**Lesson 5** Parentheses and Brackets

More Practice

**Using Parentheses and Brackets**

Rewrite each sentence using parentheses or brackets.

- 1. Some movie stars are in demand for these reasons: 1 their acting ability, 2 their box-office potential, and 3 their "likability" quotient.

\_\_\_\_\_  
\_\_\_\_\_

- 2. We had no trouble getting tickets for the new horror film. After seeing the movie, I can understand why.

\_\_\_\_\_  
\_\_\_\_\_

- 3. Concessions for example, popcorn and cola cost a lot more at the multiplex than they do at the grocery store.

\_\_\_\_\_  
\_\_\_\_\_

- 4. The lawyer said, "Recall the court's recent ruling the one regarding censorship when you make your decision."

\_\_\_\_\_  
\_\_\_\_\_

- 5. A good trivia question who could answer it? would be to name the best supporting actor from last year's awards.

\_\_\_\_\_  
\_\_\_\_\_

- 6. Important jobs in the motion-picture industry include the following: 1 director, 2 cinematographer, 3 costume and set designers, and 4 editors.

\_\_\_\_\_  
\_\_\_\_\_

- 7. According to a recent poll, popcorn is the favorite food of moviegoers. (A complete list can be found in *Poll Word* see page 14.)

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\_\_\_\_\_

CHAPTER 10

**Lesson 5** Parentheses and Brackets

Application

**A. Using Parentheses and Brackets**

Rewrite each sentence by adding or replacing parentheses or brackets.

- 1. Animated movies are complicated to make for these reasons: 1 all "actions" must be drawn sequentially, 2 many artists are needed, and 3 individual "cels" sheets of transparent celluloid must be produced frame by frame.

\_\_\_\_\_  
\_\_\_\_\_

- 2. Famous movie dancers Fred Astaire comes to mind were some of the more popular movie stars of their time.

\_\_\_\_\_  
\_\_\_\_\_

- 3. Silent movie star Harold Lloyd did all his own stunts. (By the way, in one movie he climbed (reportedly with nothing to break his fall) to the top of a tall building.)

\_\_\_\_\_  
\_\_\_\_\_

- 4. The respected newspaper critic Marilyn Graham wrote of the film: "In all my years on the job, (Ms. Graham has been a movie critic for 15 years) this was worst movie I have ever seen."

\_\_\_\_\_  
\_\_\_\_\_

**B. Writing with Parentheses and Brackets**

Write a sentence using each of these parenthetical expressions. Use the expression either within the sentence or standing by itself.

- can you believe it?    see appendix A    wouldn't that be great?
- my personal hero    outlining civic goals    an old wives' tale, probably

\_\_\_\_\_  
\_\_\_\_\_

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\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

CHAPTER 10



# RHETORIC



# 1

## An Introduction to Rhetoric Using the “Available Means”

To many people, the word *rhetoric* automatically signals that trickery or deception is afoot. They assume that an advertiser is trying to manipulate a consumer, a politician wants to obscure a point, or a spin doctor is spinning. “Empty rhetoric!” is a common criticism—and at times an indictment. Yet the Greek philosopher Aristotle (384–322 B.C.E.) defined *rhetoric* as “the faculty of observing in any given case the available means of persuasion.”

At its best, rhetoric is a thoughtful, reflective activity leading to effective communication, including the rational exchange of opposing viewpoints. In Aristotle’s day and in ours, those who understand and can use the available means to appeal to an audience of one or many find themselves in a position of strength. They have the tools to resolve conflicts without confrontation, to persuade readers or listeners to support their position, or to move others to take action.

Rhetoric is not just for Roman senators in togas. You might use rhetoric to convince a friend that John Coltrane is worth listening to, explain to readers of your blog why *Night of the Living Dead* is the most influential horror movie of all time, or persuade your parents that they should buy you a car. Rhetoric is also not just about speeches. Every essay, political cartoon, photograph, and advertisement is designed to convince you of something. To simplify, we will call all of these things texts because they are cultural products that can be “read,” meaning not just consumed and comprehended, but investigated. We need to be able to “read” between the lines, regardless of whether we’re reading a political ad, a political cartoon, or a political speech. Consider documentary films: every decision—such as what lighting to use for an interview, what music to play, what to show and what to leave out—constitutes a rhetorical choice based on what the filmmaker thinks will be most persuasive.

It is part of our job as informed citizens and consumers to understand how rhetoric works so that we can be wary of manipulation or deceit, while appreciating effective and civil communication. And it is essential that each of us communicates as effectively and honestly as possible.

### ACTIVITY

Identify an article, a speech, a video, or advertisement that you think is manipulative or deceptive and one that is civil and effective. Use these two examples to explain what you see as the difference.

### The Rhetorical Situation

Let’s start out by looking at a speech that nearly everyone has read or heard: the speech that baseball player Lou Gehrig gave at an Appreciation Day held in his honor on July 4, 1939. Gehrig had recently learned that he was suffering from amyotrophic lateral sclerosis (ALS), a neurological disorder that has no cure (today it is known as Lou Gehrig’s disease). Although Gehrig was a reluctant speaker, the fans’ chant of “We want Lou!” brought him to the podium to deliver one of the most powerful and heartfelt speeches of all time.

#### Farewell Speech

LOU GEHRIG

Fans, for the past two weeks you have been reading about a bad break I got. Yet today I consider myself the luckiest man on the face of the earth. I have been in ball-parks for seventeen years and have never received anything but kindness and encouragement from you fans. Look at these grand men. Which of you wouldn’t consider it the highlight of his career just to associate with them for even one day?

Sure, I’m lucky. Who wouldn’t consider it an honor to have known Jacob Ruppert; also the builder of baseball’s greatest empire, Ed Barrow; to have spent six years with that wonderful little fellow, Miller Huggins; then to have spent the next nine years with that outstanding leader, that smart student of psychology—the best manager in baseball today, Joe McCarthy? Who wouldn’t feel honored to have roomed with such a grand guy as Bill Dickey?

Sure, I’m lucky. When the New York Giants, a team you would give your right arm to beat, and vice versa, sends you a gift—that’s something! When everybody down to the groundskeepers and those boys in white coats remember you with trophies—that’s something!

When you have a wonderful mother-in-law who takes sides with you in squabbles against her own daughter—that’s something! When you have a father and mother who work all their lives so that you can have an education and build your body—it’s a blessing! When you have a wife who has been a tower of strength and shown more courage than you dreamed existed—that’s the finest I know!

So I close in saying that I might have been given a bad break, but I have an awful lot to live for! Thank you.

While in our time the word *rhetoric* may suggest deception, this speech reminds us that rhetoric can serve sincerity as well. No wonder one commentator wrote, "Lou Gehrig's speech almost rocked Yankee Stadium off its feet."

### Occasion, Context, and Purpose

Why is this an effective speech? First of all, rhetoric is always situational. It has an **occasion**—the time and place the text was written or spoken. The occasion exists within a specific **context**—the circumstances, atmosphere, attitudes, and events surrounding the text. **Purpose** is the goal the speaker wants to achieve. In the case of Gehrig's speech, the occasion is Lou Gehrig Appreciation Day. More specifically, his moment comes at home plate between games of a doubleheader. The context is first and foremost Gehrig's recent announcement of his illness and his subsequent retirement, but as is often the case, the context goes well beyond that. Gehrig, known as the Iron Horse, held the record for consecutive games played (2,130) and was one of the greatest sluggers of all time. For such a durable and powerful athlete to fall victim to a disease that strips away strength and coordination seemed an especially cruel fate. Just a couple of weeks earlier, Gehrig was still playing ball; but by the time he gave this speech, he was so weak that his manager had to help him walk out to the mound for the ceremony.

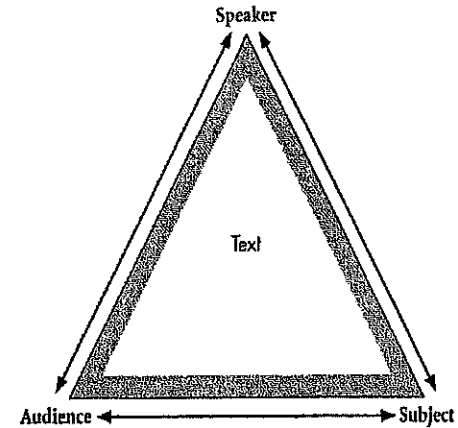
One of Gehrig's chief purposes in delivering this speech is to thank his fans and his teammates, but he also wants to demonstrate that he remains positive: he emphasizes his past luck and present optimism and downplays his illness. He makes a single reference to the diagnosis and does so in the strong, straightforward language of an athlete: he got a "bad break." There is no blame, no self-pity, no plea for sympathy. Throughout, he maintains his focus: to thank his fans and teammates for their support and get on with watching the ballgame. Gehrig responds as a true Yankee, not just the team but the can-do Yankee spirit of America, by acknowledging his illness and accepting his fate with dignity, honor, humility, and even a touch of humor.

### The Rhetorical Triangle

Another important aspect of the rhetorical situation is the relationship among the speaker, audience, and subject. One way to conceptualize the relationship among these elements is through the **rhetorical triangle**. Some refer to it as the **Aristotelian triangle** because Aristotle used a triangle to illustrate how these three elements are interrelated. How a speaker perceives the relationships among these elements will go a long way toward determining what he or she says and how he or she says it.

Let's use the rhetorical triangle (see p. 4) to analyze Gehrig's speech.

The **speaker** is the person or group who creates a text. This might be a politician who delivers a speech, a commentator who writes an article, an artist who draws a political cartoon, or even a company that commissions an advertisement.



Aristotle's Rhetorical Triangle

Don't think of the speaker solely as a name, but consider a description of who the speaker is in the context of the text. The speaker of the speech we just read is not just Lou Gehrig, but baseball hero and ALS victim Lou Gehrig. Sometimes, there is a slight difference between who the speaker is in real life and the role the speaker plays when delivering the speech. This is called a **persona**. *Persona* comes from the Greek word for "mask"; it means the face or character that a speaker shows to his or her audience. Lou Gehrig is a famous baseball hero, but in his speech he presents himself as a common man who is modest and thankful for the opportunities he's had.

The **audience** is the listener, viewer, or reader of a text or performance, but it is important to note that there may be multiple audiences. When making rhetorical decisions, speakers ask what values their audiences hold, particularly whether the audience is hostile, friendly, or neutral and how informed it is on the topic at hand. Sure, Gehrig's audience was his teammates and the fans in the stadium that day, but it was also the teams he played against, the fans listening on the radio, and posterity—us.

The **subject** is the topic. And the subject should not be confused with the purpose, which is the goal the speaker wants to achieve. Gehrig's subject is his illness, but it is also a catalog of all the lucky breaks that preceded his diagnosis.

### AGENCY

Construct and analyze a rhetorical situation for writing a review of a movie, video game, or concert. Be very specific in your analysis: What is your subject? What is your purpose? Who is your audience? What is your relationship to the

audience? Remember, you need not write a full essay; just analyze the rhetorical situation.

## SOAPS

In discussing the rhetorical situation surrounding a text, we've talked about some of the background that you should consider (like the occasion, context, and purpose) and relationships that are more directly related to the text (like those among the speaker, audience, and subject). One way to remember all of these things is to use the acronym SOAPS, which stands for Subject, Occasion, Audience, Purpose, and Speaker. It's a mnemonic device that offers a practical way to approach the concept of the rhetorical situation. Think of it as a kind of checklist that helps you organize your ideas rhetorically. Let's use SOAPS to look at the rhetorical situation in a letter written by Albert Einstein.

Widely considered the greatest scientist of the twentieth century, Einstein (1879–1955) is responsible for the theory of relativity, quantum mechanics, and other foundational scientific concepts. He won the Nobel Prize in Physics in 1921. In 1936, he wrote the following letter to a sixth-grade student, Phyllis Wright, in response to her questions: Do scientists pray? And if so, what do they pray for?

January 24, 1936

Dear Phyllis,

I have tried to respond to your question as simply as I could. Here is my answer.

Scientific research is based on the idea that everything that takes place is determined by laws of nature, and therefore this holds for the actions of people. For this reason, a research scientist will hardly be inclined to believe that events could be influenced by a prayer, i.e., by a wish addressed to a supernatural being.

However, it must be admitted that our actual knowledge of these laws is only imperfect and fragmentary, so that, actually, the belief in the existence of basic all-embracing laws in Nature also rests on a sort of faith. All the same this faith has been largely justified so far by the success of scientific research.

But, on the other hand, every one who is seriously involved in the pursuit of science becomes convinced that a spirit is manifest in the laws of the Universe—a spirit vastly superior to that of man, and one in the face of which we with our modest powers must feel humble. In this way the pursuit of science leads to a religious feeling of a special sort, which is indeed quite different from the religiosity of someone more naive.

I hope this answers your question.

Best wishes

Yours,

Albert Einstein

Subject	The explicit subject here is whether scientists pray and, if so, what they pray for. Implicitly, the subject is the nature of faith.
Occasion	The occasion is Einstein's receipt of a letter from Phyllis Wright asking questions about science and religion.
Audience	The primary audience for the letter is Phyllis herself, though the formality of his response suggests that Einstein realized that his letters would have a larger audience. (Note that he won the Nobel Prize in Physics in 1921, so by 1936 he was a world-renowned scientist.)
Purpose	Einstein's purpose is probably the most complex element here. At its most straightforward, his purpose is to respond to a sincere schoolgirl's question about science and religion. Beyond that, it seems that Einstein's purpose is to expand Phyllis's horizons a bit, to help her understand that science and religion do not necessarily represent two antagonistic ways of thinking.
Speaker	The speaker, a scientist approaching age sixty, is responding to a girl who is likely twelve, so his purpose is intertwined with that speaker-audience relationship: the wise elder in dialogue with the younger generation.

Ultimately, Einstein does not "answer" Phyllis directly at all; rather, he returns the question to her by offering different ways to think about the nature of science and religion and the way spiritual and scientific perspectives interact. Viewed in this light, Einstein's purpose can be seen as engaging a younger person—who might become a scientist—in thinking more deeply about her own question.

## ACTIVITY • 3

Using SOAPS, analyze the rhetorical situation in the following speech.

### 9/11 Speech

GEORGE W. BUSH

Good evening.

Today, our fellow citizens, our way of life, our very freedom came under attack in a series of deliberate and deadly terrorist acts.

The victims were in airplanes or in their offices—secretaries, businessmen and women, military and federal workers. Moms and dads. Friends and neighbors.

Thousands of lives were suddenly ended by evil, despicable acts of terror.

The pictures of airplanes flying into buildings, fires burning, huge structures collapsing, have filled us with disbelief, terrible sadness, and a quiet, unyielding anger.

These acts of mass murder were intended to frighten our nation into chaos and retreat. But they have failed. Our country is strong. A great people has been moved to defend a great nation.

Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shatter steel, but they cannot dent the steel of American resolve.

America was targeted for attack because we're the brightest beacon for freedom and opportunity in the world. And no one will keep that light from shining.

Today, our nation saw evil, the very worst of human nature, and we responded with the best of America, with the daring of our rescue workers, with the caring for strangers and neighbors who came to give blood and help in any way they could.

Immediately following the first attack, I implemented our government's emergency response plans. Our military is powerful, and it's prepared. Our emergency teams are working in New York City and Washington, D.C., to help with local rescue efforts.

Our first priority is to get help to those who have been injured and to take every precaution to protect our citizens at home and around the world from further attacks. The functions of our government continue without interruption. Federal agencies in Washington which had to be evacuated today are reopening for essential personnel tonight and will be open for business tomorrow.

Our financial institutions remain strong, and the American economy will be open for business as well.

The search is under way for those who are behind these evil acts. I've directed the full resources of our intelligence and law enforcement communities to find those responsible and bring them to justice. We will make no distinction between the terrorists who committed these acts and those who harbor them.

## Appeals to Ethos, Logos, and Pathos

Now that we understand how to assess the rhetorical situation, the next step is to use the tools of rhetoric to persuade an audience. Let's start with what Aristotle called rhetorical appeals. He identified three main appeals: ethos, logos, and pathos.

### Ethos

Speakers appeal to ethos (Greek for "character") to demonstrate that they are credible and trustworthy. Think, for example, of a speech discouraging teenagers from drinking. Speakers might appeal to ethos by stressing that they are concerned parents, psychologists specializing in alcoholism or adolescent behavior, or recovering alcoholics themselves. Appeals to ethos often emphasize shared values between the speaker and the audience: when a parent speaks to other parents in the same community, they share a concern for their children's education or well-being.

Lou Gehrig brings the ethos of being a legendary athlete to his speech, yet in it he establishes a different kind of ethos—that of a regular guy and a good sport who shares the audience's love of baseball and family. And like them, he has known good luck and bad breaks.

In some instances, a speaker's reputation immediately establishes ethos. For example, the speaker may be a scholar in Russian history and economics as well as the nation's secretary of state. Or the speaker may be "the dog whisperer," a well-known animal behaviorist. In these instances, the speaker brings ethos to the text; but in other cases, a speaker establishes ethos through what he or she says in the text by sounding reasonable, acknowledging other opinions, or being thoughtful and well informed. The speaker's ethos—expertise, knowledge, experience, sincerity, common purpose with the audience, or a combination of these factors—gives the audience a reason for listening to this person on this subject.

### Automatic Ethos

Let's look at an example of how a speaker's title or status automatically brings ethos to the rhetorical situation. On September 3, 1939, King George VI gave a radio address to the British people declaring that the country was at war with Germany. The very fact that he is king gives him a certain degree of automatic ethos to speak on the subject of war, yet King George also emphasizes the shared values that unite everyone.

### *The King's Speech (September 3, 1939)*

KING GEORGE VI

In this grave hour, perhaps the most fateful in history, I send to every household of my peoples, both at home and overseas, this message, spoken with the same depth of feeling for each one of you as if I were able to cross your threshold and speak to you myself.

For the second time in the lives of most of us, we are at war. Over and over again, we have tried to find a peaceful way out of the differences between ourselves and those who are now our enemies, but it has been in vain. We have been forced into a conflict, for we are called, with our allies to meet the challenge of a principle which, if it were to prevail, would be fatal to any civilized order in the world.

It is a principle which permits a state in the selfish pursuit of power to disregard its treaties and its solemn pledges, which sanctions the use of force or threat of force against the sovereignty and independence of other states. Such a principle, stripped of all disguise, is surely the mere primitive doctrine that might is right, and if this principle were established throughout the world, the freedom of our own country and of the whole British Commonwealth of nations would be in danger. But for more than this, the peoples of the world would be kept in bondage of fear, and

all hopes of settled peace and of the security of justice and liberty among nations, would be ended.

This is the ultimate issue which confronts us. For the sake of all we ourselves hold dear, and of the world order and peace, it is unthinkable that we should refuse to meet the challenge.

It is to this high purpose that I now call my people at home and my people across the seas who will make our cause their own. I ask them to stand calm and firm and united in this time of trial. The task will be hard. There may be dark days ahead, and war can no longer be confined to the battlefield, but we can only do the right as we see the right, and reverently commit our cause to God. If one and all we keep resolutely faithful to it, ready for whatever service or sacrifice it may demand, then with God's help, we shall prevail.

May He bless and keep us all.

At the outset, King George expresses his commitment to his people, his subjects, knowing that he is asking them to make their own commitment and sacrifice. As their king he is not expected to present himself as a common man, yet he establishes the ethos of a common experience. He tells them he speaks "with the same depth of feeling . . . as if I were able to cross your threshold and speak to you myself."

He uses "we" in order to speak as one of the people. He acknowledges that "we are at war" for "the second time in the lives of most of us." He also uses the inclusive first person plural possessive as he identifies "our enemies," not Britain's enemies. This personalization and emphasis on the people themselves is followed by several sentences that are much more abstract in discussion of a "principle." At the end of that discussion, King George reinforces the nation's shared values: "For the sake of all we ourselves hold dear, and of the world order and peace, it is unthinkable that we should refuse to meet the challenge."

Later on, he calls the citizenry to "this high purpose" and refers to them not as citizens or subjects but as "my people," a description that suggests a closeness rather than emphasizing the distance between a ruler and his subjects. The penultimate paragraph's references to "God" are another reminder of their shared beliefs: they worship the same god and "commit [their] cause" to him. King George brings ethos to his speech by virtue of his position, but when he assures his audience that "we shall prevail," rather than saying that England or Britain shall prevail, he is building ethos based on their common plight and common goals. They are all in this together, from king to commoner.

### Building Ethos

So, what do you do if you're not a king? Writers and speakers often have to build their ethos by explaining their credentials or background to their readers, or by emphasizing shared values. You're more likely to listen to someone who is qualified to

speak on a subject or who shares your interests and concerns. Following is the opening from "The Myth of the Latin Woman: I Just Met a Girl Named Maria" by Judith Ortiz Cofer. Note how she draws on her own Puerto Rican heritage as she describes her experience with prejudice as a young Latina:

### from *The Myth of the Latin Woman: I Just Met a Girl Named Maria*

JUDITH ORTIZ COFER

On a bus trip to London from Oxford University where I was earning some graduate credits one summer, a young man, obviously fresh from a pub, spotted me and as if struck by inspiration went down on his knees in the aisle. With both hands over his heart he broke into an Irish tenor's rendition of "Maria" from *West Side Story*. My politely amused fellow passengers gave his lovely voice the round of gentle applause it deserved. Though I was not quite as amused, I managed my version of an English smile: no show of teeth, no extreme contortions of the facial muscles—I was at this time of my life practicing reserve and cool. Oh, that British control, how I coveted it. But Maria had followed me to London, reminding me of a prime fact of my life: you can leave the Island, master the English language, and travel as far as you can, but if you are a Latina, especially one like me who so obviously belongs to Rita Moreno's gene pool, the Island travels with you.

This is sometimes a very good thing—it may win you that extra minute of someone's attention. But with some people, the same things can make you an island—not so much a tropical paradise as an Alcatraz, a place nobody wants to visit. As a Puerto Rican girl growing up in the United States and wanting like most children to "belong," I resented the stereotype that my Hispanic appearance called forth from many people I met.

As Cofer develops her argument about common stereotypes of Latin women, she establishes her authority to speak on the subject of racial prejudice through her background (Puerto Rican, Latina), education (graduate student at Oxford University), and experience (firsthand encounter with ethnic bias)—and thus she gains her readers' trust.

### AGENCY

Think of a situation in which you are presenting your view on the same subject to two different audiences. For instance, you might be presenting your ideas on ways to stop bullying (1) to the School Board or a group of parents and (2) to a group of middle schoolers. Discuss how you would establish ethos in each situation.

## Logos

Speakers appeal to logos, or reason, by offering clear, rational ideas. Appealing to logos (Greek for “embodied thought”) means thinking logically—having a clear main idea and using specific details, examples, facts, statistics, or expert testimony to back it up. Creating a logical argument often involves defining the terms of the argument and identifying connections such as causality. It can also require considerable research. Evidence from expert sources and authorities, facts, and quantitative data can be very persuasive if selected carefully and presented accurately. Sometimes, writers and speakers add charts and graphs as a way to present such information, but often they weave this information into their argument.

Although on first reading or hearing, Lou Gehrig’s speech may seem largely emotional, it is actually based on irrefutable logic. He starts with the thesis that he is “the luckiest man on the face of the earth” and supports it with two points: (1) the love and kindness he’s received in his seventeen years of playing baseball, and (2) a list of great people who have been his friends, family, and teammates in that time.

## Conceding and Refuting

One way to appeal to logos is to acknowledge a counterargument—that is, to anticipate objections or opposing views. While you might worry that raising an opposing view might poke a hole in your argument, you’ll be vulnerable if you ignore ideas that run counter to your own. In acknowledging a counterargument, you agree (concede) that an opposing argument may be true or reasonable, but then you deny (refute) the validity of all or part of the argument. This combination of concession and refutation actually strengthens your own argument; it appeals to logos by demonstrating that you understand a viewpoint other than your own, you’ve thought through other evidence, and you stand by your view.

In longer, more complex texts, the writer may address the counterargument in greater depth, but Lou Gehrig simply concedes what some of his listeners may think—that his bad break is a cause for discouragement or despair. Gehrig refutes this by saying that he has “an awful lot to live for!” Granted, he implies his concession rather than stating it outright; but in addressing it at all, he acknowledges a contrasting way of viewing his situation—that is, a counterargument.

Let’s look at an example by Alice Waters, a famous chef, food activist, and author. Writing in the *Nation*, she argues for acknowledgment of the full consequences of what she calls “our national diet”:

### from *Slow Food Nation*

ALICE WATERS

It’s no wonder our national attention span is so short: We get hammered with the message that everything in our lives should be fast, cheap and easy—especially food.

So conditioned are we to believe that food should be almost free that even the rich, who pay a tinier fraction of their incomes for food than has ever been paid in human history, grumble at the price of an organic peach—a peach grown for flavor and picked, perfectly ripe, by a local farmer who is taking care of the land and paying his workers a fair wage. And yet, as the writer and farmer David Mas Masumoto recently pointed out, pound for pound, peaches that good still cost less than Twinkies. When we claim that eating well is an elitist preoccupation, we create a smokescreen that obscures the fundamental role our food decisions have in shaping the world. The reason that eating well in this country costs more than eating poorly is that we have a set of agricultural policies that subsidize fast food and make fresh, wholesome foods, which receive no government support, seem expensive. Organic foods seem elitist only because industrial food is artificially cheap, with its real costs being charged to the public purse, the public health, and the environment.

To develop a logical argument for better, healthier food for everyone, Waters refutes the counterargument that any food that is not “fast, cheap and easy” is “elitist.” She does that by redefining terms such as “cheap,” “[eating] well,” “expensive,” and “cost.” She explains in a step-by-step fashion the “smokescreen” of price that many people use to argue that mass-produced fast food is the best alternative for all but the very wealthy. She points out that “[o]rganic foods *seem* elitist only because industrial food is *artificially* cheap” (emphasis added). Waters asks her readers to think more deeply about the relationships among availability, production, and distribution of food: she appeals to reason.

## • ACTIVITY •

Following is an excerpt from an article by George Will, a columnist for the *Washington Post* and *Newsweek*, entitled “King Coal: Reigning in China.” Discuss how he appeals to logos in this article on “China’s ravenous appetite for coal.”

### from *King Coal: Reigning in China*

GEORGE WILL

Half of the 6 billion tons of coal burned globally each year is burned in China. A spokesman for the Sierra Club, which in recent years has helped to block construction of 139 proposed coal-fired plants in America, says, “This is undermining everything we’ve accomplished.” America, say environmentalists, is exporting global warming.

Can something really be exported if it supposedly affects the entire planet? Never mind. America has partners in this crime against nature, if such it is. One Australian company proposes to build the Cowlitz facility; another has signed a \$60 billion contract to supply Chinese power plants with Australian coal.

The *Times* says ships—all burning hydrocarbons—hailed about 690 million tons of thermal coal this year, up from 385 million in 2001. China, which



imported about 150 million tons this year, was a net exporter of coal until 2009, sending abroad its low-grade coal and importing higher-grade, low-sulfur coal from, for example, the Powder River Basin of Wyoming and Montana. Because much of China's enormous coal reserves is inland, far from coastal factories, it is sometimes more economical to import American and Australian coal.

Writing in the *Atlantic* on China's appetite for coal and possible aptitude for using the old fuel in new, cleaner ways, James Fallows quotes a Chinese official saying that the country's transportation system is the only serious limit on how fast power companies increase their use of coal. One reason China is building light-rail systems is to get passenger traffic out of the way of coal trains.

Fallows reports that 15 years from now China expects that 350 million people will be living in cities that do not exist yet. This will require adding to China's electrical system a capacity almost as large as America's current capacity. The United States, China, Russia and India have 40 percent of the world's population and 60 percent of its coal.

## Pathos

Pathos is an appeal to emotions, values, desires, and hopes, on the one hand, or fears and prejudices, on the other. Although an argument that appeals exclusively to the emotions is by definition weak—it's generally propagandistic in purpose and more polemical than persuasive—an effective speaker or writer understands the power of evoking an audience's emotions by using such tools as figurative language, personal anecdotes, and vivid images.

Lou Gehrig uses the informal first person (*I*) quite naturally, which reinforces the friendly sense that this is a guy who is speaking on no one's behalf but his own. He also chooses words with strong positive connotations: *grand*, *greatest*, *wonderful*, *honored*, *blessing*. He uses one image—*tower of strength*—that may not seem very original but strikes the right note. It is a well-known description that his audience understands—in fact, they probably have used it themselves. But, of course, the most striking appeal to pathos is the poignant contrast between Gehrig's horrible diagnosis and his public display of courage.

Let's look at a more direct example of pathos. As a vice-presidential candidate, Richard Nixon gave a speech in 1952 defending himself against allegations of inappropriate use of campaign funds. In it, he related this anecdote, which is the reason that the speech will forever be known as "the Checkers speech":

### from *The Checkers Speech*

RICHARD NIXON

One other thing I probably should tell you, because if I don't they'll probably be saying this about me, too. We did get something, a gift, after the election. A man down in Texas heard Pat [his wife] on the radio mention the fact that our two youngsters

would like to have a dog. And believe it or not, the day before we left on this campaign trip we got a message from Union Station in Baltimore, saying they had a package for us. We went down to get it. You know what it was? It was a little cocker spaniel dog in a crate that he'd sent all the way from Texas, black and white, spotted. And our little girl Tricia, the six-year-old, named it "Checkers." And you know, the kids, like all kids, love the dog, and I just want to say this, right now, that regardless of what they say about it, we're gonna keep it.

This example of pathos tugs at every possible heartstring: puppies, children, warm paternal feelings, the excitement of getting a surprise package. All of these images fill us with empathetic feelings toward Nixon: our emotions are engaged far more than our reason. Despite never truly addressing the campaign funds issue, Nixon's speech was a profound success with voters, who sent enough dog food to feed Checkers for a year! And yet, history has come to view this part of the speech as baldly manipulative.

## Images and Pathos


You can often appeal to pathos by using striking imagery in your writing, so it's no surprise that images often serve the same purpose. A striking photograph, for example, may lend an emotional component that greatly strengthens an argument. Advertisers certainly make the most of photos and other visual images to entice or persuade audiences. In the accompanying example, which appeared in both the *New York Times* and the *New Yorker* magazine in 2000, the American Civil Liberties Union (ACLU) makes a dramatic assertion, an appeal to pathos through both visual images and written text, as a call to support its organization. According to its mission statement, the ACLU seeks "to defend and preserve the individual rights and liberties that the Constitution and laws of the United States guarantee everyone in this country."

The headline below the pictures reads:

It happens every day on America's highways. Police stop drivers based on their skin color rather than for the way they are driving. For example, in Florida 80% of those stopped and searched were black and Hispanic, while they constituted only 5% of all drivers. These humiliating and illegal searches are violations of the Constitution and must be fought. Help us defend your rights. Support the ACLU.

The advertisement does not name the two men pictured, assuming the audience will recognize revered civil rights leader Martin Luther King Jr. on the left and convicted serial killer Charles Manson on the right. The headline at the top is an assertion that is bound to evoke a visceral response. The written text below the photos makes a series of logical appeals by pointing out that racial profiling accounts for the police stopping drivers on the basis of their race, and by offering statistical evidence from the state of Florida. The main appeal, however, is to pathos through the juxtaposition of a hero with a madman presented in a form reminiscent of a "wanted" poster.

**THE MAN ON THE LEFT  
IS 75 TIMES MORE LIKELY TO BE STOPPED  
BY THE POLICE WHILE DRIVING THAN  
THE MAN ON THE RIGHT.**



It happens every day on America's highways. Police stop drivers based on their skin color rather than for the way they are driving. For example, in Florida 89% of those stopped and searched were black and Hispanic, while they constituted only 6% of all drivers. Those humiliating and illegal searches are violations of the Constitution and must be fought. Help us defend your rights. Support the ACLU. To learn more and to send your Members of Congress a free fax go to [www.aclu.org/racialprofiling](http://www.aclu.org/racialprofiling).

american civil liberties union  
1111 Brand Building

### Humor and Pathos

Another way to appeal to pathos is through humor. Since we like to hear things that we already believe are true, our first reaction to anything that challenges our beliefs is often negative: we think “that’s all wrong!” and get defensive or outright

offended. Humor works rhetorically by wrapping a challenge to our beliefs in something that makes us feel good—a joke—and thus makes us more receptive to the new idea.

This goes not just for new ideas, but for the people who are presenting those ideas. Whether it is gentle tongue-in-cheek teasing or bitter irony, humor may help a writer to make a point without, for instance, seeming to preach to the audience or take himself or herself too seriously. Political commentator Ruth Marcus employs gentle humor in the following essay from 2010 in which she addresses the speaker of the House of Representatives and objects to the members of Congress using electronic devices during hearings and other deliberations. Even the title, a play on words, signals the humorous tone: “Crackberry Congress.” Let’s look at a few passages:

### from *Crackberry Congress*

RUTH MARCUS

Mr. Speaker, please don’t.

Go ahead, if you must, and cut taxes. Slash spending. Repeal health care. I understand. Elections have consequences. But BlackBerrys and iPads and laptops on the House floor? Reconsider, before it’s too late.

The current rules bar the use of a “wireless telephone or personal computer on the floor of the House.” The new rules, unveiled last week, add three dangerous words. They prohibit any device “that impairs decorum.”

In other words, as long as you’ve turned down your cellphone ringer and you’re not strolling around the floor chatting with your broker or helping the kids with their homework, feel free to tap away.

If the Senate is the world’s greatest deliberative body, the House is poised to be the world’s greatest tweeting one.

A few upfront acknowledgements. First, I’m not one to throw stones. I have been known to sneak a peek, or 10, at my BlackBerry during meetings. For a time my daughter had my ringtone set to sound like a squawking chicken; when I invariably forgot to switch to vibrate, the phone would cluck during meetings. In short, I have done my share of decorum impairing.

Second, let’s not get too dreamy about the House floor. John Boehner, the incoming speaker, once passed out campaign checks from tobacco companies there. One of his former colleagues once came to the chamber with a paper bag on his head to dramatize his supposed embarrassment at fellow lawmakers’ overdrafts at the House bank. Worse things have happened on the House floor than a game of Angry Birds—check it out!—on the iPad.

Nonetheless, lines have to be drawn, and the House floor is not a bad place to draw them. Somehow, it has become acceptable to e-mail away in the midst of meetings. Even Emily Post has blessed what once would have been obvious rudeness, ruling that “tapping on a handheld device is okay if it’s related to what’s being discussed.”

The larger war may be lost, but not the battle to keep some remaining space in life free of gadgetry and its distractions. I'm not talking Walden Pond—just a few minutes of living the unplugged life. There are places—dinner table, church, school and, yes, the House floor—where multitasking is inappropriate, even disrespectful.

First of all, Marcus structures her criticism as a letter, which obviously is a fiction and sets a humorous note right away. Who, after all, would begin a letter to the Speaker of the House by saying, “please don’t”? Marcus often works by teasing about “decorum,” yet she makes a serious point about “connectivity” as she exaggerates her fear that “the House is poised to be the world’s greatest tweeting [body].” Humor is also one of her strategies for establishing ethos in this case, as she says, “I’m not one to throw stones” and admits to checking her own BlackBerry during meetings. Overall, by taking a more lighthearted approach and not sounding like Ms. Manners, Marcus makes her point about the inappropriateness of elected officials interacting with their electronic devices while colleagues and others are debating important issues.

Marcus could have marshaled all manner of examples that illustrate the decline in civility and courtesy in modern life, but readers would likely have dismissed her as old-fashioned or shrill. By taking a humorous approach, she appeals to readers’ sense of humor as well as their community values: don’t we want our elected officials to forego “instantaneous communication” for more thoughtful deliberations when they are making decisions about the laws of the land?

#### • ACTIVITY •

General Dwight D. Eisenhower, Supreme Commander of the Allied Expeditionary Force in Europe, distributed the following Order of the Day to the military troops right before the 1944 D-Day invasion of Normandy. Discuss how General Eisenhower appeals to pathos.

#### Supreme Headquarters Allied Expeditionary Force

Soldiers, Sailors and Airmen of the Allied Expeditionary Force!

You are about to embark upon the Great Crusade, toward which we have striven these many months. The eyes of the world are upon you. The hopes and prayers of liberty-loving people everywhere march with you. In company with our brave Allies and brothers-in-arms on other Fronts, you will bring about the destruction of the German war machine, the elimination of Nazi tyranny over the oppressed peoples of Europe, and security for ourselves in a free world.

Your task will not be an easy one. Your enemy is well trained, well equipped, and battle-hardened. He will fight savagely.

But this is the year 1944! Much has happened since the Nazi triumphs of 1940–41. The United Nations have inflicted upon the Germans great defeats, in open battle, man-to-man. Our air offensive has seriously reduced their strength in the air and their capacity to wage war on the ground. Our Home Fronts have given us an overwhelming superiority in weapons and munitions of war and placed at our disposal great reserves of trained fighting men. The tide has turned! The free men of the world are marching together to Victory!

I have full confidence in your courage, devotion to duty, and skill in battle. We will accept nothing less than full Victory!

Good luck! And let us all beseech the blessing of Almighty God upon this great and noble undertaking.

*Dwight D. Eisenhower*

#### Combining Ethos, Logos, and Pathos

Most authors don’t rely on just a single type of appeal to persuade their audience; they combine these appeals to create an effective argument. And the appeals themselves are inextricably bound together: if you lay out your argument logically, that will help to build your ethos. It is only logical to listen to an expert on a subject, so having ethos can help build a foundation for an appeal to logos. It’s also possible to build your ethos based on pathos—for example, who better to speak about the pain of losing a loved one than someone who has gone through it? The best political satirists can say things that are both perfectly logical and completely hilarious, thus appealing to both logos and pathos at the same time.

Let’s examine a letter that Toni Morrison, the only African American woman to win the Nobel Prize for Literature, wrote to then-senator Barack Obama endorsing him as the Democratic candidate for president in 2008. The letter was published in the *New York Times*.

Dear Senator Obama,

This letter represents a first for me—a public endorsement of a Presidential candidate. I feel driven to let you know why I am writing it. One reason is it may help gather other supporters; another is that this is one of those singular moments that nations ignore at their peril. I will not rehearse the multiple crises facing us, but of one thing I am certain: this opportunity for a national evolution (even revolution) will not come again soon, and I am convinced you are the person to capture it.

May I describe to you my thoughts?

I have admired Senator [Hillary] Clinton for years. Her knowledge always seemed to me exhaustive; her negotiation of politics expert. However I am more compelled by the quality of mind (as far as I can measure it) of a candidate. I cared little for her gender as a source of my admiration, and the little I did care was based on the fact that no liberal woman has ever ruled in America. Only conservative or “new-centrist” ones are allowed into that realm. Nor do I care very much for your

race[s]. I would not support you if that was all you had to offer or because it might make me "proud."

In thinking carefully about the strengths of the candidates, I stunned myself when I came to the following conclusion: that in addition to keen intelligence, integrity, and a rare authenticity, you exhibit something that has nothing to do with age, experience, race, or gender and something I don't see in other candidates. That something is a creative imagination which coupled with brilliance equals wisdom. It is too bad if we associate it only with gray hair and old age. Or if we call searing vision naivete. Or if we believe cunning is insight. Or if we settle for finessing cures tailored for each ravaged tree in the forest while ignoring the poisonous landscape that feeds and surrounds it. Wisdom is a gift; you can't train for it, inherit it, learn it in a class, or earn it in the workplace—that access can foster the acquisition of knowledge, but not wisdom.

When, I wondered, was the last time this country was guided by such a leader? Someone whose moral center was un-embargoed? Someone with courage instead of mere ambition? Someone who truly thinks of his country's citizens as "we," not "they"? Someone who understands what it will take to help America realize the virtues it fancies about itself, what it desperately needs to become in the world?

Our future is ripe, outrageously rich in its possibilities. Yet unleashing the glory of that future will require a difficult labor, and some may be so frightened of its birth they will refuse to abandon their nostalgia for the womb.

There have been a few prescient leaders in our past, but you are the man for this time.

Good luck to you and to us.

Toni Morrison

Let's take a step back. Who is Morrison's audience for this letter? Of course, she claims Senator Obama is, yet it is an open letter printed in a newspaper. Thus, we have a sense that while she does intend that he read the letter, she also understands that her public endorsement of his candidacy, and not Senator Hillary Clinton's, will have an impact on a much larger audience than Obama himself: her audience is the large national and international readership of the *Times*, readers who value the viewpoint of a Nobel Prize winner.

Given that audience, Morrison need not establish her ethos as a credible person whose opinion should carry some weight. After all, both Obama and the readers of the *New York Times*—in fact, readers in general—know her as an award-winning author, someone who has written many novels, a professor at Princeton University, and the winner of a Nobel Prize. She is not, however, a person accustomed to publicly weighing in on political campaigns, so she opens with her announcement that this endorsement is "a first" for her. She does not assume that she has the authority or position to make Senator Obama (or others) listen to her; instead, she asks, deferentially, "May I describe to you my thoughts?" As a woman in her seventies with a proven record as a respected author and thinker, she could demand that Obama listen to her, but she does not; asking a question rather than

launching into her viewpoint presents herself as courteous and reasonable. The ethos she establishes is as a person who cares deeply for the future of America and is moved to speak out because she believes that the country is at a crossroads ("this is one of those singular moments that nations ignore at their peril").

Although she does not offer facts and figures nor cite expert sources, Morrison develops a logical argument. She addresses two counterarguments: (1) Senator Clinton is the better candidate, and (2) her support of Obama is driven primarily by race. In paragraph 3, she concedes and refutes both. She points out that she has "admired" Senator Clinton over the years and offers reasons; gender is not, however, among them. She effectively makes that argument also serve as evidence that she would not support Obama purely because of race, saying, "I would not support you if that was all you had to offer or because it might make me 'proud.'" In paragraph 4, Morrison provides reasons for her support of Obama. She acknowledges that he is a person of "keen intelligence, integrity, and a rare authenticity," yet those qualities are neither her only nor her chief reasons for supporting his candidacy. She claims that she sees in him "a creative imagination which coupled with brilliance equals wisdom." Once Morrison makes this point, she addresses another counterargument: that Obama is too young. She refutes that belief by claiming that wisdom is not necessarily a matter of age.

Morrison continues to develop her reasons for supporting Obama as she adds appeals to pathos. By asking a series of rhetorical questions, she calls up the shared values of the country; for instance, she asks when the country was actually guided by "[s]omeone whose moral center was un-embargoed." She chooses language likely to evoke emotions, such as her distinction between "courage instead of mere ambition." By the end of the letter, she uses images of birth ("the glory of that future will require a difficult labor, and some may be so frightened of its birth they will refuse to abandon their nostalgia for the womb") and language that pulls at our heartstrings, such as "Our future is ripe, outrageously rich."

She draws the conclusion, again appealing to logos, that given all the evidence presented in the letter Senator Obama is "the man for this time." Morrison closes with a final appeal to ethos as she emphasizes that she is an integral part of the community of the country: "Good luck to you and to us." The "us" is decidedly not just African Americans but all Americans.

#### • ACTIVITY •

Select one of the following rhetorical situations, and discuss how you would establish your ethos and appeal to logos and pathos.

- You are trying to persuade your skeptical parents that a "gap year"—taking a year off between high school graduation and college—will be beneficial.

- You have been asked to make a presentation to your school's principal and food service staff to propose healthier food choices in the cafeteria at a time when the overall school budget is constrained.
- You are making the case for the purchase of a specific model and make of car that will best fit your family's needs and resources.
- You are the student representative chosen to go before a group of local businesspeople to ask them to provide financial support for a proposed school trip.

## Rhetorical Analysis of Visual Texts

Many visual texts are full-fledged arguments. Although they may not be written in paragraphs or have a traditional thesis, they are occasioned by specific circumstances, they have a purpose (whether it is to comment on a current event or simply to urge you to buy something), and they make a claim and support it with appeals



SOURCE: Toles © 2005 The Washington Post. Reprinted with permission of UNIVERSAL UCLICK. All rights reserved.

to authority, emotion, and reason. Consider the cartoon on page 21, which cartoonist Tom Toles drew after the death of civil-rights icon Rosa Parks in 2006. Parks was the woman who in 1955 refused to give up her seat on the bus in Montgomery, Alabama; that act came to symbolize the struggle for racial equality in the United States.

We can discuss the cartoon rhetorically, just as we've been examining texts that are exclusively verbal: The occasion is the death of Rosa Parks. The speaker is Tom Toles, a respected and award-winning political cartoonist. The audience is made up of readers of the *Washington Post* and other newspapers—that is, it's a very broad audience. The speaker can assume that his audience shares his admiration and respect for Parks and that they view her passing as the loss of a public figure as well as a private woman. Finally, the context is a memorial for a well-loved civil-rights activist, and Toles's purpose is to remember Parks as an ordinary citizen whose courage and determination brought extraordinary results. The subject is the legacy of Rosa Parks, a well-known person loved by many.

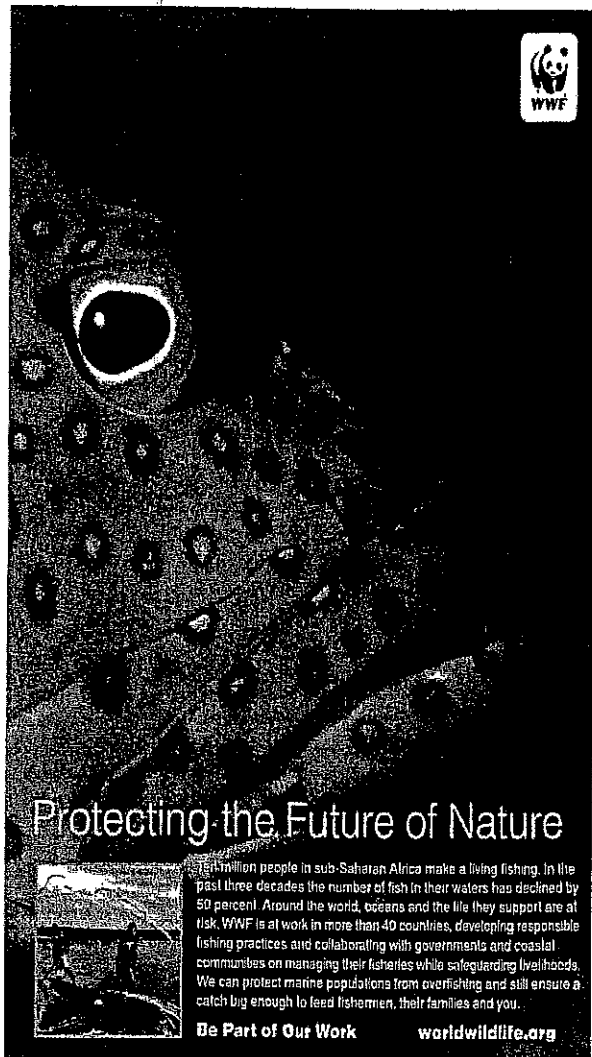
Readers' familiarity with Toles—along with his obvious respect for his subject—establishes his ethos. The image in the cartoon appeals primarily to pathos. Toles shows Rosa Parks, who was a devout Christian, as she is about to enter heaven through the pearly gates; they are attended by an angel, probably Saint Peter, who is reading a ledger. Toles depicts Parks wearing a simple coat and carrying her pocketbook, as she did while sitting on the bus so many years ago. Her features are somewhat detailed and realistic, making her stand out despite her modest posture and demeanor.

The commentary at the bottom right reads, "We've been holding it [the front row in heaven] open since 1955," a reminder that more than fifty years have elapsed since Parks resolutely sat where she pleased. The caption can be seen as an appeal to both pathos and logos. Its emotional appeal is its acknowledgment that, of course, heaven would have been waiting for this good woman; but the mention of "the front row" appeals to logic because Parks made her mark in history for refusing to sit in the back of the bus. Some readers might even interpret the caption as a criticism of how slow the country was both to integrate and to pay tribute to Parks.

### ACTIVITY

The following advertisement is from the World Wildlife Fund (WWF), a conservation organization that "combines global reach with a foundation in science, involves action at every level from local to global, and ensures the delivery of innovative solutions that meet the needs of both people and nature."

What rhetorical strategies does the WWF use to achieve its purpose in this advertisement? Pay particular attention to the interaction of the written text with the visual elements. How does the arrangement on the page affect your response? How does the WWF appeal to ethos, logos, and pathos? How effective do you think the advertisement is in reaching its intended audience? Explain.



WWF

Protecting the Future of Nature

11 million people in sub-Saharan Africa make a living fishing. In the past three decades the number of fish in their waters has declined by 50 percent. Around the world, oceans and the life they support are at risk. WWF is at work in more than 40 countries, developing responsible fishing practices and collaborating with governments and coastal communities on managing their fisheries while safeguarding livelihoods. We can protect marine populations from overfishing and still ensure a catch big enough to feed fishermen, their families and you.

Be Part of Our Work [worldwildlife.org](http://worldwildlife.org)

[See insert for color version.]

### Determining Effective and Ineffective Rhetoric

Not every attempt at effective rhetoric hits its mark. A famous example of humorously ineffective rhetoric is the proposal of Mr. Collins to the high-spirited heroine Elizabeth Bennet in the novel *Pride and Prejudice* by Jane Austen. Mr. Collins,

a foolish and sycophantic minister, stands to inherit the Bennet estate; thus, he assumes that any of the Bennet sisters, including Elizabeth, will be grateful for his offer of marriage. So he crafts his offer as a business proposal that is a series of reasons. Following is a slightly abridged version of Mr. Collins's proposal:

#### from *Pride and Prejudice*

JANE AUSTEN

My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish. Secondly, that I am convinced it will add very greatly to my happiness; and thirdly—which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness. . . . But the fact is, that being, as I am, to inherit this estate after the death of your honoured father (who, however, may live many years longer), I could not satisfy myself without resolving to chuse a wife from among his daughters, that the loss to them might be as little as possible, when the melancholy event takes place—which, however, as I have already said, may not be for several years. This has been my motive, my fair cousin, and I flatter myself it will not sink me in your esteem. And now nothing remains for me but to assure you in the most animated language of the violence of my affection. To fortune I am perfectly indifferent, and shall make no demand of that nature on your father, since I am well aware that it could not be complied with; and that one thousand pounds in the 4 per cents, which will not be yours till after your mother's decease, is all that you may ever be entitled to. On that head, therefore, I shall be uniformly silent; and you may assure yourself that no ungenerous reproach shall ever pass my lips when we are married.

Mr. Collins appeals to logos with a sequence of reasons that support his intent to marry: ministers should be married, marriage will add to his happiness, and his patroness wants him to marry. Of course, these are all advantages to himself. Ultimately, he claims that he can assure Elizabeth “in the most animated language of the violence of [his] affection,” yet he offers no language at all about his emotional attachment. Finally, as if to refute the counterargument that she would not reap many benefits from the proposed alliance, he reminds her that her financial future will be grim unless she accepts his offer, and he promises to be “uniformly silent” rather than to remind her of that fact once they are married.

Where did he go wrong? Without devaluing the wry humor of Austen in her portrayal of Mr. Collins, we can conclude that at the very least he failed to understand his audience. He offers reasons for marriage that would have little appeal to Elizabeth, who does not share his businesslike and self-serving assumptions. No



## Feeding Kids Meat Is

# CHILD ABUSE

Fight the Fat: Go Vegan **PETA**

(See insert for color version.)

wonder she can hardly wait to get away from him; no wonder he responds with shocked indignation.

Unlike Mr. Collins's clearly bad attempt at rhetoric, in the real world deciding whether rhetoric hits or misses its mark is often a matter of debate. Consider the advertisement above from PETA (People for the Ethical Treatment of Animals).

It's important to note that PETA, an animal rights group, sponsors this ad. A positive reading would see the image of an overweight child about to bite into a burger as an effective attention-getter. The headline, with "meat" the only word in red, makes the bold assertion that parents who allow children to eat meat are guilty of child abuse. Since most people would not have thought of this connection, its boldness might have the shock value to make them stop and think. By choosing a particularly unappetizing burger and plump-looking kid, PETA presents an image of childhood obesity that might want to make the viewer grab the burger from the child before she gets it in her mouth! The smaller print calls for a "vegan" diet to combat obesity, asserting that replacing burgers with vegetables is a healthier alternative—a claim few people would find questionable.

But that's not the only way to interpret this ad. Claiming that allowing a child to eat a hamburger is the same as committing child abuse is a serious allegation, and it could be seen as hyperbole. If you read the large print as an unfounded exaggeration, then the ad's purpose is lost. It's unlikely that anyone would argue with the exhortation to "fight the fat," but to link consumption of any kind of meat with a heinous act of child abuse might not seem logical to every view, which could undermine the ad's effectiveness.

Let's turn to an essay, an op-ed piece that appeared in the *Washington Post* in 2011 after Japan was hit by a massive earthquake and tsunami that severely damaged nuclear reactors. Columnist Anne Applebaum uses this devastating situation

to argue against further use of nuclear power. As you read the article, analyze it rhetorically and ask yourself if she is likely to achieve her purpose or if her strategies miss the mark.

### *If the Japanese Can't Build a Safe Reactor, Who Can?*

ANNE APPLEBAUM

In the aftermath of a disaster, the strengths of any society become immediately visible. The cohesiveness, resilience, technological brilliance and extraordinary competence of the Japanese are on full display. One report from Rikuzentakata—a town of 25,000, annihilated by the tsunami that followed Friday's massive earthquake—describes volunteer firefighters working to clear rubble and search for survivors; troops and police efficiently directing traffic and supplies; survivors are not only "calm and pragmatic" but also coping "with politeness and sometimes amazingly good cheer."

Thanks to these strengths, Japan will eventually recover. But at least one Japanese nuclear power complex will not. As I write, three reactors at the Fukushima Daiichi nuclear power station appear to have lost their cooling capacity. Engineers are flooding the plant with seawater—effectively destroying it—and then letting off radioactive steam. There have been two explosions. The situation may worsen in the coming hours.

Yet Japan's nuclear power stations were designed with the same care and precision as everything else in the country. More to the point, as the only country in the world to have experienced true nuclear catastrophe, Japan had an incentive to build well, as well as the capability, laws and regulations to do so. Which leads to an unavoidable question: If the competent and technologically brilliant Japanese can't build a completely safe reactor, who can?

It can—and will—be argued that the Japanese situation is extraordinary. Few countries are as vulnerable to natural catastrophe as Japan, and the scale of this earthquake is unprecedented. But there are other kinds of extraordinary situations and unprecedented circumstances. In an attempt to counter the latest worst-possible scenarios, a Franco-German company began constructing a super-safe, "next-generation" nuclear reactor in Finland several years ago. The plant was designed to withstand the impact of an airplane—a post-Sept. 11 concern—and includes a chamber allegedly able to contain a core meltdown. But it was also meant to cost \$4 billion and to be completed in 2009. Instead, after numerous setbacks, it is still unfinished—and may now cost \$6 billion or more.

Ironically, the Finnish plant was meant to launch the renaissance of the nuclear power industry in Europe—an industry that has, of late, enjoyed a renaissance around the world, thanks almost entirely to fears of climate change. Nuclear plants emit no carbon. As a result, nuclear plants, after a long, post-Chernobyl lull, have

became fashionable again. Some 62 nuclear reactors are under construction at the moment, a further 158 are being planned and 324 others have been proposed.

Increasingly, nuclear power is also promoted because it is safe. Which it is—except, of course, when it is not. Chances of a major disaster are tiny, one in a hundred million. But in the event of a statistically improbable major disaster, the damage could include, say, the destruction of a city or the poisoning of a country. The cost of such a potential catastrophe is partly reflected in the price of plant construction, and it partly explains the cost overruns in Finland: Nobody can risk the tiniest flaw in the concrete or the most minimal reduction in the quality of the steel.

But as we are about to learn in Japan, the true costs of nuclear power are never reflected even in the very high price of plant construction. Inevitably, the enormous costs of nuclear waste disposal fall to taxpayers, not the nuclear industry. The costs of cleanup, even in the wake of a relatively small accident, are eventually borne by government, too. Health-care costs will also be paid by society at large, one way or another. If there is true nuclear catastrophe in Japan, the entire world will pay the price.

I hope that this will never, ever happen. I feel nothing but admiration for the Japanese nuclear engineers who have been battling catastrophe for several days. If anyone can prevent a disaster, the Japanese can do it. But I also hope that a near-miss prompts people around the world to think twice about the true “price” of nuclear energy, and that it stops the nuclear renaissance dead in its tracks.

Does Applebaum miss her mark? Does she use a worst-case scenario to make her case? Do her references to September 11 and World War II make nuclear power seem alarming, or do they just make Applebaum sound alarmist? Are her fears fully justified, or is this nothing but fear mongering? Consider that she does acknowledge that Japan’s situation is unusual because the country is so “vulnerable to natural catastrophe” and the earthquake that struck was unusually strong. She cites facts and figures about the efforts in Finland to build a nuclear plant that is meant to be “super-safe” and withstand every imaginable contingency. She explains that other European nations are following the Finnish lead (“158 are being planned and 324 others have been proposed”) because nuclear power, which does not emit carbon dioxide, is not thought to contribute to climate change. There is quite a bit to consider, even in this relatively brief piece.

#### • ACTIVITY •

Following is a rhetorical analysis of the effectiveness of Applebaum’s argument written by an AP student, Tamar Demby. How does she develop her position? Why do you agree or disagree with her? How might she improve her essay?

### *Alarmist or Alarming Rhetoric?*

TAMAR DEMBY

In an age when threats to life as we know it seem to grow too enormous to face, it becomes tempting to regard any danger as an apocalypse waiting to happen. But however huge and urgent an incident appears, it is important to look at the big picture and calmly analyze the true risks of all responses. Within the context of Japan’s struggle to avert a nuclear meltdown in Fukushima Prefecture, Anne Applebaum, writing for the *Washington Post*, argues against any further expansion of nuclear power. However, she undermines her own purpose by basing her argument on unsupported claims, relying on highly emotional language, and failing to establish her ethos as a credible authority on the issue.

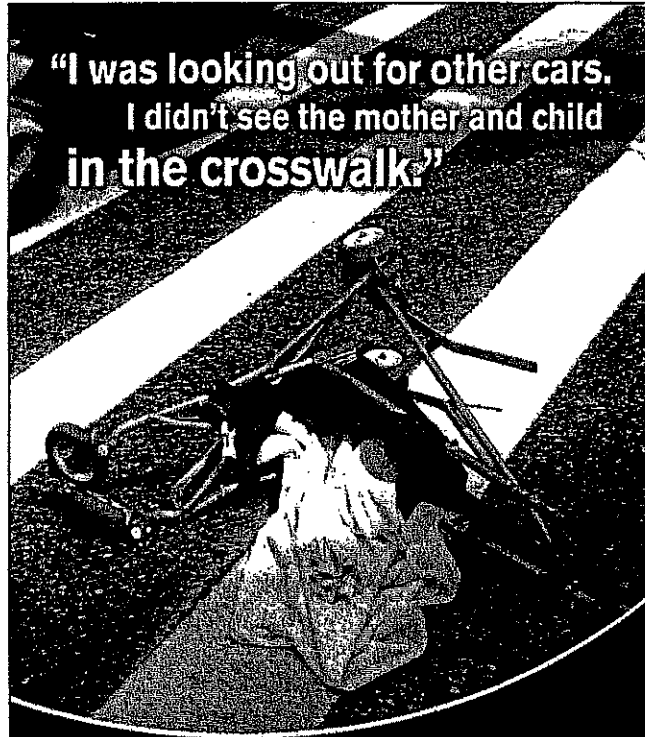
As a journalist rather than a nuclear physicist or someone with credentials earned by education and training, she has to present a clear viewpoint supported by solid evidence. If she has a history of reporting on nuclear power issues, then she should have explained that expertise. Instead, she relies on hot-button issues such as Chernobyl to alarm her readers, who are likely an educated and well-informed audience. Even though she is writing in the midst of the crisis in Japan when no one knew what would happen to the reactors, she needs to establish a fair-minded ethos and build a more fact-based case. Unless she moves her audience to share her concern and alarm, she fails to achieve her purpose of making them see the true “cost” of nuclear power and oppose further expansion.

Applebaum’s central point is spelled out in the title of her piece: “If the Japanese Can’t Build a Safe Reactor, Who Can?” In order to ask and then answer this question, she must establish the supremacy of the Japanese to build a safe nuclear reactor. In her first paragraph, she highlights the strengths of the Japanese: “cohesiveness, resilience, technological brilliance and extraordinary competence” and cites examples of all these traits *except* technological brilliance—leaving the reader with no reason to agree with her assessment of Japanese technological prowess. This pattern continues in the second paragraph, as Applebaum attempts to explain that the Japanese can be expected to have built the safest possible nuclear reactors because they were “designed with the same care and precision as everything else in the country”—a statement she fails to support. Verified details seem to be reserved for viscerally effective descriptions of the situation in the Fukushima Daiichi plant. Applebaum states that the plant will not “eventually recover,” as three reactors are “letting off radioactive steam . . . (and) there have been two explosions.” These facts serve only to appeal to the reader’s emotions, focusing on the horrifying results of the catastrophe but not addressing—or supporting—Applebaum’s claims. Ultimately, Applebaum’s position seems to be based more on personal alarm than analysis of facts.

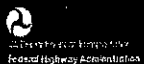


## • ACTIVITY •

Examine the following advertisement sponsored by the Federal Highway Administration. Analyze the rhetorical situation and appeals used in the advertisement, and determine whether you think this advertisement is effective or ineffective.



**Stop for Pedestrians**  
Think of the Impact You Could Make



In the time it takes to look for someone in the crosswalk and stop for them, you could save a life... or change yours forever.

## • CULMINATING ACTIVITY •

By this point, you have analyzed what we mean by the rhetorical situation, and you have learned a number of key concepts and terms. It's time to put all the ideas together to examine a series of texts on a single subject. Following are four texts related to the 1969 *Apollo 11* mission that landed the first humans on the moon. The first is a news article from the *Times* of London reporting the event; the next is a speech by William Safire that President Nixon would have given had the mission not been successful; the third is a commentary by novelist Ayn Rand; the last is a political cartoon that appeared at the time. Discuss the purpose of each text and how the interaction among speaker, audience, and subject affects the text. How does each text appeal to ethos, pathos, and logos? Finally, how effective is each text in achieving its purpose?

### *Man Takes First Steps on the Moon*

THE TIMES

The following article appeared in a special 5 A.M. edition of the Times of London.

Neil Armstrong became the first man to take a walk on the moon's surface early today. The spectacular moment came after he had inched his way down the ladder of the fragile lunar bug Eagle while colleague Edwin Aldrin watched his movements from inside the craft. The landing, in the Sea of Tranquility, was near perfect and the two astronauts on board Eagle reported that it had not tilted too far to prevent a take-off. The first word from man on the moon came from Aldrin: "Tranquility base. The Eagle has landed." Of the first view of the lunar surface, he said: "There are quite a few rocks and boulders in the near area which are going to have some interesting colours in them." Armstrong said both of them were in good shape and there was no need to worry about them. They had experienced no difficulty in manoeuvring the module in the moon's gravity. There were tense moments in the mission control centre at Houston while they awaited news of the safe landing. When it was confirmed, one ground controller was heard to say: "We got a bunch of guys on the ground about to turn blue. We're breathing again." Ten minutes after landing, Aldrin radioed: "We'll get to the details of what's around here. But it looks like a collection of every variety, shape, angularity, granularity; a collection of just about every kind of rock." He added: "The colour depends on what angle you're looking at . . . rocks and boulders look as though they're going to have some interesting colours."

**Armstrong says: one giant leap for mankind**

From the News Team in Houston and London

It was 3.56 A.M. (British Standard Time) when Armstrong stepped off the ladder from Eagle and on to the moon's surface. The module's hatch had opened at 3.39 A.M.

"That's one small step for man but one giant leap for mankind," he said as he stepped on the lunar surface.

The two astronauts opened the hatch of their lunar module at 3.39 A.M. in preparation for Neil Armstrong's walk. They were obviously being ultra careful over the operation for there was a considerable time lapse before Armstrong moved backwards out of the hatch to start his descent down the ladder.

Aldrin had to direct Armstrong out of the hatch because he was walking backwards and could not see the ladder.

Armstrong moved on to the porch outside Eagle and prepared to switch the television cameras which showed the world his dramatic descent as he began to inch his way down the ladder.

By this time the two astronauts had spent 25 minutes of their breathing time but their oxygen packs on their backs last four hours.

When the television cameras switched on there was a spectacular shot of Armstrong as he moved down the ladder. Viewers had a clear view as they saw him stepping foot by foot down the ladder, which has nine rungs.

He reported that the lunar surface was a "very fine-grained powder."

Clutching the ladder Armstrong put his left foot on the lunar surface and reported it was like powdered charcoal and he could see his footprints on the surface. He said the L.E.M.'s engine had left a crater about a foot deep but they were "on a very level place here."

Standing directly in the shadow of the lunar module Armstrong said he could see very clearly. The light was sufficiently bright for everything to be clearly visible.

The next step was for Aldrin to lower a hand camera down to Armstrong. This was the camera which Armstrong was to use to film Aldrin when he descends from Eagle.

Armstrong then spent the next few minutes taking photographs of the area in which he was standing and then prepared to take the "contingency" sample of lunar soil.

This was one of the first steps in case the astronauts had to make an emergency take-off before they could complete the whole of their activities on the moon.

Armstrong said: "It is very pretty out here."

Using the scoop to pick up the sample Armstrong said he had pushed six to eight inches into the surface. He then reported to the mission control centre that he placed the sample lunar soil in his pocket.

The first sample was in his pocket at 4.08 A.M. He said the moon "has soft beauty all its own," like some desert of the United States. . . .

**Greatest moment of time**

President Nixon, watching the events on television, described it as "one of the greatest moments of our time." He told Mr. Ron Ziegler, the White House press secretary, that the last 22 seconds of the descent were the longest he had ever lived through.

Mr. Harold Wilson, in a television statement, expressed "our deep wish for a safe return at the end of what has been a most historic scientific achievement in the history of man." The Prime Minister, speaking from 10 Downing Street, said: "The first feeling of all in Britain is that this very dangerous part of the mission has been safely accomplished."

Moscow Radio announced the news solemnly as the main item in its 11.30 news broadcast. There was no immediate news of Luna 15.

At Castelgandolfo the Pope greeted news of the lunar landing by exclaiming: "Glory to God in the highest and peace on earth to men of good will!"

In an unscheduled speech from his summer residence the Pope, who followed the flight on colour television, said: "We, humble representatives of that Christ, who, coming among us from the abyss of divinity, has made to resound in the heavens this blessed voice, today we make an echo, repeating it in a celebration on the part of the whole terrestrial globe, with no more unsurpassable bounds of human existence, but openness to the expanse of endless space and a new destiny."

"Glory to God!" President Saragat of Italy said in a statement: "May this victory be a good omen for an even greater victory: the definite conquest of peace, of justice, of liberty, for all peoples of the World."

President Charles Helou of Lebanon followed the flight and landing with special dispatches from the Information Ministry. A spokesman said he would send an official message later.

In Jordan King Husain sent a congratulatory message to the astronauts and President Nixon.

In Stockholm Mr. Tage Erlander, the Swedish Prime Minister, said he planned to cable President Nixon his congratulations as soon as the astronauts returned to Earth. King Gustav Adolf was watching television at touchdown time and told friends he was "thrilled" by the Apollo performance.

In Cuba the national radio announced the moon landing 12 minutes after it was accomplished.

Sir Bernard Lovell, Director of the Jodrell Bank observatory, said: "The moment of touchdown was one of the moments of greatest drama in the history of man. The success in this part of the enterprise opens the most enormous opportunities for the future exploration of the universe."

***In Event of Moon Disaster***

WILLIAM SAFIRE

*The following speech, revealed in 1999, was prepared by President Nixon's speechwriter, William Safire, to be used in the event of a disaster that would maroon the astronauts on the moon.*

Fate has ordained that the men who went to the moon to explore in peace will stay on the moon to rest in peace.

These brave men, Neil Armstrong and Edwin Aldrin, know that there is no hope for their recovery. But they also know that there is hope for mankind in their sacrifice. These two men are laying down their lives in mankind's most noble goal: the search for truth and understanding.

They will be mourned by their families and friends; they will be mourned by their nation; they will be mourned by the people of the world; they will be mourned by a Mother Earth that dared send two of her sons into the unknown.

In their exploration, they stirred the people of the world to feel as one; in their sacrifice, they bind more tightly the brotherhood of man.

In ancient days, men looked at stars and saw their heroes in the constellations. In modern times, we do much the same, but our heroes are epic men of flesh and blood.

Others will follow, and surely find their way home. Man's search will not be denied. But these men were the first, and they will remain the foremost in our hearts. For every human being who looks up at the moon in the nights to come will know that there is some corner of another world that is forever mankind.

***The July 16, 1969, Launch: A Symbol of Man's Greatness***

AYN RAND

*The following commentary by novelist Ayn Rand first appeared in the Objectivist, a publication created by Rand and others to put forward their philosophy of objectivism, which values individualism, freedom, and reason.*

"No matter what discomforts and expenses you had to bear to come here," said a NASA guide to a group of guests, at the conclusion of a tour of the Space Center on Cape Kennedy, on July 15, 1969, "there will be seven minutes tomorrow morning that will make you feel it was worth it."

It was.

[The launch] began with a large patch of bright, yellow-orange flame shooting sideways from under the base of the rocket. It looked like a normal kind of flame and I felt an instant's shock of anxiety, as if this were a building on fire. In the next instant the flame and the rocket were hidden by such a sweep of

dark red fire that the anxiety vanished: this was not part of any normal experience and could not be integrated with anything. The dark red fire parted into two gigantic wings, as if a hydrant were shooting streams of fire outward and up, toward the zenith—and between the two wings, against a pitch-black sky, the rocket rose slowly, so slowly that it seemed to hang still in the air, a pale cylinder with a blinding oval of white light at the bottom, like an upturned candle with its flame directed at the earth. Then I became aware that this was happening in total silence, because I heard the cries of birds winging frantically away from the flames. The rocket was rising faster, slanting a little, its tense white flame leaving a long, thin spiral of bluish smoke behind it. It had risen into the open blue sky, and the dark red fire had turned into enormous billows of brown smoke, when the sound reached us: it was a long, violent crack, not a rolling sound, but specifically a cracking, grinding sound, as if space were breaking apart, but it seemed irrelevant and unimportant, because it was a sound from the past and the rocket was long since speeding safely out of its reach—though it was strange to realize that only a few seconds had passed. I found myself waving to the rocket involuntarily, I heard people applauding and joined them, grasping our common motive; it was impossible to watch passively, one had to express, by some physical action, a feeling that was not triumph, but more: the feeling that that white object's unobstructed streak of motion was the only thing that mattered in the universe.

What we had seen, in naked essentials—but in reality, not in a work of art—was the concretized abstraction of man's greatness.

The fundamental significance of Apollo 11's triumph is not political; it is philosophical; specifically, moral-epistemological.

The meaning of the sight lay in the fact that when those dark red wings of fire flared open, one knew that one was not looking at a normal occurrence, but at a cataclysm which, if unleashed by nature, would have wiped man out of existence—and one knew also that this cataclysm was planned, unleashed, and controlled by man, that this unimaginable power was ruled by his power and, obediently serving his purpose, was making way for a slender, rising craft. One knew that this spectacle was not the product of inanimate nature, like some aurora borealis, or of chance, or of luck, that it was unmistakably human—with "human," for once, meaning grandeur—that a purpose and a long, sustained, disciplined effort had gone to achieve this series of moments, and that man was succeeding, succeeding, succeeding! For once, if only for seven minutes, the worst among those who saw it had to feel—not "How small is man by the side of the Grand Canyon!"—but "How great is man and how safe is nature when he conquers it!"

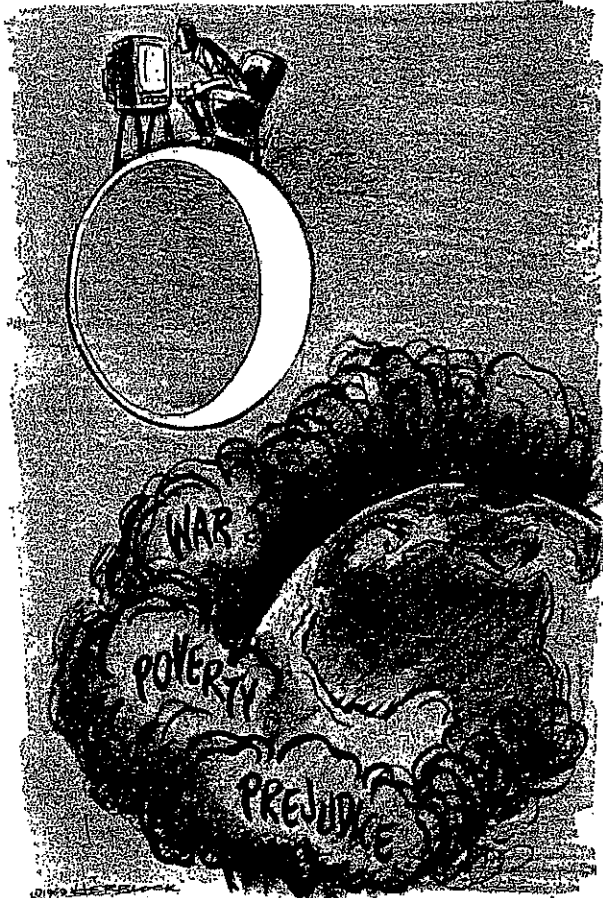
That we had seen a demonstration of man at his best, no one could doubt—this was the cause of the event's attraction and of the stunned numbed state in which it left us. And no one could doubt that we had seen an achievement of man in his capacity as a rational being—an achievement of reason, of logic, of mathematics, of total dedication to the absolutism of reality.

Frustration is the leitmotif in the lives of most men, particularly today—the frustration of inarticulate desires, with no knowledge of the means to achieve them. In the sight and hearing of a crumbling world, *Apollo 11* enacted the story of an audacious purpose, its execution, its triumph, and the means that achieved it—the story and the demonstration of man's highest potential.

### Transported

HERBLOCK

The following editorial cartoon by the famous cartoonist Herb Lock, or Herblock, appeared in the *Washington Post* on July 18, 1969.



SOURCE: A 1969 Herblock Cartoon, copyright by The Herb Block Foundation.

## Glossary of Rhetorical Terms

**Aristotelian triangle** See rhetorical triangle.

**audience** The listener, viewer, or reader of a text. Most texts are likely to have multiple audiences.

*Gehrig's audience was his teammates and fans in the stadium that day, but it was also the teams he played against, the fans listening on the radio, and posterity—us.*

**concession** An acknowledgment that an opposing argument may be true or reasonable. In a strong argument, a concession is usually accompanied by a refutation challenging the validity of the opposing argument.

*Lou Gehrig concedes what some of his listeners may think—that his bad break is a cause for discouragement or despair.*

**connotation** Meanings or associations that readers have with a word beyond its dictionary definition, or denotation. Connotations are usually positive or negative, and they can greatly affect the author's tone. Consider the connotations of the words below, all of which mean "overweight."

*That cat is plump. That cat is fat. That cat is obese.*

**context** The circumstances, atmosphere, attitudes, and events surrounding a text.

*The context for Lou Gehrig's speech is the recent announcement of his illness and his subsequent retirement, but also the poignant contrast between his potent career and his debilitating disease.*

**counterargument** An opposing argument to the one a writer is putting forward. Rather than ignoring a counterargument, a strong writer will usually address it through the process of concession and refutation.

*Some of Lou Gehrig's listeners might have argued that his bad break was a cause for discouragement or despair.*

**ethos** Greek for "character." Speakers appeal to ethos to demonstrate that they are credible and trustworthy to speak on a given topic. Ethos is established by both who you are and what you say.

*Lou Gehrig brings the ethos of being a legendary athlete to his speech, yet in it he establishes a different kind of ethos—that of a regular guy and a good sport who shares the audience's love of baseball and family. And like them, he has known good luck and bad breaks.*

**logos** Greek for "embodied thought." Speakers appeal to logos, or reason, by offering clear, rational ideas and using specific details, examples, facts, statistics, or expert testimony to back them up.

*Gehrig starts with the thesis that he is "the luckiest man on the face of the earth" and supports it with two points: (1) the love and kindness he's received in his seventeen years of playing baseball, and (2) a list of great people who have been his friends, family, and teammates.*

**occasion** The time and place a speech is given or a piece is written.

*In the case of Gehrig's speech, the occasion is Lou Gehrig Appreciation Day. More specifically, his moment comes at home plate between games of a doubleheader.*

**pathos** Greek for "suffering" or "experience." Speakers appeal to pathos to emotionally motivate their audience. More specific appeals to pathos might play on the audience's values, desires, and hopes, on the one hand, or fears and prejudices, on the other.

*The most striking appeal to pathos is the poignant contrast between Gehrig's horrible diagnosis and his public display of courage.*

**persona** Greek for "mask." The face or character that a speaker shows to his or her audience.

*Lou Gehrig is a famous baseball hero, but in his speech he presents himself as a common man who is modest and thankful for the opportunities he's had.*

**polemic** Greek for "hostile." An aggressive argument that tries to establish the superiority of one opinion over all others. Polemics generally do not concede that opposing opinions have any merit.

**propaganda** The spread of ideas and information to further a cause. In its negative sense, propaganda is the use of rumors, lies, disinformation, and scare tactics in order to damage or promote a cause. For more information, see *How to Detect Propaganda* on page 756.

**purpose** The goal the speaker wants to achieve.

*One of Gehrig's chief purposes in delivering his Farewell Address is to thank his fans and his teammates, but he also wants to demonstrate that he remains positive: he emphasizes his past luck and present optimism and downplays his illness.*

**refutation** A denial of the validity of an opposing argument. In order to sound reasonable, refutations often follow a concession that acknowledges that an opposing argument may be true or reasonable.

*Lou Gehrig refutes that his bad break is a cause for discouragement by saying that he has "an awful lot to live for!"*

**rhetoric** As Aristotle defined the term, "the faculty of observing in any given case the available means of persuasion." In other words, it is the art of finding ways to persuade an audience.

**rhetorical appeals** Rhetorical techniques used to persuade an audience by emphasizing what they find most important or compelling. The three major appeals are to ethos (character), logos (reason), and pathos (emotion).

**rhetorical triangle (Aristotelian triangle)** A diagram that illustrates the interrelationship among the speaker, audience, and subject in determining a text. See p. 4.

**SOAPS** A mnemonic device that stands for Subject, Occasion, Audience, Purpose, and Speaker. It is a handy way to remember the various elements that make up the rhetorical situation.

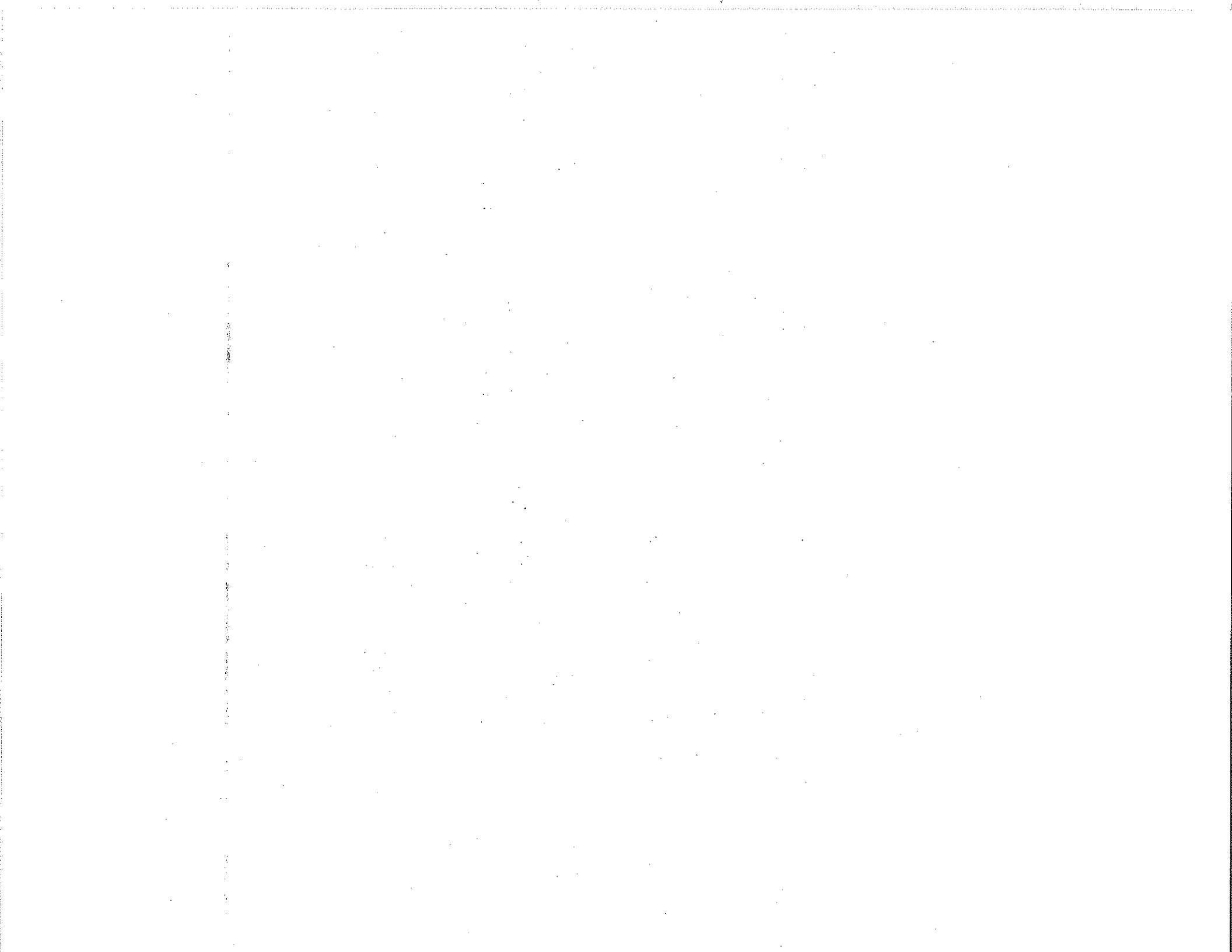
**speaker** The person or group who creates a text. This might be a politician who delivers a speech, a commentator who writes an article, an artist who draws a political cartoon, or even a company that commissions an advertisement.

*In his Farewell Address, the speaker is not just Lou Gehrig, but baseball hero and ALS victim Lou Gehrig, a common man who is modest and thankful for the opportunities he's had.*

**subject** The topic of a text. What the text is about.

*Lou Gehrig's subject in his speech is his illness, but it is also a catalog of all the lucky breaks that preceded his diagnosis.*

**text** While this term generally means the written word, in the humanities it has come to mean any cultural product that can be "read"—meaning not just consumed and comprehended, but investigated. This includes fiction, nonfiction, poetry, political cartoons, fine art, photography, performances, fashion, cultural trends, and much more.



**SAT**  
**VOCABULARY**





**Lesson 13**

1. allure
2. apathy
3. auspicious
4. caricature
5. cordial
6. cosmopolitan
7. deplore
8. discrepant
9. ecstasy
10. empathy
11. equivocal
12. expeditious
13. galvanize
14. implacable
15. inimitable
16. mutability
17. odious
18. parochial
19. penchant
20. ponderous
21. protract
22. replete
23. soporific
24. strident
25. treachery

**Lesson 14**

1. adulterate
2. animosity
3. apocryphal
4. avarice
5. coalesce
6. collaborate
7. cryptic
8. desultory
9. dissipation
10. edifying
11. equivocate
12. espousing
13. hedonist
14. indefatigable
15. interminable
16. naive
17. parody
18. peripheral
19. portent
20. prodigious
21. profane
22. respite
23. sordid
24. surfeited
25. trifling

**Lesson 15**

1. abate
2. antecedent
3. arid
4. bane
5. beleaguer
6. contempt
7. cynical
8. dexterous
9. dour
10. exalt
11. felicitous
12. impeccable
13. imperturbable
14. malleable
15. mortify
16. obdurate
17. platitude
18. profligate
19. pugnacious
20. savory
21. spurn
22. supercilious
23. trite
24. vociferous
25. vulgarity

**Lesson 16**

1. acclaim
2. amass
3. anarchist
4. banter
5. blithe
6. cacophonous
7. commensurate
8. complacency
9. desiccate
10. diminution
11. elicit
12. incessant
13. jollity
14. kindle
15. parsimony
16. penury
17. perspicacious
18. pliable
19. quell
20. rectify
21. rue
22. sluggard
23. stealthy
24. succinct
25. voluminous

**Lesson 17**

1. abstemious
2. admonish
3. amity
4. bastion
5. callous
6. clemency
7. debunk
8. diffuse
9. dupe
10. exorcise
11. finesse
12. humility
13. imperious
14. larceny
15. mirth
16. mollify
17. neologism
18. orthodox
19. plight
20. repertoire
21. rupture
22. solicitous
23. stolid
24. tempestuous
25. untenable

**Lesson 18**

1. accord
2. annulment
3. arduous
4. astute
5. carping
6. covert
7. desecrate
8. dilatory
9. esteem
10. expatriate
11. fortuitous
12. guileless
13. hackneyed
14. illustrious
15. insatiable
16. loquacious
17. neurotic
18. parch
19. porous
20. rancid
21. reconcile
22. saccharine
23. sonorous
24. tentative
25. utility

### Lesson 19

1. adjunct
2. anomalous
3. belligerent
4. censure
5. compliance
6. defile
7. diligent
8. expedient
9. flout
10. galling
11. heralded
12. incantation
13. indigenous
14. luscious
15. nomadic
16. parry
17. precipitate
18. pungent
19. ratify
20. sagacious
21. slovenly
22. spiteful
23. tangential
23. taper
25. vagrant

### Lesson 20

1. affluent
2. antiquity
3. blandishment
4. chasten
5. civility
6. congenial
7. deft
8. dispatch
9. embroil
10. expurgate
11. garner
12. heretical
13. iconoclast
14. irreproachable
15. mercurial
16. nuance
17. partisan
18. pious
19. raucous
20. repugnant
21. satiric
22. sporadic
23. succulent
24. terrestrial
25. ungainly

### Lesson 21

1. aggregate
2. archipelago
3. boon
4. buffoon
5. chicanery
6. contaminant
7. corrugated
8. deleterious
9. disputatious
10. emend
11. fetter
12. giddy
13. heterogeneity
14. indomitable
15. irresolute
16. metaphorically
17. panacea
18. peruse
19. prodigy
20. rebuff
21. resilient
22. scapegoat
23. spurious
24. tractable
25. vivacious

### Lesson 22

1. approbation
2. assent
3. boorish
4. circumlocution
5. copious
6. delineation
7. dissemble
8. emulate
9. fickle
10. gravity
11. homely
12. indigence
13. jingoist
14. migratory
15. obfuscating
16. proclivity
17. prostration
18. recalcitrant
19. resolute
20. sectarian
21. stalwart
22. tacit
23. transcended
24. virtuous
25. whets

### Lesson 23

1. ambulatory
2. anarchy
3. breadth
4. cant
5. circumscribed
6. congeal
7. demagogue
8. dissonance
9. dubious
10. engrossed
11. facilitate
12. fledgling
13. gilded
14. graphic
15. introvert
16. jocular
17. malcontent
18. misnomer
19. obstinate
20. prevalent
21. prudent
22. pulverize
23. recapitulation
24. steadfastness
25. tactile

### Lesson 24

1. abase
2. abdicate
3. brazen
4. caustic
5. commiserate
6. decorum
7. deference
8. drone
9. enunciate
10. girth
11. grandiose
12. inception
13. ineffable
14. nebulous
15. neophyte
16. obtuse
17. parable
18. rant
19. reproach
20. savant
21. stultifying
22. syllabus
23. troupe
24. unequivocal
25. vapid

**Lesson 25**

1. arcane
2. artifacts
3. atone
4. callow
5. clamor
6. countenance
7. dilettante
8. foreboding
9. hack
10. impede
11. indubitable
12. invective
13. philanthropist
14. precursor
15. relish
16. rhetoric
17. rigor
18. somnambulist
19. stymie
20. tepid
21. unkempt
22. vacuous
23. variegated
24. vehement
25. zealot

**Lesson 26**

1. abominable
2. abscond
3. capitulate
4. castigate
5. comatose
6. consolidate
7. despondence
8. destitution
9. eddy
10. enfranchise
11. ennoble
12. fecund
13. inebriation
14. inopportune
15. inviolable
16. nonchalance
17. prevarication
18. primordial
19. punctilious
20. remonstrate
21. rudimentary
22. sonnet
23. tantamount
24. turgid
25. vestigial

**Lesson 27**

1. abyss
2. acrid
3. acuity
4. baleful
5. cataclysm
6. catharsis
7. dogma
8. edifice
9. enumerate
10. grate
11. inertia
12. inordinate
13. luminous
14. maudlin
15. novice
16. pique
17. propensity
18. purse
19. refute
20. remuneration
21. soothsayer
22. supple
23. travail
24. understate
25. vibrant

**Lesson 28**

1. abeyance
2. burly
3. cavalier
4. chagrin
5. coagulate
6. compilation
7. contest
8. defoliate
9. effigy
10. eon
11. fervent
12. ingenuity
13. insidious
14. myopic
15. plethora
16. propitious
17. protrusion
18. quack
19. querulous
20. rustic
21. sovereign
22. temperance
23. truncate
24. undulant
25. viscosity

**Lesson 29**

1. adherent
2. advent
3. cache
4. celestial
5. certitudes
6. chide
7. converge
8. dictum
9. effusion
10. exacting
11. excise
12. fetid
13. harbor
14. impermeable
15. incipient
16. insolvent
17. jettison
18. obtrude
19. quandary
20. repentant
21. salubrious
22. squander
23. tenet
24. validate
25. vista

**Lesson 30**

1. affront
2. alcove
3. blanch
4. champion
5. compress
6. convivial
7. dilation
8. elegiac
9. exculpate
10. fiasco
11. heedless
12. incisive
13. instigation
14. interloper
15. labyrinthine
16. molt
17. pariah
18. philanderer
19. predisposed
20. quench
21. reprobate
22. salutary
23. tenacious
24. tenuous
25. unfrock



**SAT**  
**LITERATURE**



## Chapter 3: Terms You Need to Know for the SAT Subject Test: Literature

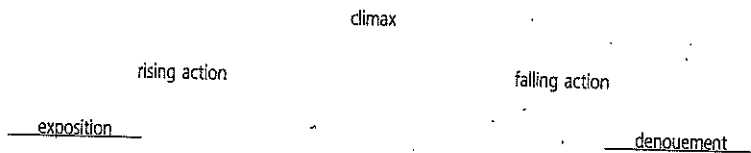
- Narrative Elements
- Literary Elements
- Literary Devices
- Rhetorical Devices
- Sound Devices
- Poetic Styles and Genres
- Prose Terms
- Voice

In this chapter, we will review literary terms associated with the SAT Subject Test's various genres and types of questions.

The literary terms discussed herein are the ones most frequently found on the test. This chapter arranges the terms according to certain categories, so if you are familiar with a certain group of terms, you may go on to another section.

### NARRATIVE ELEMENTS

These elements form the familiar "witch's hat" diagram and trace the course of a story's progress:



### Exposition

Also known as the *introduction*, this part of a story gives basic background on characters, plot, and setting. Exposition "sets the scene." Any device or description that helps to introduce a narrative may be referred to as an *expository element*. Dickens's "It was the best of times, it was the worst of times," is a famous bit of exposition that helps to set the social background for *A Tale of Two Cities*.

### Rising Action

Also known as *complication*, this part of the story develops *conflict*, a necessity for any narrative: if there is no conflict, then there is no story. Generally, the main types of conflict include the following: human versus environment ("Joe lost his job because of the recession."), human versus human ("Joe punched his boss in the gut."), and human versus self ("Joe felt guilt-ridden for punching his boss in the gut.").

### Climax

The climax of a story is sometimes called its "high point" or "point of no return." Here, something occurs to alter forever the story's main progression. In Shakespeare's *Romeo and Juliet*, the tomb scene—where the misguided lovers kill themselves—is a classic example of climax.

### Falling Action

Also known as *reversal*, falling action speeds the story to its end. As the term implies, falling action is a descent, a result of the climax's forceful influence. ("After Joe died [climax!] from the grief of punching his boss, everyone in the office assembled at Joe's desk to remember him fondly.")

### Denouement

Also known as the *conclusion*, the denouement gives the story closure ("The office workers erected a statue in Joe's name.>").

### LITERARY ELEMENTS

If narrative elements are the *movement* of a story, then literary elements are the things being *moved*. An author manipulates plot, characterization, setting, theme, tone, and mood to create the story.

STORY SAMPLE: Under an impolite sun, Regina impatiently stood on the street corner waiting for the "Don't Walk" sign to stop flashing. Fifth and Main was a wasteland of transportation: not one car, not one truck adulterated either street. And still, the "Don't Walk" sign winked mockingly at her. Checking her watch one last time, and craning her neck for a glimpse of any oncoming Subaru, she briskly pattered into Main. Out of nowhere, a moped rounded Fifth and flattened her.

Now, here are the story's literary elements.

## Plot

Plot is the action of the story, the sequence of events that creates a cause/effect pattern. In the story sample, the plot is as follows: a woman is impatiently waiting to cross a street; she finally does so, against the light; an errant moped knocks her down.

## Characterization

This element is not just a list of people in a story. Characterization is also about personality and how personality develops throughout the narrative, if at all. A character may be either "static" (remaining unchanged in a story) or "dynamic" (undergoing some kind of personality alteration). Additionally, a character can either have "roundness," with a fully developed and complex personality, or "flatness," having little development at all. Regina is obviously static, as the incident with the moped gives her no time in the story to alter her personality.

## Other character terms you may encounter on the test

*Protagonist:* This is the main character of the story; Regina is the protagonist here.

*Antagonist:* This is an opponent of the protagonist; although we do not see an actual character in this role, we may assume that the moped rider is Regina's antagonist.

*Foil:* This is a character whose function it is to emphasize the personality traits of some other character. In a way, the moped rider stresses Regina's impatience or her rebelliousness against the "Don't Walk" sign.

*Tragic hero:* This is the protagonist of a tragedy. Traditionally, it is a person of noble birth who suffers a downfall because of a tragic flaw in his or her personality. Again, Regina would not be in the running here, but Hamlet and Macbeth fit the bill.

*Antihero:* This is a protagonist with villainous qualities; Regina wouldn't work, but Satan from Milton's *Paradise Lost* makes a good antihero.

## Setting

This element refers to the time and place in which the literary work occurs. Our story above takes place in a daytime, contemporary, urban setting.

## Theme

Theme's definition is harder to pin down. For our purposes, we will say that theme is an idea or an observation set forth by the story as a universal truth. To oversimplify the concept, one could say that a moral is one type of theme, but it is not the only type. A theme in Regina's situation might be that impatience can blind us to our surroundings. A more pessimistic theme could also be that no matter how we prepare, life will always find a way to crush us.

## Tone

A story's tone displays the attitude of its narrator, his or her opinion of the characters and events in the story. This particular narrator seems at first sympathetic with Regina, calling the sun "impolite," perhaps maltreating Regina with its heat. The narrator also calls the streets a "wasteland of transportation," apparently supporting Regina's upcoming decision to cross the street. However, the narrator suddenly and matter-of-factly describes the moped running into Regina. Here, he no longer seems sympathetic to her—almost as if he has abandoned her in her moment of rashness. Thus, tone does not have to stay consistent throughout a work.

Tone is determined by diction and syntax, elements that will be discussed in "Rhetorical Devices" later.

## Mood

Mood is the emotional atmosphere of a story, perhaps what the reader feels while reading the narrative. We might call this story's mood darkly comic, as Regina is suddenly cut down by a fast but nonlethal vehicle. The suddenness of the event might be comic, but smiling at someone's pain is a little dark.

## LITERARY DEVICES

Literary *elements* provide the basic makeup of the work; literary *devices* supply color, uniqueness, or dynamism to a work.

## Imagery

Imagery is the most basic of literary devices. It is any description that appeals to the senses. An *image* may be composed simply of colorful language, or it may be categorized by any of the terms that follow in this section on "Literary Devices."

ACCURATE EXAMPLE: Decker out in a powder-blue tuxedo that was two sizes too tight, a gasping Clarence stumbled light-headed into the gymnasium's sweat-soaked multitude. (The language here appeals to various senses.)

INACCURATE EXAMPLE: In his tuxedo, Clarence entered the gymnasium. (The language in this example is direct; it lacks imagery.)

## Metaphor

A metaphor presents two things that seem very different as if they are the same.

EXAMPLES: The sun is a pizza in the sky. (The sun is directly compared to a pizza.)

The sun is a disc of crust with rays of melted cheese. (This is called an *indirect metaphor*; a comparison is still being made between the sun and a pizza, but the pizza is not mentioned by name.)



The sun is a pizza, whose pepperoni sunspots adorn its cheesy face. It rises from the oven of the East, to sate the hunger of the morning's inhabitants. (This is called an extended metaphor or a *conceit*, whose initial comparison is developed more fully in the text.)

### Simile

A simile uses *like* or *as* to make a comparison.

**LIKE EXAMPLE:** Eating Zack's oatmeal was like slathering wet cardboard on your tongue. (Oatmeal is compared to wet cardboard using *like*.)

**AS EXAMPLE:** Grandma's tiptoeing was as subtle as an elephant's. (Using *as*, Grandma's movement is compared to a big animal's.)

### Personification

This device makes an inanimate object sound as if it is human.

**ACCURATE EXAMPLE:** As Reginald stared at the diamonds, greed whispered sweet nothings in his ear. (*Greed* is personified, because whispering is a human action.)

**INACCURATE EXAMPLE:** The Cadillac's horn howled at the moon. (The car sounds like a living thing, but *howling* is usually associated with wolves and dogs—not humans.)

### Apostrophe

Related to personification, apostrophe is a speaker's direct address to either a) a nonhuman entity or b) an absent human.

**NONHUMAN EXAMPLE:** Embarrassment! Why do you come to me today?

I wish that you would go away!

I cannot stand your cheeks ablush!

You make my much-shamed blood to rush! (Embarrassment is spoken to as if it were human.)

**ABSENT HUMAN EXAMPLE:** Little Oscar clambered into his school bus seat and opened up his brown bag. Wrapped in blue cellophane was yet another anchovy and mint jelly sandwich. "Mom, you did it again!" he cried. (Since Mom is not on the bus, Oscar is apostrophizing to her.)

### Hyperbole (hi-PUR-bul-ee)

This term is a fancy way of saying "exaggeration."

**EXAMPLE:** If you have ever heard a teacher say, "I've told you a million times to put a heading on your paper!" she is obviously exaggerating. Thus, she is using hyperbole.

### Metonymy

In metonymy, a larger whole—usually an abstract—is represented by one of its parts.

**EXAMPLE:** The tin star was the one thing the honest people of Carson City revered. (It would be pretty silly to take this image literally; you imagine a lot of boom town characters tipping their hats and curtsying to a badge in the street. What the narrator means is that these people respected the *law*, and the law is metonymically represented by the tin star worn by a sheriff.)

### Synecdoche

Related to metonymy, synecdoche (si NECK duh KEY) usually occurs when a part represents a specific, tangible whole, rather than an abstract.

**EXAMPLE:** "Who is ready for recess?" asked Mrs. Grimble. Hands flew in the air. (What a frightening image this would be if taken literally. Of course, the hands don't fly by themselves; they are attached to students. Yet, because the hands *represent* the students, we have an example of synecdoche.)

### Allusion

An allusion is a reference to something outside the written work. Most allusions refer either to general literature, classical mythology, or the Bible.

**GENERAL LITERARY EXAMPLE:** He told me that if I paid him, he'd give me the privilege of cleaning his garage. I told the little Tom Sawyer to forget it. (Twain's Tom Sawyer tricked other boys into thinking that whitewashing his Aunt Polly's fence was fun. They paid him for the privilege of painting. Thus, the speaker is *alluding* to a general work of literature.)

**CLASSICAL EXAMPLE:** Larry nearly collapsed in a drunken heap. He looked—and smelled—like Bacchus on a binge. (Bacchus is the Roman god of wine. He appears in several literary works, so he is more accurately defined as an allusion from *classical* mythology. The SAT Subject Test: Literature expects you to know some basics of mythology, but you don't have to memorize the whole pantheon. Zeus, Apollo, and a few others might be considered common knowledge, but don't worry about minor characters such as Tithonus or King Minos.)

**BIBLICAL EXAMPLE:** Mack was so happy to have rinsed off the grime and soot of the day that when he emerged from the shower, he felt like Adam himself. (Mack feels like a "new man" when he's done showering. In fact, he feels like the *first* man: Adam in the Garden of Eden. The SAT Subject Test: Literature does not expect anyone to be a biblical scholar; it will try to respect people of all backgrounds. However, the story of Adam and Eve goes beyond its religious significance: Like David and Goliath, the story of Eden is alluded to in a great deal of Western literature, secular or religious. So you may find an allusion to one of these Bible stories in an SAT Subject Test: Literature passage.)

## Symbolism

One of the most significant of literary devices, symbolism occurs when one thing in a literary work stands for another. Many times, some item will represent a person or an abstract concept.

EXAMPLE: Outside the house, the garden was wilted and browned. Inside the house, Sarah lay dying in her bed. (Thus, the garden is a symbol for Sarah, or for death itself.)

## Irony

One of the most common of literary devices, irony falls into three categories: verbal, situational, and dramatic. In every case, there is some unexpected but fitting twist to be discovered.

VERBAL EXAMPLE: Mowing the lawn had taken its toll on Beauregard: His shirt was stained, the sweat dribbled down his face, and grass clippings had pasted themselves to his bare legs. Margaret eyed him up and down: "Ooooh, baby, you look good." (Of course, he does not, so Margaret is being verbally ironic.)

SITUATIONAL EXAMPLE: In Guy de Maupassant's "The Necklace," a woman borrows an expensive necklace from an acquaintance and then loses it. She buys an identical necklace to replace it but does not tell the acquaintance about the loss. For the next ten years, the woman and her husband work diligently to pull themselves out of the debt the new necklace has created. When they emerge debt-free and greatly careworn, the woman runs into the acquaintance again and reveals the whole story. The acquaintance then tells the woman that the borrowed necklace was only a fake. (The twist in this situational irony is unexpected but somehow fitting: If the woman had only been honest about the loss, she could have saved herself ten years of hard labor.)

DRAMATIC EXAMPLE: Brian sat in front of the television, oblivious to the world. Behind him, Adelaide hefted a coconut cream pie. "This time," she whispered to herself, "this time you will pay, and you will pay dearly." (Brian doesn't know what is about to happen, but the narrator has clued the audience in to the details. In this case, we have dramatic irony.)

## Paradox

A paradox is a seeming contradiction with a greater truth. Wordsworth, for instance, tells us that "the child is the father of the Man." Ordinarily, the man would be the father of the child, so we seem to have a contradiction. The deeper truth could be expressed this way: Who we are as children influences our identities as adults.

## RHETORICAL DEVICES

Whereas literary devices create pictures for our minds and appeal to our senses, rhetorical devices manipulate the language on the page.

## Diction

*Diction* is a term relating to *word choice*. The words that a writer chooses determine how the narrator relates a story and how a reader views a situation, idea, or character. Consider the following sentences:

The teacher *talked*. We sat at our desks.

*Talked* and *sat* are two very common, basic verbs. Therefore, the diction in the sentences is straightforward. However, the sentences lack detail or color. What do the following variations indicate about the situation in the classroom?

The teacher *droned*. We *slouched* at our desks.

The teacher *spat facts*. We *scribbled notes* at our desks.

The teacher *rambled*. We *fidged* at our desks.

The educator *expostulated* while we *gazed in awe* at our desks.

## Syntax

This term relates to phrasing, the way words are put together in a sentence or series of sentences. Consider the familiar sentence patterns below:

Dick and Jane play. They play in the yard. They play all day. They play with a ball. Dick gives Jane the ball. Jane gives Dick the ball. Dick grins. Jane grins. Dick and Jane grin. They grin and play with the ball.

Dick and Jane are driving us nuts. The simplistic syntax—that is, the pattern of short and repetitious sentences—cannot interest anyone except a novice reader. For the experienced audience, a more varied and fluid style becomes necessary:

All day long, Dick and Jane played ball in the yard. They took turns tossing it to one another, a pastime that amused and delighted them both.

The above isn't great literature, but its syntax is more complex than the first grade's version.

Notice how both *diction* and *syntax* help to create *tone* and *mood* (see "Literary Elements" earlier in this chapter).

## Balance

Balance can appear in a sentence, a paragraph or stanza, or a whole work. Balance indicates harmony and implies the integration of smaller ideas into a larger idea. It can also demonstrate duality or point out opposites. The most commonly used "balancing acts" are repetition, parallelism, and antithesis.

**Repetition**

To repeat a word, phrase, sentence, stanza, symbol, image, or idea—at the very least—places emphasis on that item. Sometimes, repetition can also create sensations associated with recurrence, such as unity or routine.

EXAMPLE: Then the housekeeper peered into the distance, saying, "And I will wipe the grime from the floors and from the cabinets and from the surfaces of counters, and I will wipe it from walls and from tables and, yea, from the rooftops; I will wipe the grime from the back roads and byways of this great nation. Lo, the planet itself shall feel my wipe." (Not only is the word *wipe* repeated, but prepositional phrases featuring *from* also make several appearances.)

**Parallelism**

This term indicates that two or more items share a similar construction or treatment in a literary work. Two of the most basic types of parallelism are *grammatical* and *thematic*.

GOOD GRAMMATICAL PARALLEL: My favorite activities are tying shoes, licking stamps, and courting danger. (The three activities are all expressed the same way: as gerund phrases.)

BAD GRAMMATICAL PARALLEL: To whittle, to churn butter, and chewing tobacco seemed to be the only things occupying the folks on the porch. (The activities are expressed as infinitive phrases and a gerund phrase. Thus, the parallel structure is ruined; the list does not "match up" grammatically.)

In thematic parallelism, what is paralleled is a pair of similar situations or ideas (themes).

EXAMPLE: Delia couldn't bring herself to admit to Gerald that she had burned his baby-blue leisure suit. Outside on the playset, their daughter was wondering if she should tell her brother about flushing his turtle down the toilet. (A parallel theme relating to secrets and betrayal is emerging in this scene.)

**Antithesis**

A common literary device found on the SAT Subject Test: Literature, antithesis is a pairing of opposites to make a point. Alexander Pope tells us that man is "In doubt to deem himself a god, or beast/In doubt his mind or body to prefer/Born but to die, and reasoning but to err." These lines are rife with antithesis: "god" as a being high in creation is paired with "beast," one of the lowest; "mind" as a governor of logic is matched with "body," governor of passion. Furthermore, "born" is paired with "die" and "reasoning" with "err." The point of all these opposites is that man is a creature caught in the middle of creation, a blend of opposites and contradictions.

**Rhetorical Question**

A narrator uses this type of question to emphasize a point. The question requires no response, simply the audience's consideration of an idea. During a test, a teacher might have noticed a student copying from you. If the teacher addresses the person with the question, "Just what do you think you're doing?" she doesn't really need an answer. She is simply drawing the student's attention to his misconduct.

**SOUND DEVICES**

Sounds can have great impact on a passage of literature. They can guide the way we feel about a situation, a character, or an idea. Sounds are the poetry of a prose work and the heart of a poem.

**Rhyme**

Rhyme occurs when two or more words sound the same except for their initial letter(s). Rhyme connotes a harmony of ideas; that is why it is used sometimes in poetry: to keep its theme unified.

EXAMPLE: Pope describes a social setting in which people have a range of conversational topics: "One speaks the glory of the British Queen/And one describes a charming Indian screen." The rhyme of *Queen* and *screen* displays the disparity of the topics: The first is lofty, the second is mundane.

**Rhythm**

This sound device refers to the cadence that a phrase or series of phrases develops. Mixed rhythms help keep the reader's attention. Repeated rhythms can help unify certain ideas in a passage.

What rhythms would be appropriate for a description of waves welling up on a beach? (long, fluid, but repetitive rhythms?)

What rhythms would work best to describe paramedics trying to revive a car accident victim? (short, clipped dialogue and description?)

**Alliteration**

Alliteration is the repetition of a sound at the beginning of words in a phrase.

EXAMPLE: Coleridge describes a river that goes "meandering in a mazy motion." The point here is not just to choose a repeated sound for emphasis but to choose an appropriate sound. The *m* prolongs the description, since *m* can be a continuous sound. So the course of the river sounds slow, almost hypnotic.

### Assonance

Assonance is the repetition of vowel sounds within words.

EXAMPLE: The petite clerk meekly ate the bee. (The long e sound in the line emphasizes the smallness of the subject and the action. The sound of long e moves the tongue close to the roof of the mouth, minimizing the opening. Perhaps, then, a repetition of a more open vowel—the a in *father*, for instance—would not stress smallness as well here.)

### Consonance

This device refers to the repetition of consonant sounds within words.

EXAMPLE: Tony's fingertips typed at the computer until dawn. (The repeated t in the line mimics the contact between Tony's fingers and the keys.)

### Onomatopoeia

This device uses words that imitate the sound they represent.

EXAMPLES: Anita bonked Jared on the head when he tried to zip past her. (*Bonked* is an action that sounds comically clunky. The sound of *zip* implies some kind of speedy action, like wind whizzing past you.)

## POETIC STYLES AND GENRES

Following is a list of terms associated exclusively with poetry.

### Rhyme Scheme

This is the pattern of a poem's rhyme. In analyzing a poem, the reader marks the rhyme scheme by using capital letters; each identical set of letters represents a rhyme. Look at the following limerick:

There once was a very small teacher,  
 Diminutive, minuscule creature,  
 Who stood every day  
 At the board and would say  
 "Had a date once, but I couldn't reach 'er."

The rhyme scheme is expressed as AABBA; the first, second and fifth lines rhyme ("A"), then the third and fourth rhyme ("B"). Were this poem to continue in limerick stanzas, then the rhyme scheme would look like this: AABBAACDDCEEFFE, and so on.

### Meter

Meter is the set rhythm of a poem. For the SAT Subject Test: Literature, you probably have to know only one type of meter by name: *iambic pentameter*. An iamb is a metrical foot of two syllables, with the accent on the second syllable. The similar sounding words *Mary* and *Marie* both have two syllables, but *Marie* is the iamb: Its accent is on the second syllable. *Pentameter* has a Greek root *penta*, meaning "five." Thus, in iambic pentameter, there are five iambs to a line.

EXAMPLE: "But soft! What *light* through yonder window *breaks*? It is the East and *Juliet* is the *sun*!" (The italicized syllables represent the accents of the iambs. Iambic pentameter is one of the most common meters in English language poetry.)

### Couplets and Heroic Couplets

A couplet is two consecutive rhyming lines in a poem; the rhyme scheme looks like this: AABBCDD, etc. Heroic couplets also rhyme this way but follow an iambic pentameter rhythm. Heroic couplets are so named because they try to emulate the loftiness of epic poetry.

COUPLETS EXAMPLE: There is a bird  
 I've often heard  
 Who likes to drink  
 Out of a sink.

HEROIC COUPLETS EXAMPLE: There is a grand, majestic bird, I think  
 Who sucks the living waters from the sink,  
 And then with pinions through the azure skies,  
 He pauses—dabs his beak—and on he flies.

### Sonnet

A sonnet has 14 lines of iambic pentameter and features a specific rhyme scheme. It is a serious, usually discursive poem that compacts a unified idea into a small space. The SAT Subject Test: Literature *often* features one sonnet among its passages. You will see several in the practice tests at the end of this book. The following is Shakespeare's Sonnet #64:

	When I have seen by Time's fell hand defaced	
	The rich proud cost of outworn buried age,	<i>cost</i> outlay
	When sometime lofty towers I see down-rased	<i>sometime</i> formerly
	And brass eternal slave to mortal rage;	<i>brass eternal</i> everlasting brass
Line	When I have seen the hungry ocean gain	<i>mortal rage</i> ravages of mortality
(5)	Advantage on the kingdom of the shore, And the firm soil win of the wat'ry main, Increasing store with loss and loss with store; When I have seen such interchange of state,	
(10)	Or state itself confounded to decay,	<i>confounded</i> reduced
	Ruin hath taught me thus to ruminate,	

That Time will come and take my love away,  
 This thought is as a death, which cannot choose  
 But weep to have that which it fears to lose.

### Blank Verse

This type of poetry features unrhymed iambic pentameter. It is often used by Renaissance playwrights, such as Shakespeare, and survives all the way up into the 20th century, where poets like Robert Frost dabbled in it. See "Meter" earlier in this chapter for the *Romeo and Juliet* example of blank verse.

### Sprung Rhythm

This type of poetry features a variety of set meters and a complex rhyme scheme. Gerard Manley Hopkins developed this lively style in the 19th century. The following are sprung rhythm lines taken from his poem "God's Grandeur"; the italicized words display the uneven stresses of sprung rhythm's meter:

The world is *charged* with the *grandeur* of God,  
 It will *flame out*, like *shining* from *shook foil*;  
 It *gathers* to a *greatness*, like the *ooze* of *oil*  
*Crushed*. Why do *men* then *now* not *reck* his *rod*?

Each line has different places of accentuation. Compare this unevenness with the regular rhythm of the *Romeo and Juliet* lines in the earlier "Iambic Pentameter" example.

### Free Verse

This type of poetry has no regular rhyme scheme or meter.

EXAMPLE:

This lady I know  
 Delightful  
 In the light  
 She soothes my  
 Soul  
 Marks everything  
 Half off.

### Ode

An ode praises someone or something still in existence. Keats's "Ode on a Grecian Urn" praises the beauty of an historical artifact: "Thou still unravished bride of quietness/Thou foster child of silence and slow time/Sylvan historian...."

### Elegy

An elegy honors someone dead. Gray's "Elegy Written in a Country Churchyard" is an example: "Let not Ambition mock their useful toil/Their homely joys, and destiny obscure/Nor Grandeur hear with a disdainful smile/The short and simple annals of the poor."

### Ballad

A ballad is a narrative poem, usually with a tragicomic tone. Its stanzas tend to be four lines long, with an ABCDEFE rhyme scheme. You can hear a ballad's meter in this:

Sir Horsbreth held his sword up high;  
 It glistened like uranium.  
 But heavy was it also, as  
 It dropped upon his cranium.

### Concrete Poetry

This genre, sometimes called emblematic poetry, forms its words into pictures on the page, which have something to do with the poem's theme.

EXAMPLE:

This is how

her mouth	looked as
I told	A her that my
mouth	A had been on
every	U carton, and
jug of	G juice and
every	H jelly jar
I found	! inside our
brand new	refrigerator.

### PROSE TERMS

Since prose genres (novels, short stories, etc.) tend to be too long to include in their entirety on the SAT Subject Test: Literature, we need not worry about defining them here. However, prose items will be excerpted for use on the test. What follows are terms that tend to be associated with prose.

### Point of View

This term refers to the perspective and possible limitations the narrator has in a short story, novel, or other narrative. Different kinds of narrators and narrative techniques have different effects on literary works.

*First Person (Major Character):* This point of view has a narrator who is usually the main character of the narrative. For example, Huck tells his own story in Twain's novel *The Adventures of Huckleberry Finn*.

*First Person (Minor Character):* Here, a character who is not the main focus of the narrative tells the story. This may be the most limited point of view. One example is in Fitzgerald's *The Great Gatsby*: Gatsby himself is the central focus of the novel, but his neighbor Nick relates Gatsby's adventures. Likewise, Captain Ahab is the focus of *Moby-Dick*, but one of the captain's sailors, Ishmael, is the storyteller who opens the novel with the very simple line, "Call me Ishmael."

*Third Person (Observer):* Here, the narrator is not a character in the story, nor does he know the thoughts and feelings of the story's characters. In Hemingway's "Hills Like White Elephants," the narrator describes a couple having a tense conversation. However, we are never allowed inside the minds of these characters and must discover through their words and body language what they really feel.

*Third Person (Limited Omniscient):* "The Story of an Hour" by Kate Chopin is a good example of this point of view. The narrator, who is not a character in the story, knows only of Mrs. Mallard's thoughts and feelings—no one else's. Because of this limitation, we miss out on a crucial piece of information that allows for a surprise ending in the story.

*Third Person (Omniscient):* In many of Thomas Hardy's novels, we find this point of view. Here, the narrator can know all of the thoughts and feelings of every character, can "see" any location at any time in the novel and have almost a God's eye view. The practice tests in this book feature a few passages from Hardy that demonstrate this omniscience.

## Narrative Distance

Narrative distance refers to the narrator's proximity in relation to the other characters. A narrator can be physically close (usually first-person narrators) or physically distant (usually third person omniscient), psychologically close (sympathetic with characters) or psychologically distant (cold).

## Exercise

What is the narrative distance? Match the best answer with the examples below:

- |   |   |
|---|---|
| <p>____1. Agnes wanted desperately to tell Herbert that her heart was his. She knew, though, that such an admission might compromise him. So she heroically kept her love closed off and let him be.</p> <p>____2. I managed to overhear somethin' growlin' in Zeke's overalls. Coulda been he's hungry, coulda been somethin' else. I wasn't stickin' around to find out.</p> <p>____3. A long time ago, in a land miles away ...</p> <p>____4. Eldon bade his wife good-bye, picked up his briefcase, walked out the door, and got into his car. He reached into the glove compartment. Underneath the maps and batteries, he found what he needed. The divorce papers were a little crimped but ready to sign.</p> | <p>(A) Physically close</p> <p>(B) Physically distant</p> <p>(C) Psychologically close</p> <p>(D) Psychologically distant</p> |
|---|---|

1 = C, 2 = A, 3 = B, 4 = D

## Narrative Shift

This term refers to a significant change in the way the author is telling the story. This device usually manifests itself as a change in verb tense. Most narratives are told in past tense, but occasionally, a narrator shifts to present for a greater sense of immediacy.

## VOICE

When you put them all together—from narrative elements to prose terms—or at least when you mix and match an assortment of these devices, you come up with voice. An author considers three things that go into a work's voice: The author's own style of writing, the work's audience, and the author's writing purpose. Voice is the dominant element in a written work, because it is all-encompassing.

## Chapter 4: Working with Poetry

- Modes
- Types of Verse

Of all the genres that appear on the SAT Subject Test: Literature, poetry is the most prevalent. On any given version of the test, there will be a maximum of one play excerpt, perhaps one or two nonfiction pieces, and two or three fictional works; the exam may, however, include as many as three or four poems.

Poetry's predominance on the test may be attributed to its ability to be presented completely. The test's prose works can almost never be seen in their entirety, but many poems are brief enough to fit on one page. Thus, the opportunity to offer whole works for analysis makes the SAT Subject Test: Literature seem less fragmented.

Poetry also has the most economical use of language among all written genres. Its dense imagery and compact phrasing force the closest kind of analysis from the reader; it is then perhaps the type of literature best suited for the test.

Another plus about poetry is its many modes, devices, and forms. The variety offered by the genre prevents the test from becoming stale or redundant. Following is a review of modes into which the reader can categorize any poem.

### MODES

- *Narrative*—Occasionally, as with a piece of fiction, a poem simply tells a story. Epics such as Milton's *Paradise Lost* (an excerpt of which is presented as a "practice" poem in this chapter) or ballads like "Sir Patrick Spens" fall into this category.
- *Discursive*—Many times the SAT Subject Test: Literature will feature this type of poem, because the discursive mode expounds on a topic; it is an "idea" poem. Several questions about theme and the way structure develops theme can be derived from this kind of work. Bryant's "Thanatopsis" and Whitman's "Song of Myself," both discussed later, are examples.
- *Imagistic*—Almost all poems feature imagery, but sometimes a poem is pure image, wishing neither to tell a tale nor to formulate a theme. The genre of haiku or brief poems such as Pound's "L'Art 1910" and "In a Station of the Metro" are simple images without plot or moral.

- *Lyric*—Often a poem's meter and rhyme give it a songlike quality. In fact, the music created for Jonson's "Song: to Celia" and the medieval ballad "Barbara Allan" still exists. Dickinson's "Because I Could Not Stop for Death," a work found in this chapter, comes from a body of 1,776 lyric poems; some English teachers joke derisively that any of these verses can be set to the tune of "Camptown Races" (doo-da, doo-da).

Of course, as with most works of literature, any kind of categorization will have gray areas. Many poems feature more than one mode, and some poems contain all of them.

In addition to these modes, there are numerous devices that all together help to develop ideas in a poetic work. You just reviewed them in chapter 3; be sure to review them again before the exam.

### TYPES OF VERSE

Now, we move on to the three basic verse forms of poetry. Just about any poem will exhibit one of these patterns of rhyme and meter.

#### Rhyming Verse

This is the oldest type of poetry, featuring not only lines with end rhyme but also certain kinds of set rhythms known as meters. In the days of oral tradition, poets like Homer did not write down their verse but instead memorized it completely. Both rhyme and meter were mnemonic devices that could help to imprint the verse on the poet's mind. Hundreds of years after the oral tradition, poets were still formulating poetry using meter and rhyme. It wasn't until the Renaissance that nonrhyming forms of poetry were developed in the Western world, and not until the 19th century that Gerard Manley Hopkins and Walt Whitman would experiment with multimetrical and nonmetrical verse. Because rhyming poems have such a long history, you can expect to see more than one on the SAT Subject Test: Literature.

When the test presents you with such verse, keep in mind that rhyming lines will help to unify an idea. In fact, you could say that the harmony of the rhyme symbolizes the completion of an idea. Look at the way the rhyming stanzas in "Because I Could Not Stop for Death" present distinct ideas that still flow into each other:

Because I could not stop for Death  
He kindly stopped for me—  
The carriage held but just Ourselves—  
And Immortality.

Line  
(5) We slowly drove—He knew no haste  
And I had put away—  
My labor and my leisure too,  
For His Civility.

(10) We passed the School, where Children strove  
At Recess—in the Ring—

We passed the Fields of Gazing Grain—  
 We passed the Setting Sun—

Or rather—He passed us—  
 The Dews drew quivering and chill—

(15) For only Gossamer, my Gown—  
 My Tippet, only Tulle—

*Tippet ... Tulle* a light shawl made of fine netting

We paused before a House that seemed  
 A Swelling of the Ground—

(20) The Roof was scarcely visible—  
 The Cornice—in the Ground—

Since then—'tis Centuries—and yet  
 Feels shorter than the Day  
 I first surmised the Horses' Heads  
 Were toward Eternity.

(1890)

## Analysis

*Stanza 1:* Death arrives in a carriage for the speaker. They begin their ride through eternity together.

*Stanza 2:* Death's pace is slow, and his demeanor is polite. This behavior encourages the speaker to relax. The rhyme here is described as "slant," a kind of "almost rhyme." Perhaps the speaker is still becoming accustomed to the newness of the carriage journey.

*Stanza 3:* The carriage journey is described. They pass wheat fields and schoolchildren. Although the meter is steady here, the rhyme is lost, but then, the speaker is out of joint with what she sees. She is in a relaxed state, while the children are not merely playing at recess but "striving." The nonrhyme makes sense.

*Stanza 4:* Actually, the idea of passing the sun continues from Stanza 3 into this verse. The break between the stanzas provides a slight pause that makes line 13 something of a surprise, and the deliberate slowness of the carriage is thus emphasized. Then, the chill but unburdened feelings associated with death are demonstrated by the dew and the speaker's "clothes," respectively. The slant rhyme appears again, perhaps indicating the contrast between the quivering dews and the speaker's light apparel.

*Stanza 5:* Death's carriage reaches the speaker's grave. Rhyme returns, but only because the same word is repeated at the end of lines 18 and 20. This repetition may foreshadow the continued comfort she feels throughout the centuries in her death.

*Stanza 6:* The speaker talks about the seeming brevity but actual longevity of death here. The slant rhyme could indicate this contrast, or it might be something more: The rhyme is nearly identical to that of Stanza 2, and in Stanza 6 the speaker is recalling the events of Stanza 2.

Of course, since poetry is so packed with meaning, rhyme is not the only thing to which one should pay attention. Consider the following items: With what characteristics do they imbue the death experience in Dickinson's work?

- The personification of Death on a carriage
- The alliterated / sound in line 7
- The personification of grain (line 11) and the sun (line 13)
- The house metaphor describing the grave in Stanza 5
- Death's politeness throughout the poem
- The total lack of exertion associated with the speaker's death

The poem above helps to discuss the various stages that rhyme can go through in a poem. However, the next two forms of poetry consistently feature no rhyme.

## Blank Verse

Popularized in the plays of Christopher Marlowe, then adopted by Shakespeare and later nondramatic poets, blank verse is a type of poetry featuring iambic pentameter with no rhyme scheme. The iamb is a two-syllable metrical "foot" with an accent on the second syllable; there will be five of these iambs in a line of pentameter:

*I want to ride my bike along the road  
 Unless your Cadillac is running well.*

"I want" is the first iamb, with an accent on the second syllable; "to ride" is the second iamb; and so on. "Road" and "well" do not rhyme; they create a "blank" at the end of the lines. Thus, we have two lines of blank verse.

Marlowe and Shakespeare recognized that this verse form mimics the normal rhythms of English and is more conversational and more natural without the rhyme.

## Anastrophe

One problem that occurs in both rhyming verse and blank verse, however, is the use of anastrophe, or the inversion of a sentence to suit rhyme scheme and metrical rhythm. If you see a poem on the SAT Subject Test: Literature whose words are understandable but whose meaning is lost on you, you may be fighting against the anastrophe of the poem's sentences. As an example, an excerpt from Bryant's blank verse "Thanatopsis" is presented below:

Go forth, under the open sky, and list  
 To Nature's teachings, while from all around—  
 Earth and her waters, and the depths of air—  
 Comes a still voice.—  
 Yet a few days, and thee  
 The all-beholding sun shall see no more  
 In all his course; nor yet in the cold ground,  
 Where thy pale form was laid, with many tears,  
 list listen  
 Yet...thee Here, Nature's voice starts

Line  
(5)



- Nor in the embrace of ocean, shall exist  
 (10) Thy image. Earth, that nourished thee, shall claim  
 Thy growth, to be resolved to earth again,  
 And, lost each human trace, surrendering up  
 Thine individual being, shalt thou go  
 To mix forever with the elements,  
 (15) To be brother to the insensible rock  
 And to the sluggish clod, which the rude swain  
 Turns with his share, and treads upon. The oak  
 Shall send his roots abroad, and pierce thy mould.

*rude swain* uneducated country boy  
*share* plow blade

- Yet not to thine eternal resting-place  
 (20) Shalt thou retire alone, nor couldst thou wish  
 Couch more magnificent. Thou shalt lie down  
 With patriarchs of the infant world—with kings,  
 The powerful of the earth—the wise, the good,  
 Fair forms, and hoary seers of ages past,  
 (25) All in one mighty sepulcher.

(1821)

### Analysis

As you read the work, you want to locate where sentences begin and end; this process will help you break the poem down into discrete units of meaning. However, you will also want to “de-anastrophize” the sentences, or convert them into regularly patterned grammar. Take the following lines as an example:

Yet a few days, and thee  
 The all-beholding sun shall see no more  
 In all his course; nor yet in the cold ground,  
 Where thy pale form was laid, with many tears,  
 Nor in the embrace of ocean, shall exist  
 Thy image.

Notice that this blank verse sentence ends in the middle of line 10; sentences do not have to wait until the end of a line to finish, nor should a reader pause at the end of a line if it lacks punctuation. Keep going until a comma, period, or some other punctuation stops you.

Now that you have located the sentence, you can understand it better by mentally rearranging it into a more standard type of grammar:

Yet a few days, and the all-beholding sun shall no more see thee in  
 all his course; nor yet shall thy image exist in the cold ground, where  
 thy pale form was laid with many tears, nor in the embrace of ocean.

Replace the *thee's* and *thy's* with *you's* and *your's*, and the grammar will sound even more familiar.

Just as we examine the individual stanzas to locate meaning in a rhyming poem, so we take a blank verse poem apart sentence by sentence:

*Sentence 1* (lines 1–4): Listen to Nature, and her voice will speak to you.

*Sentence 2* (lines 5–10): After only a brief time on earth, you will no longer be seen by the sun. Mourners will have placed you in the earth, but your image will not exist either in the ground or in the sea.

*Sentence 3* (lines 10–17): Your image—your essence—will have dissolved into Nature and become one with it, so much so that you will be related to the earth itself. Ironically, the living will plow the dirt that you have joined and walk on you.

*Sentence 4* (lines 17–18): The oak tree's roots will grow through your remains.

*Sentence 5* (lines 19–21): But you will not be alone in death, and, in fact, your resting place will be quite luxurious.

*Sentence 6* (lines 21–25): You will be in great company. Famous and important people will share the earth with you in a kind of collective tomb.

Because of its discursive nature, this excerpt is almost like an essay. It introduces a thesis, then goes on to provide and explain examples of its main idea. Furthermore, look at the word choices that create the passage's comforting tone: *still voice*, (line 4); *Earth, that nourished thee, shall claim/Thy growth* (lines 10–11); *brother* (line 15); *eternal resting place* (line 19); *Couch ... magnificent* (line 21); *lie down* (line 21); *Fair forms* (line 24). The conversational use of blank verse and the comforting tone combine in “Thanatopsis” to create a single idea: we need not fear the natural course of death; it is a communal experience with both Nature and our fellow humans, high and low.

Now we have one more verse form to cover before we go on to our practice passage.

### Free Verse

This form of poetry contains no meter and no rhyme. It represents the most recent development in poetic literature, breaking with the more traditional forms of the genre. Canto 52 from Whitman's “Song of Myself” provides the discussion:

The spotted hawk swoops by and accuses me, he complains of my gab and my loitering.

I too am not a bit tamed, I too am untranslatable,  
 I sound my barbaric yawp over the roofs of the world.

Line (5) The last scud\* of day holds back for me,  
 It flings my likeness after the rest and true as any on the shadow'd wilds,  
 It coaxes me to the vapor and the dusk.

I depart as air, I shake my white locks at the runaway sun,  
I effuse my flesh in eddies, and drift in lacy jags.

(10) I bequeath myself to the dirt to grow from the grass I love,  
If you want me again look for me under your boot-soles.

You will hardly know who I am or what I mean,  
But I shall be good health to you nevertheless,  
And filter and fiber your blood.

(15) Failing to fetch me at first keep encouraged,  
Missing me one place search another,  
I stop somewhere waiting for you.

(1891)

\*scud clouds or mist driven by wind

Whitman's exuberance in this poem would be inappropriately expressed in a rhyming, metered poem. He is celebrating his individuality in phrases such as "I too am not a bit tamed, I too am untranslatable" (line 2), "I sound my barbaric yawp" (line 3), and "You will hardly know who I am or what I mean" (line 11). His energy and uniqueness would be too restricted by rhyme and meter, so free verse provides a more fitting voice for him.

### Comparing the Three Forms

If you consider the three poetic passages presented so far, you might see that they share a common theme. This is the idea that death is not something to be feared—it is a comforting experience that continues and deepens our association with the earth. Nevertheless, the various verse forms of the passages place a different twist on this theme. Dickinson's fairly consistent meter but differing rhymes might be mimicking the carriage's rhythm as she travels to her new "house" in the ground. Bryant's lack of rhyme creates a more conversational explanation of death, but the meter of blank verse still keeps the tone formal. The gloss note in line 5 tells us that Nature herself is speaking; her soothing but still precise language makes her our teacher and guide through the experience of death. Whitman also "bequeaths" himself to the earth, but his unmetere language makes him less formal. He is not our teacher, but our brother, "waiting" for us "somewhere" when we are ready to join him in the "dirt to grow from the grass."

### THINGS TO REMEMBER

- Poetry is the most prevalent genre on the exam.
- To tackle poetry,
  - know your modes: narrative, discursive, imagistic, lyric;
  - know your verse types: rhyming, blank, free; and
  - know by heart the poetic terms and the literary, rhetorical, and sound devices in chapter 3 so you won't waste valuable time trying to define unfamiliar words.

### SAMPLE QUESTIONS

- "And now  
he Satan
- Line  
(5) Through all restraint broke loose he wings his way  
Not far off Heaven, in the precincts of light,  
Directly towards the new-created world,  
And man there placed, with purpose to assay  
If him by force he can destroy, or worse,  
By some false guile pervert: and shall pervert;  
For man will hearken to his glozing lies, glozing flattering  
And easily transgress the sole command,  
(10) Sole pledge of his obedience; so will fall  
He and his faithless progeny. Whose fault?  
Whose but his own? Ingrate, he had of me  
All he could have; I made him just and right,  
Sufficient to have stood, though free to fall.
- (15) Such I created all the ethereal powers  
And spirits, both them who stood and them who failed:  
Freely they stood who stood, and fell who fell.  
Not free, what proof could they have given sincere  
Of true allegiance, constant faith, or love,  
(20) Where only what they needs must do appeared,  
Not what they would? What praise could they receive,  
What pleasure I, from such obediences paid,  
When Will and Reason (Reason also is Choice),  
Useless and vain, of freedom both despoiled,  
(25) Made passive both, had served Necessity,  
Not me? they therefore as to right belonged,  
So were created, nor can justly accuse  
Their Maker or their making or their fate,  
As if predestination overruled  
(30) Their will, disposed by absolute decree  
Or high foreknowledge. They themselves decreed  
Their own revolt, not I. If I foreknew,  
Foreknowledge had no influence on their fault,  
Which had no less proved certain unforeknown. had ... unforeknown "if I had not foreknown it"
- (35) So without least impulse of shadow of fate,  
Or aught by me immutably foreseen,  
They trespass, authors to themselves in all,  
Both what they judge and what they choose; for so  
I formed them free, and free they must remain  
(40) Till they enthrall themselves: I else must change  
Their nature, and revoke the high decree  
Unchangeable, eternal, which ordained  
Their freedom; they themselves ordained their fall.

The first sort by their own suggestion fell,  
 Self-tempted, self-depraved; man falls, deceived  
 By the other first: man therefore shall find grace;  
 The other, none. In mercy and justice both,  
 Through Heaven and Earth, so shall my glory excel;  
 But mercy, first and last, shall brightness shine."

*first sort* Satan, etc.

- (45)
- The speaker in this passage seems to be
    - Satan.
    - God.
    - Adam.
    - a third-person limited omniscient narrator.
    - a fallen angel, one of Satan's troops.
  - The speaker's view of creation (line 4) is best seen in the phrase
    - "all restraint broke loose" (line 2).
    - "in the precincts of light" (line 3).
    - "and shall pervert" (line 7).
    - "glozing lies" (line 8).
    - "faithless progeny" (line 11).
  - The speaker's view of "man" (line 5) is best illustrated in the phrase
    - "glozing lies" (line 8).
    - "Sole pledge of his obedience" (line 10).
    - "Ingrate" (line 12).
    - "all th'ethereal powers/And spirits" (lines 15-16).
    - "Not free" (line 18).
  - In lines 11-34, the speaker addresses all of the following topics EXCEPT
    - the inevitability of humankind's downfall.
    - the concept that humans have qualities of higher beings.
    - the need for free will in humankind's creation.
    - the pointlessness of forced servitude.
    - the idea that foreknowledge precludes free will.
  - Who is responsible for man's downfall, according to the speaker in lines 26-46?
    - Man
    - Satan
    - God
    - Fate
    - II only
    - I and II only
    - II and III only
    - I, II, and IV only
    - I, II, III, and IV
  - The speaker sees himself in lines 40-43 as a/an
    - ruler.
    - architect.
    - scientist.
    - judge.
    - victim.

- The "other" in lines 46 and 47 must be
  - Eve.
  - Adam.
  - God and his angels.
  - Satan and his demon horde.
  - the world.
- Lines 44-49 of the passage are a/an
  - solitary grieving for God, but small comfort to Satan.
  - hopeful outcome for Adam, but a disappointment for Eve.
  - optimistic outlook for humankind, but pessimistic for Satan.
  - altered view of Satan, but a consistent view of Eve.
  - demonstration of Satan's great power, but a warning of God's wrath.
- The passage as a whole seems to emphasize all of the following EXCEPT
  - God's power, mercy, and justice.
  - man's ability to reason freely.
  - man's responsibility in his own downfall.
  - the certainty of man's fall.
  - Satan's role as God's instrument.

## ANSWERS AND EXPLANATIONS

## 1. (B)

The speaker in this passage says, "he had of me/All he could have; I made him just and right," (lines 12–13). The *he* is man—more specifically Adam, the first man—and God is traditionally viewed as man's maker, especially if Satan is seen as an agent of man's downfall.

## 2. (B)

(A), (C), (D), and (E) either relate to Satan's fall from heaven or man's fall from God's grace. The phrase in (B) modifies heaven and can even be compared to the later phrase "new-created world." God has a high opinion of His creation but a low opinion of his creatures.

## 3. (C)

After the word "Ingrate," God goes on to describe the disloyalty of man. God therefore surmises that the reason man has disobeyed and broken from God is that he was not sufficiently grateful for being created.

## 4. (E)

God says, "I made him just and right/Sufficient to have stood, though free to fall/Such I created all th'ethereal powers/And spirits" (lines 13–16). Thus, man is made with free will and with enough power to support himself, just as God has created the beings of heaven; (B) cannot work. (C) and (D) are insufficient because in lines 18–21, God explains the need for free will. If man is "Not free, what proof could they have given sincere/Of true allegiance, constant faith, or love/Where only what they needs must do appeared/Not what they would?" It is with free will that man demonstrates genuine, unforced love and obedience. The following quote from lines 26–30 proves (A) untrue: "they therefore as to right belonged/So were created, nor can justly accuse/Their Maker or their making or their fate/As if predestination overruled/Their will." Man cannot blame fate for his downfall, even if fate has determined that the fall will happen. Free will, according to Milton's God, exists within the confines of predestination. Lines 32–34 at once continue this idea and prove (E) correct: "If I foreknew/Foreknowledge had no influence on their fault/Which had no less proved certain unforeknown." Milton's God equates foreknowledge with fate. God says that predestination or foreknowledge does not cause man's fall but merely predicts it.

## 5. (B)

The idea that man is responsible for his fall is first acknowledged in lines 31–32: "They themselves decreed/Their own revolt." The idea continues in lines 43–46, which also blame Satan: "...they themselves ordained their fall./The first sort by their own suggestion fell/Self-tempted, self-depraved; man falls, deceived/By the other first." As the gloss note indicates, the "first sort" are Satan and his ilk. Man falls by his own decree, but also because "the other[s]"—the "first sort"—have "deceived" him.

## 6. (A)

Because God is making a "high decree" in these lines, which is something a king or queen has the power to do, he sounds most like a ruler.

## 7. (D)

"Other" refers to line 44's "first sort," or (as the gloss note indicates) Satan and his demon horde.

## 8. (C)

Lines 46–47 says that "man therefore shall find grace" but the other—Satan—shall have none. Later on, God refers to his own mercy, which, according to line 46, must be reserved for man. The reason for this difference is that Satan has deceived man, voluntarily helping to bring about man's downfall (lines 45–46).

## 9. (E)

See the following explanations: Question #8 for (A); Question #4 for (B), (C), and (D). Although God makes reference to fate, he does not connect predestination to Satan's power. Satan has free will and is therefore not a tool or puppet of God.

## Chapter 5: Working with Nonfiction

- Nonfiction and the Test
- Understanding Nonfiction on the SAT Subject Test: Literature
- Reading Nonfiction

### NONFICTION AND THE TEST

Nonfiction is becoming increasingly popular among writers of standardized tests. The AP English Literature and Composition Exam, the AP English Language and Composition Exam, and the SAT Subject Test: Literature all seem to be developing a greater fondness for essay excerpts, autobiographical and biographical prose, speeches, sermons, and treatises. The reason for this increase may have something to do with the lack of nonfiction literature in high school curricula. Many English teachers would rather discuss a poem that is full of imagery or a short story that is crammed with dialogue; nonfiction works are sometimes incorrectly perceived as a little drier and, hence, a little less inviting than works of verse or fictional prose. So standardized tests have begun a recent campaign to capitalize on the dearth of nonfiction works studied in the high school classroom. The idea is that since most high school students have been exposed to dozens of poems and fictional works, but relatively few nonfiction pieces, a greater amount of nonfiction on the test will reward those students who have a more well-rounded reading background.

Another reason nonfiction pieces are more frequently seen in literature tests is that they can present themes in different ways than other kinds of works. An essay, for instance, is a direct treatment of an idea; many essays, because they are not narrative, lack dialogue, characterization, and plot. The reader can then better focus on the way diction, syntax, and style present an idea.

The bottom line is that you should expect to see nonfiction passages on the SAT Subject Test: Literature, whether you have a lot of experience with these kinds of works or not. As you move through the exam, you should therefore be aware of the probable presence of nonfiction and plan to deal with its particular problems.

### UNDERSTANDING NONFICTION ON THE SAT SUBJECT TEST: LITERATURE

We suggest first that when you encounter a nonfiction work on the test, you determine what its *unifying idea* is. A quick scan of the passage can help you figure out an excerpt's overall theme. Perhaps repetitive wording or an obvious topic sentence will aid you in this step.

Next, identifying the passage's *mode* or *purpose* can guide you in better understanding the work. Any piece of nonfiction will have at least one of four purposes:

1. *Persuasive*: Here, the writer wants to change the reader's mind or convince the audience to take action. Frequently, to fulfill this purpose, the writer will use certain appeals: *logos*, *pathos*, and *ethos*. With *logos*, the writer wants to speak to one's logical mind. Employing verifiable evidence, rational analogies, and common sense anecdotes, the writer wants to convince his audience that there is no error in his thought. Next, *pathos* is the emotional appeal. Using stories that tug at our sympathies or language that is particularly moving, the writer tries to stir our feelings so that we will side with her argument. Finally, *ethos* is an appeal to ethics; that is, to the rightness or morality of a concept. The writer wants us to believe that his ideas are part of a higher cause. An easily noted example of the persuasive mode is Martin Luther King Jr.'s "I Have a Dream" speech, in which the activist uses logical reasoning, emotionally charged imagery, and outcries against unethical behavior to dissuade the audience from the evils of racial prejudice.
2. *Expository*: Less complex than the persuasive piece, an expository work simply gives the audience information. It might explain a process or reveal previously unknown facts about an already familiar topic. For instance, esteemed nonfiction writer James McPhee has written an essay about the Loch Ness monster that recounts the latest developments in the search for the Scottish legend. The essay does not try to convince the reader one way or the other about the monster's supposed existence, nor does it tell the story of the monster's supposed origins. It merely offers information about the most recent efforts to track down the beast.
3. *Descriptive*: Most often, this mode is the most difficult to sustain in an entire essay, much less a longer work. If a piece only describes a landscape, a city scene, or a crowd of people, it may seem to lack the importance of a persuasive or an expository work. For that reason, the descriptive mode is usually joined to other modes in nonfiction. Still, the travel essays of Anne Morrow Lindbergh are examples of works that thrive merely on describing a scene.
4. *Narrative*: This purpose appears in nonfiction works such as biographies and histories. This mode most closely resembles fictional prose in that it tells a story. Plot, characterization, and dialogue may all be present in this type of nonfiction, except that the tales are supposed to be based on fact. Jon Krakauer's autobiographical *Into Thin Air*, about his experiences climbing Mt. Everest, is a recent example of this mode.

Of course, most nonfictional works do not fit neatly into these categories; most will be hybrids of more than one mode. Thoreau's classic *Walden* is a good example: It is a book-length narrative of his two-year experiment living in a cabin in the woods. In the work, he often describes various natural settings found in the New England area. He offers information about flora and fauna that he has studied during the experiment and even exposes the pasts and personalities of his neighbors. Furthermore, he is constantly trying to convince the reader of certain transcendental philosophies. Thus, *Walden* is a work that encompasses all four nonfiction modes. Still, a particular nonfiction passage on the SAT Subject Test: Literature will probably have one dominant mode; if you can determine the passage's purpose, you can make answering the questions easier.

## READING NONFICTION

To figure out an excerpt's unifying idea and its purpose, you should scan the passage, then annotate as you read through it more thoroughly. A sample passage follows for practice. We have underlined helpful phrases for discovering the main ideas as you read.

Line (5) My loving people, we have been persuaded by some, that are careful of our safety, to take heed how we commit ourselves to armed multitudes, for fear of treachery; but I assure you, I do not desire to live to distrust my faithful and loving people. Let tyrants fear; I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good will of my subjects. And therefore, I am come amongst you at this time, not as for my recreation or sport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down, for my God, and for my kingdom, and for my people, my honor and my blood, even the dust. I know I have but the body of a weak and feeble woman; but I have the heart of a king, and of a king of England, too; and think foul scorn that Parma\* or Spain, or any prince of Europe, should dare to invade the borders of my realms: to which, rather than any dishonor should grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field. I know already, by your forwardness, that you have deserved rewards and crowns; and we do assure you, on the word of a prince, they shall be duly paid you. In the mean my lieutenant general shall be in my stead, than whom never prince commanded a more noble and worthy subject; not doubting by your obedience to my

(40) general, by your concord in the camp, and by your valor in the field, we shall shortly have a victory over the enemies of my God, of my kingdom, and of my people.

(1588)

\*Parma: the duke of Parma, in Italy, who at the time of this speech is preparing to invade England under the King of Spain's command

From the underlined portions of the passage above, one can tell what the unifying idea and mode are because of certain repetitions. The speaker is constantly referring to her audience as her "people," her "loving people," or her loyal "subjects." We know then that she is a ruler addressing the people of her country. From the repeated phrase "I/we assure you," we can also assume that her mode is persuasive; she has to convince her "people" of something. If one also sees the contrasts—evident by the repeated conjunction *but* and the phrase *rather than*—in her speech, one can conclude that her mission is possibly to debunk previous misconceptions about her and instill in her people's minds a new image of their queen.

The next step after determining these broader concepts is to annotate the text for its smaller images, the ones that feed into the passage's unifying idea. Look at the notes to the side of the same passage:

Line (5)	My loving people, we have been persuaded by some, that are careful of our safety, to take heed how we commit ourselves to armed multitudes, for fear of treachery; but I assure you, I do not desire to live to distrust my faithful and loving people. Let tyrants fear; I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good will of my subjects. And therefore, I am come amongst you at this time, not as for my recreation or sport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down, for my God, and for my kingdom, and for my people, my honor and my blood, even the dust. I know I have but the body of a weak and feeble woman; but I have the heart of a king, and of a king of England, too; and think foul scorn that Parma* or Spain, or any prince of Europe, should dare to invade	assuming her people love her she's in danger? traitors, that's the danger going against advisor's wishes "under God"—emotional appeal "others may not trust you; I do" she's a serious ruler, not a nominal monarch her honor and her people are foremost
(10)		
(15)		
(20)		

- (25) the borders of my realms: to which, rather than any dishonor should grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field. I know already, by your forwardness, that you have deserved rewards and crowns; and we do assure you, on the word of a prince, they shall be duly paid you. In the mean my lieutenant general shall be in my stead, than whom never prince commanded a more noble and worthy subject; not doubting by your obedience to my general, by your concord in the camp, and by your valor in the field, we shall shortly have a victory over the enemies of my God, of my kingdom, and of my people.
- this is war!
- there's some question of payment
- lieutenant general: her representative
- persuading: we'll win; I'm fighting w/you

(1588)

\**Parma*: the duke of Parma, in Italy, who at the time of this speech is preparing to invade England under the King of Spain's command

These notes will help you to put the text into your own words as you read and to remember the passage's main ideas. That way, you will have a better frame of reference for the upcoming questions. By making yourself familiar with the passage through close reading and note making, you have given yourself an advantage when you begin answering the test questions. Your notes will help point you in the right direction without your having to reread large portions of the passage over again for each question.

## THINGS TO REMEMBER

- Nonfiction is becoming an increasingly popular genre on the exam.
- To tackle a nonfiction passage,
  - underline helpful phrases and make notes;
  - determine the unifying idea; and
  - identify the passage's mode or purpose (persuasive, expository, descriptive, narrative).

## SAMPLE QUESTIONS

Let's now shift our focus to another passage of nonfiction. The following excerpt is taken from Thomas More's *Utopia*, and although this piece of literature concerns a fictional place of social perfection, More's work is still considered to be nonfiction because of its thinly disguised critique of the archbishop's society.

Determine on your own what the unifying idea and mode of the excerpt are, make notes as you read, and then use those discoveries to help you in answering questions about the passage.

- The woman is not married before she is eighteen years old. The man is four years older before he marry. If either the man or the woman be proved to have actually offended, before their marriage, with another, the party that hath so trespassed is sharply punished, and both the offenders be forbidden ever after in all their life to marry, unless the fault be forgiven by the prince's pardon. But both the goodman and the goodwife of the house where that offence was committed, as being slack and negligent in looking to their charge, be in danger of great reproach and infamy. That offence is so sharply punished because they perceive that unless they be diligently kept from the liberty of the vice, few will join together in the love of marriage, wherein all the life must be led with one, and also all the griefs and displeasures coming therewith patiently be taken and borne.
- circumspect, that though he be almost all bare, yet they will not buy him unless the saddle and all the harness be taken off, lest under those coverings be hid some gall or sore. And yet in choosing a wife, which shall be either pleasure or displeasure to them all their life after; they be so reckless, that all the residue of the woman's body being covered with clothes, they esteem her scarcely by one handbreadth (for they can see no more but her face), and so to join her to them not without great jeopardy of evil agreeing together, if anything in her body afterward should chance to offend and mislike them. For all men be not so wise as to have respect to the virtuous conditions of the party. And the endowments of the body cause the virtues of the mind more to be esteemed and regarded, yea, even in the marriages of wise men. Verily so foul deformity may be hid under those coverings, that it may quite alienate and take away the man's mind from his wife, when it shall not be lawful for their bodies to be separate again. If such deformity happen by any chance after the marriage is consummate and finished, well, there is no remedy but patience. Every man must take his fortune well a worth. But it were well done that a law were made whereby all such deceits might be eschewed and avoided beforehand.
- Line (5) Furthermore, in choosing wives and husbands they observe earnestly and straitly a custom which seemed to us very fond and foolish. For a sad and an honest matron sheweth the woman, be she maid or widow, naked to the wooer. And likewise a sage and discreet man exhibiteth the wooer naked to the woman. At this custom we laughed, and disallowed it as foolish. But they, on the other part, do greatly wonder at the folly of all other nations which, in buying a colt, whereas a little money is in hazard, be so chary and
- (35)
- (40)
- (45)
- (50)
- (55)
- (30)

(1516)

Although at times it describes customs and displays two cultures that are trying to persuade each other of the correctness of a premarital practice, the above passage seems mainly to be giving information about a certain cultural procedure, so its mode is expository. Furthermore, since ideas about marriage are often broached here, the philosophy of love, attraction, and marriage seems to be the unifying idea.

As usual, the first question will be of a general nature:

- The entire passage seems to be
  - a re-enactment of a medical procedure.
  - a description of a cultural practice.
  - a lecture on human anatomy.
  - a rendezvous supervised by chaperones.
  - a recounting of a civil trial.
- The speaker's tone seems to be
  - matter-of-fact, yet occasionally superior.
  - melancholy, but ultimately resolved.
  - annoyed, yet extremely amused.
  - confused, yet quietly awed.
  - tongue-in-cheek, yet fairly angry.
- The "offence" referred to in line 13 must be
  - slander.
  - heresy.
  - witchcraft.
  - fornication.
  - theft.
- The prince's authority in this passage is best described as
  - overriding.
  - figurative.
  - cumbersome.
  - cruel.
  - deferential.
- The seriousness of the "offence" can be demonstrated by all of the following EXCEPT
  - the offenders' prohibition from marriage forever.
  - the subsequent degradation of the offender's parents.
  - the offender's lack of desire for social inclusion.
  - the fear that a social institution might dissipate.
  - the punishment of the offender who is about to be married.
- The word *sad* (line 23) in the context of the passage must mean
  - unhappy.
  - poor.
  - pathetic.
  - unlucky.
  - serious.
- The narrator sees the task of the "honest matron" (line 23) and the "discreet man" (line 25) as "foolish" (line 27) probably because
  - the matron and the man cannot possibly be qualified for such serious business.
  - the idea of naked people examining each other seems ridiculous.
  - the matron and the man are obviously influenced by the power of the prince.
  - the advanced age of the matron and the man could impair their judgment.
  - the thought of discovering a secret blemish seems repulsive.

- The colt analogy in lines 27-34 is used to
  - defend the task of the matron and man.
  - advocate against the abuse of animals.
  - ridicule the society being observed by the narrator.
  - praise the wisdom of the narrator's insight.
  - show the superiority of beasts over humans.
- The sentence that begins "And the endowments of the body ..." (lines 45-48) is
  - an attempt to prove that physical features are superior to mental ones.
  - a chauvinistic idea praising the beauty of women, not their personalities.
  - a warning against the seductive powers of the female sex.
  - an axiom explaining why wise men make the best husbands.
  - an aphorism showing that physical features amplify mental qualities.
- The sentence that begins "If such deformity happen..." (lines 52-55) demonstrates all of the following EXCEPT that the narrator
  - has become less formal in his tone.
  - is admitting an imperfection in the described procedure.
  - is reflecting on his own regrettable situation.
  - can see that chance may ruin careful planning.
  - believes that marriage is permanent once consummated.
- By the end of the passage, the narrator
  - maintains a belief in his own society's superiority.
  - begins to see an improvement that his own society could make.
  - wants to advise the reader against observing foreign governments.
  - longs to be married to a woman who has been subjected to this procedure.
  - seems uncomfortable with choices made in his personal life.
- The most obvious change in the passage occurs in
  - the narrator's attitude.
  - the treatment of the offenders.
  - the society being observed.
  - the verb tense between paragraphs.
  - the diction of the matron and man.



## ANSWERS AND EXPLANATIONS

1. (B)

The narrator is describing this experience as something altogether unfamiliar to him and his party; they are watching a "custom" that they consider to be "foolish." Those being studied, however, wonder at the foolishness of other "nations" for not following the same premarital process. Thus, this procedure is something that belongs to a particular culture; it is not a universal experience. (A), (C), and (E) make the practice sound too technical; (D) makes it sound potentially fun, when a very serious kind of scrutiny is going on here.

2. (A)

For most of the passage, the narrator seems mainly to be reporting on the procedure he is witnessing and recording his group's reactions to it. Occasionally, though, he betrays feelings of superiority when he describes the practice as "foolish."

3. (D)

The offence is committed by more than one offender at a time; (A), (B), (C), and (E) can be committed by an individual, but (D) requires more than one person. Furthermore, (D) is appropriately named as an "offence," especially when it occurs before a marriage and does not involve both the betrothed parties.

4. (A)

Lines 6–9 clearly indicate that the prince has overriding powers. Custom says that unmarried fornicating partners are forever forbidden to marry anyone but that a pardon from the prince can overturn that decision.

5. (C)

Lines 3–19 contain the evidence to prove (A), (B), (D), and (E) true.

However, even though the offenders are chastised and prevented from marrying, they do not necessarily wish to be ostracized from their society. Their prohibition from marriage comes from an external power, not from their inner desires.

6. (E)

The key here is that the word *sad* is combined with *honest*. If it is a matron's job to display the woman to the wooer, then the best matron for the task would be both serious about her work and honest about its results. Any of the other options makes her sound less than ideal for the position.

7. (B)

According to the edicts of this culture, the woman and the wooer should not have had any kind of physical relations; furthermore, no other custom has been mentioned in which the couple's nakedness would have been required. So they probably would not have seen each other naked before this point. Certainly, then, their meeting now like this would be awkward. The addition of the serious matron and the wise man would be a further humiliating condition of this meeting. Thus, to someone unaccustomed to this scene, the whole process could seem ridiculous.

8. (A)

The colt analogy does not merely call up another instance in which a living being is scrutinized for physical imperfections; a further point of the example is that a colt is of lesser value than a human being. If people will closely examine a young horse for its bodily flaws before they commit to owning it, how much more important is it to discover the blemishes on a human being, who is worth more than the colt and who will be committing to a longer and more important partnership with another human? (B) and (E) place too much emphasis on the animal itself, and (C) and (D) do not understand that the analogy's source is not the narrator but people speaking for the Utopian culture.

9. (E)

The sentence in lines 45–48 does not disregard the importance of mental qualities, so neither (A) nor (B) can be right. Instead, the sentence seeks to explain a chronology and a cause-effect relationship. Physical features are noticed first, then the internal qualities. Furthermore, whatever internal attributes a person may have seem better when they are housed in a pleasing body.

10. (C)

Not once in the sentence does the narrator offer any autobiographical information. However, the narrator's less formal tone—mentioned in answer (A)—can be seen in his interjected *well*. (B) and (D) are proven in the idea that the examination takes place only once, before the marriage; physical imperfections can occur soon after the marriage takes place. Finally, (E) is proven in the narrator's claim that patience is the only way to deal with these post-wedding physical imperfections. He does not offer divorce or annulment as options. One must either have the patience to tolerate the imperfection or to wait until death separates the couple.

11. (B)

After formerly seeing this custom as "foolish," the narrator in his last sentence admits that a "law" by which couples could avoid physical deception would be valuable. He has begun to see some wisdom in the Utopian society.

12. (A)

(B), (C), and (D) remain constant in the passage, so these answers cannot be counted as reasonable contenders. (E) makes no sense because the matron and man have no dialogue and their speech is not described. If one reviews question 11, however, then the truth of (A) becomes more apparent.

## Chapter 6: Working with Fiction

- Narration
- Tone
- Dialogue

A sizable percentage of passages on the SAT Subject Test: Literature will fall into the category of fiction. These passages will almost always come from short stories and novels; therefore, they will be incomplete excerpts. In addition, although the test writers will try to select literary items that would normally be unfamiliar to most high school students, you might occasionally recognize an excerpt. However, you need to focus solely on the passage at hand; by no means should you consider plot lines or character development beyond what you see in the presented text. For instance, if you see an excerpt from *The Adventures of Huckleberry Finn* in which Huck discusses the dilemma of whether or not to turn in Jim as an escaped slave, you might remember that the end of Twain's novel reveals Jim to be already set free. However, this fact is considered "inadmissible evidence" as you analyze the passage in front of you. The questions discussing the excerpt will assume that no reader is familiar with the details surrounding the text.

### NARRATION

You can recognize fictional passages because they will almost always appear in the narrative mode; that is, they will usually be telling a story. As you scan a passage of fiction, then, the first thing to look for is the identity of the storyteller: Who is the narrator, and what point of view does she have?

- A *first-person major character* point of view will feature a narrator who is the protagonist of the work. Although this kind of narrator can be highly personal and can draw readers more immediately into the text, he also has a very subjective viewpoint. As such, he can be an unreliable source of information. The aforementioned Huck is a good example: We know that his relationship with Jim demonstrates Huck's goodness and capacity for altruism, but Huck continually questions the morality of befriendng a runaway slave. Thus, as Huck relates his tale, we have to remove ourselves from his limited perspective if we are to grasp the themes of Twain's work.
- Perhaps the most limited of narrators is the *first-person minor character*. Possessing all the subjectivity of the major character point of view, this narrator is further hampered by watching the action from the sidelines. Since he is not the protagonist of the work, the first-person minor character narrator must

watch as those more important than himself act out the "drama" of the text. A common resident of a small town, for instance, stands back and observes more significant characters develop a scandalous story in Faulkner's "A Rose for Emily."

The next group of narrators is categorized in the third person. These points of view occur outside the story; the text unfolds through the narration of "someone" who is not a character in the work. This distance from the story helps the point of view to become more objective; third-person narrators offer more reliable information.

- A *third-person observer* sees what is physically occurring in the story but is unable to "read" the thoughts or feelings of the characters. This point of view presents a fictional work almost as if it were a play.
- A *third-person limited omniscient* narrator can follow the thoughts and feelings of one character in the work, but the inner workings of other characters remain unknown to her.
- Finally, a *third-person omniscient* point of view is privy to all characters' thoughts and feelings.

### Exercise

Below you will find a sampling of four separate texts, each with a different point of view. Try to determine which is which:

- (A) First-person major character
- (B) First-person minor character
- (C) Third-person observer
- (D) Third-person limited omniscient
- (E) Third-person omniscient

\_\_\_\_1. I sat in the corner and watched as Madame flung herself into the arms of any man silly enough to hold her. Countless tuxedos were tainted either by her perspiration or her tears. Madame herself was a blot on the night, blacking out the glimmer of ingenues whose radiance was absorbed by Madame's nebulous void.

\_\_\_\_2. Marvin played his favorite game. He entered the elevator after everyone else, but failed to turn around politely and face the doors, or the ceiling, as all the other occupants had. Rather, he stared at each person individually, waiting for someone to stare back, to stare him down, to accept his challenge. People coughed, they looked at jittery newspapers, or they adjusted clothing. "C'mon," thought Marvin, "just one of you. Just one before the 19th floor ...."

\_\_\_\_3. The Grunt had at least a 65" waist. He was more puff than flab, though; there was a near-explosive tightness to him, as if he could float in a Macy's parade and never lose altitude. Oscar, by contrast, was half the Grunt's mass but double his density. Oscar had a squishiness to his physique, like a bag of warm wax. The two of them stared at each other when, suddenly, Oscar shifted his great weight on his feet, cocked his head to the side, and craned it slowly to the left ... to the right. Oscar closed his mouth; his Adam's apple cranked down, then bobbed up; sweat beads visibly grew on his upper lip.

\_\_\_\_4. Harold Veederson was hoarding money and his wife Jill knew it. The problem was that Harold knew that Jill knew, but he never felt guilty enough to stop. So she ran a steamroller over him. Jill then left town and all the citizens of Macaffeyville felt relieved that that Veederson mess was now over.

## Answers

The first passage is an example of (B). The focus is on "Madame," but her story is related by a character uninvolved in the action. The second passage displays Marvin's thoughts but no one else's, so it is an example of (D). In the third passage, the physical characteristics of Oscar and the Grunt are described to the point that we can infer what they are thinking, but we never get to see their actual thoughts; (C), then, is the right choice here. Finally, (E) is correct for the last passage. We not only know Harold's thoughts and Jill's, but we also are in on the entire town's feelings about the incident; the townspeople are "relieved" that it is over.

The next passage, under "Tone," will display an example of first-person major character point of view.

## TONE

Once you have determined the excerpt's point of view, you can more readily discover the tone of the piece and its plot line.

*Tone* refers to the narrator's attitude toward the subject. It is not enough to read what is being reported to us, to know the plot of the story; we must also examine the diction and syntax that the narrator is using so that we understand his feelings about characters and events. Perhaps then, we can also understand how we ourselves are supposed to feel about what we are reading.

Look at the following excerpt taken from Dickens's *Great Expectations*. See how the first-person major character point of view develops its tone (certain words and phrases are underlined for your special attention):

- Line  
(5) "...the office is one thing, and private life is another. When I go into the office, I leave the castle behind me, and when I come into the castle, I leave the office behind me. If it's not in any way disagreeable to you, you'll oblige me by doing the same. I don't wish it professionally spoken about."
- (10) Of course I felt my good faith involved in the observance of his request. The punch being very nice, we sat there drinking it and talking, until it was almost nine o'clock. "Getting near gun-fire," said Wemmick then, as he laid down his pipe; "it's the Aged's treat."
- (15) Proceeding into the castle again, we found the Aged heating the poker, with expectant eyes, as a preliminary to the performance of his great nightly ceremony. Wemmick stood with his watch in his hand until the moment was come for him to take the red-hot poker from the Aged, and repair to the battery. He took it, and went out, and
- (20) presently the stinger went off with a bang that shook the crazy little box of a cottage as if it must fall to pieces, and made every glass and tea-cup in it ring. Upon this the Aged—who I believe would have been blown out of his arm-chair but for holding on by his elbows—cried out exultingly, "He's fired! I heard him!" and I nodded at the old gentleman until it is no figure of speech to declare that I absolutely could not see him.
- (30) The interval between that time and supper Wemmick devoted to showing me his collection of curiosities. They were mostly of a felonious character; comprising the pen with which a celebrated forgery had been committed, a distinguished razor or two, some locks of hair, and several manuscript confessions written under condemnation—upon which Mr. Wemmick set particular value as being, to his own words, "every one of 'em lies, sir." These were agreeably dispersed among small specimens of china and
- (40)

- glass, various neat trifles made by the proprietor of the museum, and some tobacco-stoppers carved by the Aged. They were all displayed in that chamber of the castle into which I had been first inducted, and which served, not only as the general sitting-room, but as the kitchen, too, if I might judge from a saucepan on the hob, and a brazen bijou over the fire-place designed for the suspension of a roasting-jack.
- (45) There was a neat little girl in attendance, who looked after the Aged in the day. When she had laid the supper-cloth, the bridge was lowered to give her the means of egress, and she withdrew for the night. The supper was excellent; and though the castle was rather subject to dry rot, insomuch that it tasted like a bad nut, and though the pig might have been farther off, I was heartily pleased by my whole entertainment. Nor was there any drawback on my little turret bedroom,
- (50) beyond there being such a very thin ceiling between me and the flagstaff that, when I lay
- (55) down on my back in bed, it seemed as if I had to balance that pole on my forehead all night.
- (60) Wemmick was up early in the morning, and I am afraid I heard him cleaning my boots. After that, he fell to gardening, and I saw him from my Gothic window pretending to employ the Aged, and nodding at him in a most devoted manner. Our breakfast was as good as the supper, and at
- (65) half-past eight precisely we started for Little Britain. By degrees, Wemmick got dryer and harder as we went along, and his mouth tightened into a post office again. At last, when we got to his place of business and he pulled out his key from his coat-collar, he looked as unconscious of his Waiworth property as if the castle and the drawbridge and the arbour and the lake and the fountain and the Aged had all been blown into space together by the last discharge of the stinger.
- (70) (1861)

From the underlined parts of the passage, we can determine at least three things about the narrator's tone:

- **Formality:** Single words, such as *felonious* (line 32) instead of *criminal* and *egress* (line 53) instead of *exit* or even *departure*, indicate a lack of casual utterance in the speaker. The long, complex sentences also betray the narrator's formality.
- **Amusement:** Explaining that the "felonious" artifacts are "agreeably dispersed" (lines 39–40) among more commonplace household items shows that the narrator is noticing a humorous contrast. Calling the servant a "neat little girl" (line 50) also amusingly juxtaposes Wemmick's eccentricities with a more ordinary person from the outside world. Furthermore, the exaggerations employed by the narrator in lines 21–26 and lines 41–42 add to his mirth.
- **Humility:** Perhaps most striking in this passage is the narrator's wish not to offend or denigrate his host. In lines 8–9, the narrator seems to reassure himself that he is complying with his host's wishes. Lines 54–63 find the narrator complimenting both room and board, though still slipping in mild and good-natured criticisms. Finally, he is "afraid" that his boots are being cleaned by Wemmick (lines 64–65), as if the narrator doesn't want his host to stoop to such a task.

When we put all these emotions together, we understand that the narrator sees Wemmick as a likeable character; his "hardening" as he approaches work seems all the sadder and stranger to us because of the passage's tone.

## DIALOGUE

After uncovering a fictional work's point of view, plot line, and tone, we must also see how the passage balances between narrative description and dialogue. Neither aspect can be ignored, as both are vital to fiction's narrative mode. In the Dickens excerpt above, we notice that all the dialogue is reserved for the passage's most eccentric characters: Wemmick and the Aged. When we compare their amusing observations, their descriptions of the "castle," and their lower-middle-class dialect with Pip's more formal language in the narration, the narrator seems a more rational and trustworthy storyteller: a straight man for Wemmick's comic antics. One might also note that Wemmick's opening dialogue in the passage sets up Pip's final commentary at the end; they are bookends that neatly store the theme of the excerpt. Therefore, in tandem, dialogue and narrative description reveal characterization, plot, setting, tone, and theme.

## THINGS TO REMEMBER

- Fiction comprises a sizable percentage of the exam.
- Fiction passages are incomplete excerpts; if you recognize the passage, do not consider general plot lines of the entire work as you answer questions.
- To tackle a fiction excerpt,
  - identify the narrator (first-person major character, first-person minor character, third-person observer, third-person limited omniscient, third-person omniscient);
  - use diction and syntax to help identify the tone of the passage; and
  - evaluate the balance between dialogue and narrative description.

## SAMPLE QUESTIONS

Now, for practice, take a look at the Hamlin Garland passage below. As usual, mark up the excerpt; note its point of view, its tone, and the way dialogue and narrative description reveal the basic elements of the story. Then, answer the questions that follow the passage.

Line  
(5) "Dodd's Family Bitters," said the man, waking out of his abstraction with a start and resuming his working manner. "The best bitter in the market." He alluded to it in the singular. "Like to look at it? No trouble to show goods, as the fellah says," he went on hastily, seeing Uncle Ethan's hesitation.

(10) He produced a large bottle of a triangular shape, like a bottle for pickled onions. It had a red seal on top and a strenuous caution in red letters on the neck, "None genuine unless 'Dodd's Family Bitters' is blown in the bottom."

(15) "Here's what it cures," pursued the agent, pointing at the side, where, in an inverted pyramid, the names of several hundred diseases were arranged, running from "gout" to "pulmonary complaints," etc.

(20) "I goll! She cuts a wide swath, don't she?" exclaimed Uncle Ethan, profoundly impressed with the list. "They ain't no better bitter in the world," said the agent with a conclusive inflection.

"What's its speshy-ality? Most of 'em have some speshy-ality."

(25) "Well—summer complaints—an'—an'—spring an' fall troubles—tones ye up, sort of."

Uncle Ethan's forgotten pan was empty of his gathered bugs.\* He was deeply interested in this man. There was something he liked about him.

(30) "What does it sell fur?" he asked after a pause. "Same price as them cheap medicines—dollar a bottle—big bottles, too. Want one?"

(35) "Wal, mother ain't to home, an' I don't know as she's like this kind. We ain't been sick f'r years. Still, they's no tellin'," he added, seeing the answer to his objection in the agent's eyes.

"Times is purty close too, with us, y'see; we've just built that stable—"

(40) "Say I'll tell yeh what I'll do," said the stranger, waking up and speaking in a warmly generous tone. "I'll give you ten bottles of the bitter if you'll let me paint a sign on that barn. It won't hurt the barn a bit, and if you want you can paint it out a year from date. Come, what d'ye say?"

(45) "I guess I hadn't better." The agent thought that Uncle Ethan was after more pay, but in reality he was thinking of what his little old wife would say.

(50) "It simply puts a family bitter in your home that may save you fifty dollars this comin' fall. You can't tell."

(55) Just what the man said after that Uncle Ethan didn't follow. His voice had a confidential purring sound as he stretched across the wagon seat and talked on, eyes half shut. He straightened up at last and concluded in the tone of one who has carried his point:

(60) "So! If you didn't want to use the whole twenty-five bottles y'self, why! sell it to your neighbors. You can get twenty dollars out of it easy, and still have five bottles of the best family bitter that ever went into a bottle."

(65) It was the thought of the opportunity to get a buffalo-skin coat that consoled Uncle Ethan as he saw the hideous black letters appearing under the agent's lazy brush.

It was the hot side of the barn, and painting was no light work. The agent was forced to mop his forehead with his sleeve.

(70) "Say, hain't got a cookie or anything, and a cup of milk handy?" he said at the end of the first enormous word, which ran the whole length of the barn.

(75) Uncle Ethan got him the milk and cookie, which he ate with an exaggeratedly dainty action of his fingers, seated meanwhile on the staging which Uncle Ripley had helped him to build.

(80) This lunch infused new energy into him, and in a short time "DODD'S FAMILY BITTERS, Best in the Market," disfigured the sweet-smelling pine boards.

(1891)

\*forgotten pan...gathered bugs: Uncle Ethan has been removing bugs from his potato patch

1. The agent and Uncle Ethan's conversation is best likened to one occurring between
  - (A) an artist and a potential patron.
  - (B) a business representative and a reluctant client.
  - (C) a doctor and an indecisive patient.
  - (D) a sales manager and a hesitant employee.
  - (E) a manufacturer and an inept distributor.
  
2. The product being discussed is best described as
  - (A) a condiment.
  - (B) an alcoholic beverage.
  - (C) a soft drink.
  - (D) a vitamin supplement.
  - (E) a health tonic.
  
3. The narrator's description of the "caution" in lines 9–12 displays what kind of tone?
  - (A) Fearful
  - (B) Relieved
  - (C) Ironic
  - (D) Questioning
  - (E) Confident
  
4. The description of the product in lines 13–17 contains all of the following EXCEPT
  - (A) hyperbole that casts doubt on the product's characteristics.
  - (B) a pairing of disparate ailments that seems unlikely.
  - (C) an indication of the agent's doggedness about the product.
  - (D) a grand claim contrasting with the modest simile in lines 8–9.
  - (E) proof that the agent believes in the quality of the product.
  
5. In line 18, Uncle Ethan's exclamation is meant to
  - (A) praise the product's wide-ranging abilities.
  - (B) express doubt in the product's traits.
  - (C) encourage the agent in his endeavors.
  - (D) bolster the agent's flagging confidence.
  - (E) comment on the sign painted on the barn.
  
6. The hesitancy in lines 24–25 indicates the agent's
  - (A) embarrassment.
  - (B) uncertainty.
  - (C) forgetfulness.
  - (D) dishonesty.
  - (E) contempt.
  
7. The hesitancy in lines 32–33 indicates Ethan's
  - (A) reluctance to commit to a transaction.
  - (B) fear of the agent's reprisal.
  - (C) plans to deceive his wife.
  - (D) preoccupation with his potato patch.
  - (E) senility in his twilight years.
  
8. The word "close" in line 36 is nearest in meaning to
  - (A) emotionally intimate.
  - (B) financially strained.
  - (C) fast-paced.
  - (D) spatially confining.
  - (E) mortally draining.
  
9. Lines 45–47 make clear that the point of view in this passage is
  - (A) first-person major character.
  - (B) first-person minor character.
  - (C) third-person observer.
  - (D) third-person limited omniscient.
  - (E) third-person omniscient.

10. As it is described in lines 52–56, the agent's voice moves from
  - (A) sleepy to alert.
  - (B) hopeful to desperate.
  - (C) beguiling to decisive.
  - (D) inviting to withdrawn.
  - (E) calm to irritated.
  
11. All of the following demonstrate the agent's imposition on Uncle Ethan EXCEPT
  - (A) the amount of time it takes to fulfill their agreement's terms.
  - (B) the help the agent receives from Uncle Ethan in building the "staging."
  - (C) the admiration that Uncle Ethan feels for the agent.
  - (D) the product offered in return for the barn advertisement.
  - (E) the refreshments that Uncle Ethan supplies for the agent.
  
12. The narrator's opinion of the agent and the barn painting is best described as
  - (A) suspicious.
  - (B) disdainful.
  - (C) uncertain.
  - (D) awestruck.
  - (E) respectful.
  
13. The passage portrays Uncle Ethan as
  - (A) sagacious, but victimized.
  - (B) innocent, but demanding.
  - (C) impoverished, but clever.
  - (D) well-intentioned, but duped.
  - (E) intuitive, but corruptible.

## ANSWERS AND EXPLANATIONS

1. (B)

Although the agent is cutting a deal to paint Ethan's barn, and the product he is promoting supposedly has some kind of medicinal power, the agent is not primarily an artist or a doctor. He is a representative of the company that bottles Dodd's Family Bitters. He is painting an advertisement, and he offers no medical expertise in his explanations of the product. Furthermore, he seeks Uncle Ethan as a client who will allow the advertisement to appear on his property; the 25 bottles of bitters are payment for the barn sign—the agent doesn't care what happens to the bitters once he hands the supply over to Ethan. At first, Ethan shows his reluctance toward this transaction by making excuses, but he later agrees to the agent's proposal.

2. (E)

On the bottle are listed all the diseases and ailments that the bitters can cure; furthermore, the agent explains to Uncle Ethan that the product "tones ye up, sort of" (line 25). Thus, the bitters function as a tonic.

3. (C)

The caution on the bottle is described as "strenuous," but the only thing it warns against is the lack of authenticity of similar products. Such a warning seems trivial, especially when one considers the dubious powers possessed by the bitters.

4. (E)

The narrator's description that "several hundred" ailments are listed on the bottle's label seems exaggerated; it is even more unlikely that the tonic could cure this many health problems—so (A) cannot be a possible choice. It is also hard to believe that problems such as gout—afflicting the joints—and "pulmonary complaints"—concentrating on the lungs—could be cured by the same medicine; thus (B) doesn't work. The agent is described as having "pursued" the issue of the tonic's qualities, so he does not give up on his pitch: (C) cannot be an option. (D) is not the best choice because the medicine claims to be a cure-all, but it is bottled in a container that the narrator compares to a pickled onion bottle. (E) is the best choice because even though the agent explains the tonic's healing qualities, he does not necessarily have to believe his own pitch.

5. (A)

When Uncle Ethan notes that "she cuts a wide swath," the "she" is the product. The image seems to compare the bitters to a scythe that mows down health problems. Its "swath" is "wide" because it claims to cure "several hundred" ailments.

6. (D)

The bottle's own exaggerated labeling has helped to disprove its powers. In the wake of this information, the hesitant claims made by the agent sound like impromptu prefabrication.

7. (A)

A simple recollection of the content of Uncle Ethan's response can clarify this choice. He offers excuses for not wanting a bottle of the bitters, his own uninterrupted health and his wife's possible disapproval of the tonic.

8. (B)

When the agent asks, "Want one?" Uncle Ethan replies that times are pretty "close"—an excuse that implies he cannot afford to buy the bitters. His support for this statement is that he and his wife have recently built a stable, certainly a costly endeavor that would have depleted their finances.

9. (E)

These lines make reference to the thoughts of both the agent and Uncle Ethan.

10. (C)

The agent's voice is described as "purring," and he is stretched out on the wagon with his eyes "half shut." This attitude has an effect on Uncle Ethan that he doesn't "follow" what is being said; he has become fairly hypnotized by the agent's tone. Then, the agent straightens himself, and speaks as if he has "carried his point," or spoken decisively.

11. (C)

Since the terms of their agreement last for one full year, the agent is costing Uncle Ethan not only barn space, but also time; thus (A) does not apply. The barn sign is imposition enough, but somehow the agent is able to talk Ethan into helping him build the scaffolding needed to complete the paint job; so (B) does not work. (D) seems unlikely because the agent doesn't even have the decency to offer cash for the barn space; he instead offers a quantity of his questionable product. (E) is not an option because during his paint job, the agent has the nerve to ask for milk and a cookie. Ironically, these items imbue him with the energy he needs to finish his task; he does not rely on his much-touted tonic. No doubt, Uncle Ethan takes a liking to the agent (lines 27–28), but this reaction should lighten the imposition with which the agent burdens Ethan.

Notice how these questions float between narrative description and dialogue. Note also how narration and dialogue develop plot and characterization in different ways; yet each blends with the other to unify the text.

12. (B)

Without uncertainty or mere suspicion, the narrator clearly indicates his disdain for the agent and his project. The painted black letters are "hideous" (line 64), and the agent's brush is "lazy" (line 65). His cookie eating is "exaggeratedly dainty" (line 74), as if even this simple action must be falsified. Finally, the finished barn sign has "disfigured the sweet-smelling pine boards" (lines 79–80). The narrator's contempt is open and unmitigated.

13. (D)

Uncle Ethan wants to disappoint no one. He initially rebuffs the agent, but then reconsiders when he sees "the answer to his objection in the agent's eyes" (lines 34–35). He also offers his wife's disapproval as a reason not to surrender to the agent's proposals. Thus, his intentions are good, but the agent still tricks Ethan into using the barn space for a "hideous," "enormous," and disfiguring advertisement.

## Chapter 7: Working with Play Excerpts

- Benefits and Drawbacks
- Examples

Perhaps the most scarcely seen genre on the SAT Subject Test: Literature is the play. Try though they may, the test creators have a difficult time finding theatrical pieces that are appropriate for their testing process. Without a doubt, a Shakespearean soliloquy will easily find its way onto the test, because a monologue is more like a speech or a narrative passage than a dramatic piece. But a theatrical excerpt that contains dialogue presents a few problems.

### BENEFITS AND DRAWBACKS

The first problem is that all the reader's information must come from the characters' conversation. Dialogue by itself as presented in a written play is quite restrictive in establishing setting and exposition. Characters in a play may talk about the distant past or a faraway galaxy, but they cannot instantly travel there the way a narrator can.

A related problem is that play excerpts rarely provide enough context to be understood. The reader usually has to see an entire scene in order to follow all the character and plot references that the speakers make.

Another difficulty is that play excerpts take up the most space of any other written genre. It is impractical to include play excerpts on the test when spacing occurs between every set of the speakers' lines.

Yet in spite of all the difficulties, there are good reasons to include play passages on the test. The first is that if a dramatic excerpt can fit on one version of the SAT Subject Test: Literature, then that test will have a complete range of literary works: poetry, nonfiction, fiction, and play. Another benefit is that a play excerpt, with its conversational style, is easy to read, perhaps the easiest of all passages. For that reason, play excerpts are often found at the end of a test: the "dessert" after all the other "courses."

From a literary standpoint, the restrictive nature of the play excerpt offers a unique challenge to the reader. For instance, unlike the fictional narrative whose storyteller can move instantaneously through time and space, the play excerpt almost always takes place in real time. In addition, one is forced when perusing the dialogue-based

text not only to seek clues involving characterization and tone but also to discover ideas relating to plot, theme, and setting. We have to rely on the dialogue and just a few lines of stage direction to find out everything in the story line.

### EXAMPLES

#### Example 1

Keeping this last point in mind, let's take a look at a play excerpt and try to discover as many ideas pertaining to plot, characterization, and theme as possible. This Congreve piece, from *The Way of the World*, has purposefully been chosen because it contains neither an editorial introduction nor any stage directions. We must use only the dialogue to do our analysis:

*Mrs. Fainall.* Ay, ay, dear Marwood, if we will be happy, we must find the means in ourselves, and among ourselves. Men are ever in extremes, either doting or averse. While they are lovers, if they have fire and sense, their jealousies are insupportable; and when they cease to love (we ought to think at least) they loathe; they look upon us with horror and distaste; they meet us like the ghosts of what we were, and as from such, fly from us.

*Mrs. Marwood.* True, 'tis an unhappy circumstance of life, that love should ever die before' us; and that the man so often should outlive the lover. But say what you will, 'tis better to be left than never to have been loved. To pass our youth in dull indifference, to refuse the sweets of life because they once must leave us, is as preposterous as to wish to have been born old, because we one day must be old. For my part, my youth may wear and waste, but it shall never rust in my possession.

*Mrs. Fain.* Then it seems you dissemble an aversion to mankind only in compliance to my mother's humour.\*

*Mrs. Mar.* Certainly. To be free; I have no taste of those insipid dry discourses, with which our sex of force must entertain themselves, apart from men. We may affect endearments to each other, profess eternal friendships, and seem to dote like lovers; but 'tis not in our natures long to persevere. Love will resume his empire in our breasts, and every heart, or soon or late, receive and readmit him as its lawful tyrant.

*Mrs. Fain.* Bless me, how have I been deceived! Why, you profess a libertine.

*Mrs. Mar.* You see my friendship by my freedom. Come, be as sincere, acknowledge that your sentiments agree with mine.

*Mrs. Fain.* Never.

(25) *Mrs. Mar.* You hate mankind?

*Mrs. Fain.* Heartily, inveterately.

*Mrs. Mar.* Your husband?

*Mrs. Fain.* Most transcendently; ay, though I say it, meritoriously.

*Mrs. Mar.* Give me your hand upon it.

(30) *Mrs. Fain.* There.

*Mrs. Mar.* I join with you; what I have said has been to try you.

*Mrs. Fain.* Is it possible? Dost thou hate those vipers, men?

*Mrs. Mar.* I have done hating 'em, and am now come to despise 'em; the next thing I have to do, is eternally to forget 'em

(35) *Mrs. Fain.* There spoke the spirit of an Amazon, a Penthesilea.†

*Mrs. Mar.* And yet I am thinking sometimes to carry my aversion further.

*Mrs. Fain.* How?

*Mrs. Mar.* Faith, by marrying; if I could not but find one that loved me very well, and would be thoroughly sensible of ill usage, I think I should do myself the violence of undergoing the ceremony.

(40) *Mrs. Fain.* You would not make him a cuckold?

*Mrs. Mar.* No; but I'd make him believe I did, and that's as bad.

*Mrs. Fain.* Why had not you as good do it?

*Mrs. Mar.* Oh, if he should ever discover it, he would then know the worst, and be out of his pain; but I would have him ever to continue upon the rack of fear and jealousy.

(45) *Mrs. Fain.* Ingenious mischief!

(1700)

\*my mother's humour Mrs. Fainall's mother has suffered a recent romantic disappointment and, as a result, distrusts all men.

†Penthesilea Queen of the Amazons, killed by Achilles in the Trojan War

## Analysis of Example 1

### Plot

You can see that these characters philosophize more than they narrate. Still, they do bring out a few plot points.

Lines 13–14: As the footnote helps to relate, Mrs. Marwood is accused of hating men only to please Mrs. Fainall's mother, who has experienced a romantic setback.

Line 31: Mrs. Marwood is attempting to test Mrs. Fainall's true beliefs about men. The entire excerpt revolves around this plot point.

Lines 38–40: Although this comment does not relate to an actual part of the story, the comments here may be foreshadowing a future complication with a male character.

Thus, in a small sense, dialogue in a play excerpt helps to move the plot along. Conversation fulfills the function usually given to a narrator.

### Characterization

In a play excerpt, one can quote every line and show how each helps to reveal something about character. Perhaps then, this is another quality of drama: that more than any other genre, a play will, line by line, either establish, contradict, or reinforce something about a character. Rather than explain how each line develops characterization in this excerpt, however, we will mercifully just examine some highlights.

Lines 1–6: Mrs. Fainall clearly indicates her disdain for men in these lines.

Lines 22–28: In these lines, we see Mrs. Fainall's adamant nature. No amount of coaxing will sway her from her original position: Men stink.

Line 31: Mrs. Marwood betrays herself here as clever, manipulative, and misanthropic. She is clever enough to devise a way that divines Mrs. Fainall's true feelings, she is manipulative in that she would lie to bring about a desired effect, and she is as much a man-hater as Mrs. Fainall. She has totally reversed the false opinions she delivered in lines 7–12.

Lines 33–34: Here, Mrs. Marwood seems to show a greater degree of hatred for men even than Mrs. Fainall.

Lines 38–46: In these lines, Mrs. Marwood shows her ironic side. It seems paradoxical to marry if one hates men, but she resolves the paradox by explaining that marriage would allow her to abuse a spouse psychologically. Thus, her plan to marry ironically fits her personality.

### Theme

lines 1–6: In these lines, Mrs. Fainall establishes the misanthropic thread that runs throughout the excerpt. By the end of the passage, we will understand that men are no good and that they deserve to be psychologically tortured.



lines 7–12 and 15–20: Mrs. Marwood briefly sets up a counter-philosophy here in which she seems to yearn for male companionship, albeit precarious or temporary. She would have us believe that a brief and unfulfilling romance is better than no love at all. However, this stance is only a ruse; her false longing for men then re-emphasizes Mrs. Fainall's original position.

So there is much to be derived from a passage of dialogue, even when there is no editorial introduction to provide context for us.

## Example 2

Unlike the example above, an introduction usually precedes a dramatic excerpt. It helps to provide background and gives the reader a framework in which to analyze the passage. This time, let's see how the editor's comments help to introduce a passage taken from Wilde's *An Ideal Husband*. We will also add an analysis of tone, as the characters' word choices and syntax always give away their attitudes (look for underlined phrases to be discussed in the Tone section). Finally, a third character in the scene will be discussed as an expository device.

*(Sir Robert, Lady Markby, and Mrs. Chevelly are all attending a London high society party. Many of the male guests are members of the British Parliament, either from the House of Commons or the House of Lords.)*

*Sir Robert Chiltern:* Good evening, Lady Markby! I hope you have brought Sir John with you?

*Lady Markby:* Oh! I have brought a much more charming person than Sir John. Sir John's temper since he has taken seriously to politics has become quite unbearable. Really, now that the House of Commons is trying to become useful, it does a great deal of harm.

*Sir Robert Chiltern:* I hope not, Lady Markby. At any rate we do our best to waste the public time, don't we? But who is this charming person you have been kind enough to bring to us?

(10) *Lady Markby:* Her name is Mrs. Chevelly. One of the Dorsetshire Chevellys, I suppose. But I really don't know. Families are so mixed nowadays. Indeed, as a rule, everybody turns out to be somebody else.

*Sir Robert Chiltern:* Mrs. Chevelly? I seem to know the name.

*Lady Markby:* She has just arrived from Vienna.

(15) *Sir Robert Chiltern:* Ah! yes. I think I know whom you mean.

*Lady Markby:* Oh, she goes everywhere there, and has such pleasant scandals about all her friends. I really must go to Vienna next winter. I hope there is a good chef at the Embassy.

(20) *Sir Robert Chiltern:* If there is not, the Ambassador will certainly have to be recalled. Pray point out Mrs. Chevelly to me. I should like to see her.

*Lady Markby:* Let me introduce you. [To Mrs. Chevelly.] My dear, Sir Robert Chiltern is dying to know you!

*Sir Robert Chiltern* [bowing]: Every one is dying to know the brilliant Mrs. Chevelly. Our attachés at Vienna write to us about nothing else.

(25) *Mrs. Chevelly:* Thank you, Sir Robert. An acquaintance that begins with a compliment is sure to develop into a real friendship. It starts in the right manner. And I find that I know Lady Chiltern already.

*Sir Robert Chiltern:* Really?

(30) *Mrs. Chevelly:* Yes. She has just reminded me that we were at school together. I remember it perfectly now. She always got the good conduct prize. I have a distinct recollection of Lady Chiltern always getting the good conduct prize!

*Sir Robert Chiltern* [smiling]: And what prizes did you get, Mrs. Chevelly?

*Mrs. Chevelly:* My prizes came a little later on in life. I don't think any of them were for good conduct, I forget!

(35) *Sir Robert Chiltern:* I am sure they were for something charming!

*Mrs. Chevelly:* I don't know that women are always rewarded for being charming. I think they are unusually punished for it! Certainly, more women grow old nowadays through the faithfulness of their admirers than through anything else! At least that is the only way I can account for the terribly haggard look of most of your pretty women in London!

(40) *Sir Robert Chiltern:* What an appalling philosophy that sounds! To attempt to classify you, Mrs. Chevelly, would be an impertinence. But may I ask, at heart, are you an optimist or a pessimist? Those seem to be the only two fashionable religions left to us nowadays.

(45) *Mrs. Chevelly:* Oh, I'm neither. Optimism begins in a broad grin, and Pessimism ends with blue spectacles. Besides, they are both of them merely poses.

*Sir Robert Chiltern:* You prefer to be natural?

*Mrs. Chevelly:* Sometimes. But it is such a very difficult pose to keep up.

(50) *Sir Robert Chiltern:* What would those modern psychological novelists, of whom we hear so much, say to such a theory as that?

Mrs. Chevely: Ah! The strength of women comes from the fact that psychology cannot explain us. Men can be analysed, women ... merely adored.

(55) Sir Robert Chiltern: You think science cannot grapple with the problem of women?

Mrs. Chevely: Science can never grapple with the irrational. That is why it has no future before it, in this world.

Sir Robert Chiltern: And women represent the irrational.

Mrs. Chevely: Well-dressed women do.

(60) Sir Robert Chiltern [with a polite bow]: I fear I could hardly agree with you there. But do sit down. And now tell me, what makes you leave your brilliant Vienna for our gloomy London—or perhaps the question is indiscreet?

Mrs. Chevely: Questions are never indiscreet. Answers sometimes are.

Sir Robert Chiltern: Well, at any rate, may I know if it is politics or pleasure?

(65) Mrs. Chevely: Politics are my only pleasure. You see nowadays it is not fashionable to flirt till one is forty, or to be romantic till one is forty-five, so we poor women who are under thirty, or say we are, have nothing open to us but politics or philanthropy. And philanthropy seems to me to have become simply the refuge of people who wish to annoy their fellow-creatures. I prefer politics, I think they are more ... becoming!

Sir Robert Chiltern: A political life is a noble career!

Mrs. Chevely: Sometimes. And sometimes it is a clever game, Sir Robert. And sometimes it is a great nuisance.

Sir Robert Chiltern: Which do you find it?

(75) Mrs. Chevely: I? A combination of all three.

(1895)

## Analysis of Example 2

### The Editorial Introduction

The reader does not have to infer setting, because the introductory comments from the editor take some of the guesswork out of this passage. Never pass over these comments, as you might be missing some crucial information otherwise.

Lady Markby's remark in lines 5–6 about the House of Commons and Mrs. Chevely's discussion of politics with Sir Robert seem more appropriate because of the editor's previous notes. Some of the superficiality and overly nice behavior demonstrated by the characters also seems understandable, since the editor has indicated that the scene takes place at a high society party.

### Ironic Tone

Irony is dominant in this passage, as it is with most of Wilde's works. Again, because so many ironic comments are made, only a few will be discussed.

Lines 5–6: Lady Markby's contrast between *useful* and *harm* ironically points out the ineptitude she perceives in the House of Commons.

Line 16: The term *pleasant scandals* is ironic because it is nearly an oxymoron; one would not expect a scandal to be pleasant in the least. This tone might indicate Lady Markby's desire to escape her monotony.

Line 37: Mrs. Chevely notes that women are "unusually punished" for being charming. As one would not expect punishment for behaving in a pleasing way, her comment is ironic. Later in these lines, she seems to say that great charm attracts great attention, which then becomes burdensome to the woman who has been charming.

Line 44: The phrase "fashionable religion" also approaches oxymoron status; religion is associated with spiritual depth, while fashion is part of society's superficiality. Mrs. Chevely seems to criticize a society that treats religion only as a trend.

### Flattering Tone

Much of the flattery in the passage is associated with Sir Robert, and most of it is achieved through hyperbole.

Lines 22 and 23: No one is truly "dying" to meet Mrs. Chevely, so this sentiment is an obvious exaggeration. Certainly, though, the comment is meant as a compliment to her.

Lines 61–62: Sir Robert contrasts "brilliant" Vienna with "gloomy" London, thus exaggeratedly complimenting Mrs. Chevely's adopted town.

### Mocking Tone

Line 40: Mrs. Chevely takes London women down a notch when she calls them "haggard." Coincidentally, she is also building herself up, since she is now residing in Vienna and does not include herself as a Londoner.

Line 66: By using the word "fashionable," Mrs. Chevely is mocking what has become accepted behavior in society.

These combined tones help to underscore the trivial atmosphere of the party. They also provide Wilde with a means to criticize, if lightly, the society in which he lives.

### The Third Character: Lady Markby

A play excerpt will often contain a character who serves a primarily expository purpose. It is a common device in plays for the Character Who Knows All to give background information to the Character Who Knows Nothing. In this case, Lady Markby is the knowledgeable character; she can provide a blend of gossip and facts that will familiarize us with Mrs. Chevely. The audience is in the shoes of Sir Robert, however, the know-nothing character; he pumps Lady Markby for information, and we find out along with him who our next character is.

### THINGS TO REMEMBER

- Play excerpts are rarely seen on the exam.
- To tackle a play excerpt,
  - read the editorial introduction carefully; and
  - decipher as much as you can about plot, characterization, tone, and theme.

### SAMPLE QUESTIONS

The next step will be for us to run through some typical SAT Subject Test: Literature questions concerning a play passage; Shaw's *Pygmalion* will provide the excerpt. Remember what to scan for: Read the editor's introduction before you begin the passage; mark dialogue clues about plot, characterization, theme, and tone; be certain also that you do not skip over the stage directions in italics—they will help you envision the action of the play.

[In this passage, linguistics professor Henry Higgins is trying to convince his servant, Mrs. Pearce, and his associate, Colonel Pickering, that teaching lower-class Eliza to speak a more elegant and refined style of English would be a worthwhile and interesting experiment. Note: The playwright is using nonstandard punctuation rules in this passage.]

Mrs. Pearce: Wheres your mother?

Liza: I aint got no mother. Her that turned me out was my sixth stepmother. But I done without them. And I'm a good girl, I am.

Line  
(5) Higgins: Very well, then, what on earth is all this fuss about? The girl doesn't belong to anybody—is no use to anybody but me. [He goes to Mrs. Pearce and begins coaxing.] You can adopt her, Mrs. Pearce: I'm sure a daughter would be a great amusement to you. Now don't make any more fuss. Take her downstairs; and—

Mrs. Pearce: But whats to become of her? Is she to be paid anything? Do be sensible, sir.

(10) Higgins: Oh, pay her whatever is necessary; put it down in the housekeeping book. [Impatiently]

What on earth will she want with money? She'll have her food and her clothes. She'll only drink if you give her money.

(15) Liza: [Turning on him] Oh you are a brute. It's a lie: nobody ever saw the sign of liquor on me.

[She goes back to her chair and plants herself there defiantly.]

Pickering: [In good-humored remonstrance] Does it occur to you, Higgins, that the girl has some feelings?

(20) Higgins: [Looking critically at her] Oh no, I don't think so. Not any feelings that we need bother about. [Cheerily] Have you, Eliza?

Liza: I got my feelings same as anybody else.

Higgins: [To Pickering, reflectively] You see the difficulty?

Pickering: Eh? What difficulty?

(25) Higgins: To get her to talk grammar. The mere pronunciation is easy enough.

Liza: I don't want to talk grammar. I want to talk like a lady.

Mrs. Pearce: Will you please keep to the point, Mr. Higgins? I want to know, on what terms the girl is to be here. Is she to have any wages? And what is to become of her when you've finished your teaching? You must look ahead a little.

(30) Higgins: [Impatiently] Whats to become of her if I leave her in the gutter? Tell me that, Mrs. Pearce.

Mrs. Pearce: That's her own business, not yours, Mr. Higgins.

(35) *Higgins*: Well, when I've done with her, we can throw her back into the gutter; and then it will be her own business again; so that's all right.

*Liza*: Oh, you've no feeling heart in you; you don't care for nothing but yourself. [*She rises and takes the floor resolutely.*] Here! I've had enough of this. I'm going. [*Making for the door.*] You ought to be ashamed of yourself, you ought.

(40) *Higgins*: [*Snatching a chocolate cream from the piano, his eyes suddenly beginning to twinkle with mischief*] Have some chocolates, Eliza.

*Liza*: [*Halting, tempted*] How do I know what might be in them? I've heard of girls being drugged by the like of you.

[*Higgins whips out his penknife; cuts a chocolate in two; puts one half into his mouth and bolts it; and offers her the other half.*]

(45) *Higgins*: Pledge of good faith, Eliza. I eat one half; you eat the other. [*Liza opens her mouth to retort; he pops the half chocolate into it.*] You shall have boxes of them, barrels of them, every day. You shall live on them. Eh?

*Liza*: [*Who has disposed of the chocolate after being nearly choked by it*] I wouldn't have ate it, only I'm too ladylike to take it out of my mouth.

(1912)

1. Col. Pickering and Mrs. Pearce seem to care most about

- (A) Higgins's feelings.
- (B) their own public image.
- (C) the inconvenience Eliza poses.
- (D) Eliza's well-being.
- (E) Higgins's finances.

3. Eliza's personality is best described as

- (A) self-respecting.
- (B) industrious.
- (C) spiteful.
- (D) hypercritical.
- (E) playful.

2. By contrast, Higgins's priorities are centered around

- (A) seducing Eliza into a romantic affair.
- (B) conducting a successful experiment.
- (C) imparting knowledge to the underprivileged.
- (D) proving Pickering and Mrs. Pearce wrong.
- (E) confirming the superiority of the upper classes.

4. Lines 4–8 demonstrate which of the following?

- I. Higgins's disregard for Eliza's background
- II. Higgins's single-minded purpose
- III. Higgins's insecurities about the experiment
- IV. Higgins's methods of persuasion

- (A) II only
- (B) I and II only
- (C) I, III, and IV only
- (D) I, II, and IV only
- (E) I, II, III and IV

5. In lines 13–14, Higgins reconsiders a previous decision because he

- (A) feels the pressures of his experiment and cannot think straight.
- (B) needs Mrs. Pearce to respect him and Pickering to stop carping.
- (C) is torn between his educational obligation to Eliza and his attraction to her.
- (D) is preoccupied with the experiment and has a low opinion of Eliza.
- (E) cannot rest until the experiment is complete and is reaching his breaking point.

6. Lines 22–26 illustrate that, according to Higgins, Eliza is

- (A) a stubborn child.
- (B) a maddening enigma.
- (C) a potential colleague.
- (D) an educational challenge.
- (E) an alluring temptation.

7. The stage directions in line 41 provide

- (A) an indication of Eliza's attraction to Higgins.
- (B) a parallel to Eliza's previous indecisiveness.
- (C) a sign that Eliza wants to become Higgins's pupil.
- (D) a hint that Eliza has been bluffing all along.
- (E) a contrast to Eliza's subsequent lines and actions.

8. The chocolates are a likely symbol of Higgins's and Eliza's future relationship for all of the following reasons EXCEPT that

- (A) she is suspicious of the chocolate, just as she is suspicious of him.
- (B) he places the chocolate in her mouth, just as he will teach her to speak grammatically correct English.
- (C) he slices through the chocolate, just as he has split her identity.
- (D) he "bolts" (line 44) his half of the chocolate, just as he is certain of this experiment.
- (E) she chokes on her half of the chocolate, just as she is reluctant to try this experiment.

9. Despite their antagonism, both Eliza and Higgins share a common trait of

- (A) tenacity.
- (B) persuasiveness.
- (C) confusion.
- (D) caprice.
- (E) secretiveness.

# Practice Test 3

## Answer Grid

1. (A) (B) (C) (D) (E)
2. (A) (B) (C) (D) (E)
3. (A) (B) (C) (D) (E)
4. (A) (B) (C) (D) (E)
5. (A) (B) (C) (D) (E)
6. (A) (B) (C) (D) (E)
7. (A) (B) (C) (D) (E)
8. (A) (B) (C) (D) (E)
9. (A) (B) (C) (D) (E)
10. (A) (B) (C) (D) (E)
11. (A) (B) (C) (D) (E)
12. (A) (B) (C) (D) (E)
13. (A) (B) (C) (D) (E)
14. (A) (B) (C) (D) (E)
15. (A) (B) (C) (D) (E)
16. (A) (B) (C) (D) (E)
17. (A) (B) (C) (D) (E)
18. (A) (B) (C) (D) (E)
19. (A) (B) (C) (D) (E)
20. (A) (B) (C) (D) (E)
21. (A) (B) (C) (D) (E)

22. (A) (B) (C) (D) (E)
23. (A) (B) (C) (D) (E)
24. (A) (B) (C) (D) (E)
25. (A) (B) (C) (D) (E)
26. (A) (B) (C) (D) (E)
27. (A) (B) (C) (D) (E)
28. (A) (B) (C) (D) (E)
29. (A) (B) (C) (D) (E)
30. (A) (B) (C) (D) (E)
31. (A) (B) (C) (D) (E)
32. (A) (B) (C) (D) (E)
33. (A) (B) (C) (D) (E)
34. (A) (B) (C) (D) (E)
35. (A) (B) (C) (D) (E)
36. (A) (B) (C) (D) (E)
37. (A) (B) (C) (D) (E)
38. (A) (B) (C) (D) (E)
39. (A) (B) (C) (D) (E)
40. (A) (B) (C) (D) (E)
41. (A) (B) (C) (D) (E)
42. (A) (B) (C) (D) (E)

43. (A) (B) (C) (D) (E)
44. (A) (B) (C) (D) (E)
45. (A) (B) (C) (D) (E)
46. (A) (B) (C) (D) (E)
47. (A) (B) (C) (D) (E)
48. (A) (B) (C) (D) (E)
49. (A) (B) (C) (D) (E)
50. (A) (B) (C) (D) (E)
51. (A) (B) (C) (D) (E)
52. (A) (B) (C) (D) (E)
53. (A) (B) (C) (D) (E)
54. (A) (B) (C) (D) (E)
55. (A) (B) (C) (D) (E)
56. (A) (B) (C) (D) (E)
57. (A) (B) (C) (D) (E)
58. (A) (B) (C) (D) (E)
59. (A) (B) (C) (D) (E)
60. (A) (B) (C) (D) (E)
61. (A) (B) (C) (D) (E)
62. (A) (B) (C) (D) (E)
63. (A) (B) (C) (D) (E)



## ANSWERS AND EXPLANATIONS

1. (D)

Pickering asks if Higgins is aware of Eliza's feelings (lines 18–19). Mrs. Pearce wants to know what Eliza will be paid and what will become of the girl once Higgins is through with her (lines 9–10, 28–30). They seem to be looking out for Eliza.

2. (B)

Lines 20–21 show that Higgins is uninterested in Eliza herself, so (A) and (C) do not work. His experiment deals with improving Eliza's speech, not with making a political point, so (E) is out. (D) is wrong because Mrs. Pearce and Pickering do not express any doubt about Higgins's abilities. Lines 23–26, though, show how interested he is in correcting Eliza's grammar; furthermore, he tries to persuade both Mrs. Pearce and Eliza into accepting the conditions of the experiment, so (B) is the best choice.

3. (A)

Eliza insists that she is a "good girl" (line 3) and that she has "feelings same as anybody else" (line 22). Furthermore, when she perceives that Higgins is mistreating her she tries to leave (lines 37–38). In each case, she is standing up for herself.

4. (D)

Item I seems right because Eliza has just related her pathetic history, but Higgins in no way responds to her plight; he simply wants to start the experiment. II and IV are obvious choices because his question shows his frustration with delays, and his offer to Mrs. Pearce demonstrates the uncommon suggestion she will make to get his way. III seems unlikely, however, because Higgins is confident, even arrogant, in his statements to the other characters.

5. (D)

The fact that he would agree so quickly to a stipend for Eliza, then reconsider his decision so abruptly and "impatiently," demonstrates that he is not thinking carefully. Since in his previous lines, he is perpetually referring to the experiment, his mind must be preoccupied with it. Additionally, when Higgins asserts that Eliza would only spend the money he would give her on alcohol, he is expressing his low opinion of her.

6. (D)

Higgins notes that changing her pronunciation would only be one step toward her linguistic improvement. Eliza's syntax and word choice must also be corrected if the experiment is to be a success. This "difficulty" is therefore an educational challenge.

7. (E)

The stage directions say that Eliza stops because she is tempted by the chocolate. Yet her following lines are still resistant to accepting the chocolate or any other offer from Higgins. Furthermore, when she opens her mouth, she is not ready to receive the bonbon; rather she wants to offer a "retort" to Higgins's comments.

8. (C)

Eliza is a proud woman from the beginning of the passage to the end. When she chokes down the chocolate, she insists that she has done so simply because she is too much of a lady. Her identity has remained intact, despite Higgins's efforts to make her succumb to his will.

9. (A)

Despite the objections of Mrs. Pearce and Colonel Pickering, Higgins insists on continuing the experiment. Furthermore, Eliza will neither give up on her suspicions about Higgins nor on her image as a "good girl." Thus, they are both tenacious.

## HOW TO CALCULATE YOUR SCORE

**Step 1: Figure out your raw score.** Use the answer key to count the number of questions you answered correctly and the number of questions you answered incorrectly. (Do not count any questions you left blank.) Multiply the number wrong by 0.25 and subtract the result from the number correct. Round the result to the nearest whole number. This is your raw score.

## SAT Subject Test: Literature Practice Test 3

Number	Number	Raw
right	wrong	score

$$\square - (0.25 \times \square) = \square$$

**Step 2: Find your scaled score.** In the Score Conversion Table below, find your raw score (rounded to the nearest whole number) in one of the columns to the left. The score directly to the right of that number will be your scaled score.

A note on your practice test scores: Don't take these scores too literally. Practice test conditions cannot precisely mirror real test conditions. Your actual SAT Subject Test: Literature score will almost certainly vary from your practice test scores. However, your scores on the practice tests will give you a rough idea of your range on the actual exam.

Conversion Table

Raw	Scaled	Raw	Scaled	Raw	Scaled	Raw	Scaled
63	800	43	700	23	510	3	330
62	800	42	690	22	500	2	320
61	800	41	680	21	500	1	310
60	800	40	670	20	490	0	300
59	800	39	660	19	480	-1	290
58	800	38	650	18	470	-2	280
57	800	37	640	17	460	-3	280
56	790	36	630	16	450	-4	270
55	790	35	620	15	440	-5	260
54	780	34	610	14	430	-6	250
53	780	33	610	13	420	-7	250
52	780	32	600	12	410	-8	240
51	770	31	590	11	410	-9	230
50	760	30	580	10	400	-10	220
49	750	29	570	9	390	-11	210
48	740	28	560	8	380	-12	200
47	730	27	550	7	370	-13	200
46	720	26	540	6	360	-14	200
45	710	25	530	5	350		
44	710	24	520	4	340		

## Practice Test 3

Questions 1–9 refer to the following poem. After reading the poem, choose the best answer to each question.

Look in thy glass and tell the face thou viewest  
 Now is the time that face should form another  
 Whose fresh repair if now thou not renewest,  
 Thou dost beguile the world, unless some mother.

Line (5) For where is she so fair whose unear'd womb  
 Disdains the tillage of thy husbandry?      *unear'd unplow'd*  
 Or who is he so fond will be the tomb      *tillage plowing*  
 Of his self-love to stop posterity?  
 Thou art thy mother's glass, and she in thee

(10) Calls back the lovely April of her prime;  
 So thou, in windows of thine age shalt see  
 Despite of wrinkles, this, thy golden time.  
 But if thou live, remembered not to be,  
 Die single, and thine image dies with thee.

(1591)

- The person being addressed in the poem is almost certainly
  - a baby.
  - a toddler.
  - a boy.
  - a young man.
  - an old man.
- Within the context of the first four lines, the word *glass* must mean
  - the glassy surface of a still body of water.
  - a mirror belonging to the addressee.
  - the windowpane set in a house wall.
  - a goblet, mug, or tumbler.
  - eyeglasses.

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## Practice Tests

- The principal imagery in lines 5–6 relates to
  - bureaucratic paperwork.
  - farming.
  - travel.
  - a county fair.
  - geology.
- The most obvious example of structural parallelism occurs in what lines?
  - 1 and 2
  - 1 and 4
  - 4 and 8
  - 5 and 7
  - 9 and 10
- "Self-love" is called a "tomb" (lines 7–8) in this poem because
  - vanity always leads to the grave.
  - women often wish to kill narcissists.
  - egotism can cause one to ignore life-threatening circumstances.
  - unearthing a new discovery is a way of showing oneself love.
  - unlike love for someone else, self-love precludes procreation.
- In lines 9–12, the narrator says that the addressee could do all of the following EXCEPT
  - act as a "glass" for his mother.
  - help his mother to recall her youth.
  - return to his mother when she calls for him.
  - find his [the addressee's] youth in his own offspring.
  - take time to reflect when he is older.
- The most obvious example of antithesis occurs in what line(s)?
  - 1 and 2
  - 5 only
  - 7 and 8
  - 10 only
  - 13 and 14
- In lines 13–14, and throughout this sonnet, the narrator *mainly* wants the addressee to
  - stop maltreating women.
  - marvel at the way the mother in line 9 raised the addressee.
  - enjoy himself at the fair.
  - become a glass merchant.
  - perpetuate his [the addressee's] youth through reproduction.
- The poem is an example of
  - a sonnet.
  - heroic couplets.
  - a pastoral.
  - an ode.
  - terza rima.

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Questions 10–17 refer to the following passage. After reading the passage, choose the best answer to each question.

[In the following passage, the narrator is proposing an idea "For Preventing the Children of Poor People in Ireland from Being a Burden to Their Parents or Country, and for Making Them Beneficial to the Public"]

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.\*

I do therefore humbly offer it to public consideration that of the hundred and twenty thousand children already computed†, twenty thousand may be reserved for breed, whereof only one-fourth part be males; which is more than we allow to sheep, black cattle, or swine; and my reason is that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages; therefore one male will be sufficient to serve four females. That the remaining hundred thousand may, at a year old, be offered in sale to the persons of quality and fortune through the kingdom; always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

I have reckoned upon a medium that a child just born will weigh twelve pounds, and in a solar

year, if tolerably nursed, will increase to twenty-eight pounds.

I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

(1729)

\*a spicy meat stew

†that is, the number of children annually born to Irish parents who cannot support them

10. In the passage, the narrator's tone is
- (A) earnest.  
(B) condescending.  
(C) understated.  
(D) doubtful.  
(E) sentimental.
11. In the passage, the writer's purpose seems to be
- (A) liberating.  
(B) diplomatic.  
(C) destructive.  
(D) satirical.  
(E) elevating.
12. By offering a variety of cooking methods in lines 8–10, the writer is trying to be
- (A) shocking.  
(B) helpful.  
(C) thorough.  
(D) contemplative.  
(E) erudite.

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13. The number of male children that the narrator proposes for breeding in lines 11–15 is
- (A) 120,000.  
(B) 30,000.  
(C) 20,000.  
(D) 5,000.  
(E) 4.
14. In lines 15–20, how does the narrator suggest that this breeding number (question 13) is acceptable?
- I. Many of the poor do not marry anyway.  
II. It is a more humane consideration than that given livestock.  
III. The poor may be compared with uncivilized people.
- (A) I only  
(B) III only  
(C) I and II only  
(D) II and III only  
(E) I, II, and III
15. In lines 20–23, the narrator promotes what kind of people as the probable consumer for this new "product"?
- (A) The poor themselves  
(B) The rich  
(C) Savages  
(D) Europeans  
(E) Americans
16. The narrator's estimation in the fourth paragraph makes his general proposal appear
- (A) profitable and practical.  
(B) uncertain and unmanageable.  
(C) kind and considerate.  
(D) enlightening and entertaining.  
(E) serendipitous and serene.
17. The true purpose of the passage can best be seen in which aspect of the last paragraph?
- (A) The narrator's admission that the "food" will be expensive  
(B) The idea of landlords as herders  
(C) The narrator's switch from a humble proposal to an adamant demand  
(D) The mention of a "best title"  
(E) The double meaning of the word "devoured"

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Questions 18–27 refer to the following poem. After reading the poem, choose the best answer to each question.

- See with what simplicity  
This nymph begins her golden days!  
In the green grass she loves to lie,  
And there with her fair aspect tames
- (5) The wilder flowers and gives them names,  
But only with the roses plays,  
And them does tell  
What color best becomes them, and what smell.
- Who can foretell for what high cause  
This darling of the gods was born!  
Yet this is she whose chaster laws  
The wanton love shall one day fear,  
And under her command severe
- (10) See his bow broke and ensigns torn.
- (15) Happy who can  
Appease this virtuous enemy of man!
- O then let me in time compound  
And parley with those conquering eyes  
Ere they have tried their force to wound,  
Ere, with their glancing wheels, they drive  
In triumph over hearts that strive,  
And them that yield but more despise:  
Let me be laid,  
Where I may see thy glories from some shade.
- (20)
- Meantime, whilst every verdant thing  
Itself does at thy beauty charm,  
Reform the errors of the spring;  
Make that the tulips may have share  
Of sweetness, seeing they are fair:
- (30) And roses of their thorns disarm:  
But most procure  
That violets may a longer age endure.
- But O, young beauty of the woods,  
Whom nature courts with fruit and flowers,  
Gather the flowers, but spare the buds,  
Lest Flora angry at thy crime
- (35) To kill her infants in their prime,  
Do quickly make thine example yours:  
And ere we see,  
Nip in the blossom all our hopes and thee.
- (40)

ensigns flags

parley speak

Flora Roman goddess of flowers

(1681)

GO ON TO THE NEXT PAGE

18. The narrator's tone in the poem seems to be  
(A) appreciative, then commanding.  
(B) authoritative, then rebuking.  
(C) apologetic, then inquisitive.  
(D) admiring, then admonishing.  
(E) aggressive, then passive.
19. Within the context of lines 1–8, the relationship between nature and the "nymph" shows that  
(A) she is as innocent as nature, yet also has control over nature.  
(B) she is as lovely as nature, yet is as wild as nature.  
(C) she is as young as spring, yet as mature as winter.  
(D) she is as simple as nature, yet can create chaos in nature.  
(E) she is as delicate as a flower, but as robust as the narrator.
20. In the context of lines 11–14, the word *laws* must mean  
(A) society's rules of conduct.  
(B) government restrictions.  
(C) natural behavior.  
(D) religious guidelines.  
(E) self-determined morals.
21. In the context of lines 11–14, the personified "love" has all of the following characteristics EXCEPT that  
(A) he is portrayed as Cupid.  
(B) he represents sensuality or physical passion.  
(C) he desires more than the gods will allow.  
(D) he, like nature, is under the nymph's influence.  
(E) he has been defeated by "chaster laws."
22. The "virtuous enemy of man" in line 16 is  
(A) the narrator.  
(B) the nymph.  
(C) love.  
(D) poetry.  
(E) chastity.
23. What are the "hearts" of line 21 trying to accomplish?  
(A) They are trying to understand the mysteries of the nymph.  
(B) They want to convince the nymph of their honor.  
(C) They are desirous of sensual contact with the nymph.  
(D) They wish for the nymph to take control of them.  
(E) They wish to take control of nature.

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24. The tulips, roses, and violets of lines 28–32 serve what purpose in the poem?
- They are examples of natural flaws.
  - They are opportunities to display the nymph's powers.
  - They are symbols of the nymph's fleeting beauty.
- (A) I only  
(B) III only  
(C) I and II only  
(D) II and III only  
(E) I, II, and III
25. According to lines 33–40, if the nymph will "spare the buds" (line 35), she will also accomplish all of the following EXCEPT
- to assure the future growth of well-loved flowers.
  - to avoid Flora's wrath.
  - to preserve the narrator's hopes for the nymph.
  - to prevent her own ruin.
  - to avert an offense against nature.
26. The "hopes" mentioned in line 40 are most closely aligned with the desires of
- the "gods" in line 10.
  - "The wanton love" in line 12.
  - the "conquering eyes" in line 18.
  - "hearts" in line 21.
  - the "spring" of line 27.
27. The narrator's treatment of the addressee is both
- exalting and demanding.
  - suggestive and rigorous.
  - chiding and condescending.
  - pejorative and threatening.
  - complimentary and seductive.

Questions 28–37 refer to the following passage. After reading the passage, choose the best answer to each question.

- Mrs. Moreen, however, continued to be convincing; sitting there with her fifty francs she talked and repeated, as women repeat, and bored and irritated him, while he leaned against the wall with his hands in the pocket of his wrapper, drawing it together round his legs and looking over the head of his visitor at the grey negations of his window. She wound up with saying: "You see I bring you a definite proposal."
- (5) "A definite proposal?"  
"To make our relations regular, as it were—to put them on a comfortable footing."  
"I see—it's a system," said Pemberton. "A kind of blackmail."  
(10) Mrs. Moreen bounded up, which was what the young man wanted.  
"What do you mean by that?"  
"You practice on one's fears—one's fears about the child if one should go away."  
(20) "And pray, with whom *should* a child be but those whom he loves most?"  
"If you think that, why don't you dismiss me?"  
"Do you pretend that he loves you more than he loves *us*?" cried Mrs. Moreen.  
(25) "I think he ought to. I make sacrifices for him. Though I've heard of those *you* make, I don't see them.  
Mrs. Moreen stared a moment; then, with emotion, she grasped Pemberton's hand. "Will you make it—the sacrifice?"  
(30) Pemberton burst out laughing. "I'll see—I'll do what I can—I'll stay a little longer. Your calculation is just—I do hate intensely to give him up; I'm fond of him and he interests me deeply, in spite of the inconvenience I suffer. You know my situation perfectly; I haven't a penny in the world, and, occupied as I am with Morgan, I'm unable to earn money."
- Mrs. Moreen tapped her undressed arm with her folded banknote. "Can't you write articles? Can't you translate as I do?"  
"I don't know about translating; it's wretchedly paid."  
"I am glad to earn what I can," said Mrs. Moreen virtuously, with her head held high.  
(45) "You ought to tell me who you do it for."  
Pemberton paused a moment, and she said nothing; so he added: "I've tried to turn off some sketches, but the magazines won't have them—they've declined with thanks."  
(50) "You see then you're not such a phoenix—to have such pretensions," smiled his interlocutress.  
"I haven't time to do things properly," Pemberton went on. Then as it came over him that he was almost abjectly good-natured to give these explanations he added: "If I stay on longer it must be on one condition—that Morgan shall know distinctly on what footing I am."  
(55) Mrs. Moreen hesitated. "Surely you don't want to show off\* to a child?"  
"To show *you* off, do you mean?"  
Again Mrs. Moreen hesitated, but this time it was to produce a still finer flower. "And you talk of blackmail!"  
(60) "You can easily prevent it," said Pemberton. "And *you* talk of practicing on fears," Mrs. Moreen continued.  
"Yes, there's no doubt I'm a great scoundrel!"  
(65)

(1892)

\*show off expose the situation

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28. The relationship between Mrs. Moreen and Morgan's tutor, Pemberton, is best described as
- informal and uncomplicated.
  - romantic but stalled.
  - amiable yet teasing.
  - tense, and unstable.
  - competitive but friendly.
29. In lines 1-9, which of the following is physical evidence that Pemberton is "bored and irritated" (lines 3-4)?
- His standing position
  - The condition of his "wrapper"
  - His gaze
  - His facial expression
- I only
  - III only
  - I and II only
  - I, II, and III only
  - I, II, III, and IV
30. The topics of discussion in lines 10-27 include all of the following EXCEPT
- the possible termination of Pemberton's employment.
  - a raise for Pemberton after a long period of devoted service.
  - a concern for Morgan's emotional welfare.
  - the stabilization of the employer/employee relationship.
  - the ethics of Mrs. Moreen's conduct.
31. The "sacrifice" to which Mrs. Moreen refers in line 30 must be
- a different method for Pemberton to approach Morgan's instruction.
  - Pemberton's sustained endurance of Mrs. Moreen's advisements.
  - the temporary postponement of Pemberton's departure.
  - Pemberton's continued employment with additional duties added.
  - the attempt to ignore Morgan's idiosyncratic behavior.
32. The internal conflict that Pemberton endures is a battle between
- his professional responsibilities and his attraction to his employer.
  - his current employment and his desire to try a new vocation.
  - his present attitude about Mrs. Moreen and his urge to change that attitude.
  - his desire for his employer's respect and his own self-loathing.
  - his need for increased finances and his devotion to Morgan.
33. One can infer in lines 39-52 that Mrs. Moreen feels
- superior to Pemberton.
  - pity for Pemberton.
  - attracted to Pemberton.
  - hated by Pemberton.
  - embarrassed by Pemberton.

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34. Pemberton's explanation in line 53 that he hasn't "time to do things properly" is
- an implication that Mrs. Moreen interferes with his job.
  - a statement about the chaos in his private life.
  - a reminder of his dedication to Morgan's well-being.
  - a plea to spend less time with Morgan.
  - a complaint about the frustrations of being a tutor.
35. The exchange in lines 59-68 demonstrates all of the following EXCEPT that
- the characters use the phrase "show off" differently from each other.
  - Pemberton is gaining an advantage over Mrs. Moreen.
  - Mrs. Moreen, in a way, is acknowledging her wrongdoing.
  - Mrs. Moreen is more concerned about Morgan than Pemberton.
  - both characters wish to be highly regarded by Morgan.
36. The quote "And you talk of blackmail" (lines 63-64) is called a "finer flower" because
- it is a more original metaphor than Pemberton has used.
  - it is more difficult to understand than Mrs. Moreen's other comments.
  - it displays Mrs. Moreen's capacity for beautiful language.
  - it produces a devastating effect on Pemberton's composure.
  - it is a harsher retort than the one Pemberton has just given.
37. Throughout the passage, Pemberton represents himself as all of the following EXCEPT
- talented.
  - burdened.
  - unhappy.
  - selfless.
  - concerned.

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Questions 38-46 refer to the following poem. After reading the poem, choose the best answer to each question.

As if it were  
forever that they move, that we  
keep moving—

Line Under a wan sky where  
(5) as the lights went on a star  
pierced the haze and now  
follows steadily  
a constant  
above our six lanes  
(10) the dreamlike continuum...

And the people—ourselves!  
the humans from inside the  
cars apparent  
only at gasoline stops  
(15) unsure,  
eying each other

drink coffee hastily at the  
slot machines & hurry  
back to the cars  
(20) vanish  
into them forever, to  
keep moving—

Houses now & then beyond the  
sealed road, the trees / trees, bushes  
(25) passing by, passing  
the cars that  
keep moving ahead of  
us, past us, pressing behind us  
and  
(30) over left, those that come  
toward us shining too brightly  
moving relentlessly

in six lanes, gliding  
north & south, speeding with  
(35) a slurred sound—

(c. 1960)

38. The narrator regards humans in this poem as
- forever questioning.
  - occasionally brilliant.
  - constantly in motion.
  - anxiously impatient.
  - always at risk.
39. The "star" in line 5 serves what purpose for the second stanza?
- To give the lights of the highway an ethereal quality
  - To provide a contrast of immobility to the continual action of the highway
  - To draw the drivers' attention away from the monotony of routine action
  - To lend a spiritual quality to the journey on the highway
  - To symbolize the poet's yearning for rest
40. Considering the "wan sky" and the "haze" mentioned in the second stanza, what quality would the reader logically attach to the phrase "dreamlike continuum"?
- A sleepy state of being
  - A progression of colorful images
  - A grotesque masquerade
  - A deceptively nightmarish existence
  - An undisturbed fantasy

41. The shift in focus within line 11 is most like the shift in
- line 2.
  - line 4.
  - line 5.
  - line 6.
  - line 9.
42. All of the following could be said about the "humans" in lines 11-22 EXCEPT that
- the appearances they make outside of their cars are brief.
  - their actions seem to be influenced by their cars.
  - their existence inside their cars seems more important than that outside.
  - the speed of their actions is different when they are outside of their cars.
  - they are uncommunicative and perhaps even suspicious of one another.
43. Within the context of the fifth stanza, the use of the word "sealed" (line 24) instead of tarred or paved creates an effect of
- fatefulness.
  - sanitation.
  - isolation.
  - availability.
  - cessation.
44. Phrases such as "pressing behind us" (line 28) and "shining too brightly" (line 31) add not only speed to the experience of highway driving but also
- friendship.
  - intensity.
  - expectation.
  - discord.
  - maliciousness.
45. The alliterated s in the last stanza serves to
- portray the highway as an evil, hissing serpent.
  - exemplify the air let out of a tire to show the emptiness of this experience.
  - embody the wind as it whistles around a speeding car.
  - mimic the continuity of highway driving.
  - make the lines more memorable, as they are the most important of the poem.
46. The action and speed of the poem's subject matter are mimicked by which of the following?
- The brevity of the lines
  - The use of the abbreviating ampersand (&) instead of the word and
  - The six stanzas mirroring "our six lanes" (line 9)
  - The jaggedness of the line spacing
- I and II only
  - II and III only
  - I, II, and IV only
  - I, III, and IV only
  - I, II, III, and IV

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Questions 47–57 refer to the following passage. After reading the passage, choose the best answer to each question.

Well, children, where there is so much racket there must be something out of kilter. I think that 'twixt the Negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere.

- (10) Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen them all sold off to slavery; and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

Then they talk about this thing in the head; what's this they call it? ["Intellect," someone whispers.] That's it honey. What's that got to do with women's rights or Negro's rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half-measure full?

- (30) Then that little man in black there, he says women can't have as much rights as men, 'cause Christ\* wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

If the first woman God ever made† was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

- Obliged to you for hearing me, and now old  
(40) Sojourner ain't got nothing more to say.  
(1851)

\* Jesus, who most Christians believe was conceived of the virgin Mary and God

† Eve, who, according to Judeo-Christian tradition, ate a forbidden fruit that ended Paradise on Earth

47. The person making this speech seems to be  
(A) growing increasingly angry.  
(B) preaching to a church congregation in the North.  
(C) emphasizing the ignorance and weakness of white men.  
(D) encouraging newly empowered women to help end slavery.  
(E) responding to previous speakers.
48. Lines 1–6 contain all of the following EXCEPT  
(A) an adage about disagreement.  
(B) colloquial language.  
(C) a plea for racial and sexual equality.  
(D) a prediction about a social dilemma.  
(E) an interrogatory transition.

49. Regarding the ideas of "That man over there," the speaker uses herself as an example in lines 10–15 so that she can  
(A) point out the injustice of her situation.  
(B) create awareness for the plight of the female slave.  
(C) arouse suspicion about Southern slaveholders.  
(D) prove how unnecessary it is to coddle women.  
(E) find out why she has been treated differently from other women.
50. Within the context of line 14, the word "head" is closest in meaning to  
(A) surpass.  
(B) punish.  
(C) overcome.  
(D) correct.  
(E) delay.
51. Compared to lines 9–14, how do lines 17–20 alter the speaker's argument?  
(A) She moves from examples of physical achievement to emotional capacity.  
(B) She becomes more intensely aware of her audience.  
(C) She moves from emotional appeal to rationalization.  
(D) She begins using rhetorical questions.  
(E) She switches her focus from herself to the people around her.
52. Concerning the speaker's discussion of "intellect" in lines 21–27, all of the following are true EXCEPT that  
(A) she knows what "intellect" means but cannot produce the word on her own.  
(B) she hints that the white men in the audience are not as intellectual as they think.  
(C) she does not see how a lack of intellect denies people of their rights.  
(D) she creates a logical analogy to make her point, thus ironically revealing the intellect about which she is speaking.  
(E) even though she is criticizing previous ideas, she still maintains a friendliness in her delivery.
53. In the analogy of lines 24–27, what do the cup and the cup's contents represent?  
(A) The cup is a person's rights; the law fills the cup.  
(B) The cup is a person's rights; intellect fills the cup.  
(C) The cup is intellect; education fills the cup.  
(D) The cup is social privilege; intellect fills the cup.  
(E) The cup is intellect; a person's rights fill the cup.

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54. All of the following are true about lines 28–33 EXCEPT that
- (A) the “little man in black” has used Christian belief to further his arguments.
  - (B) the speaker is arguing on the same terms as the “little man in black.”
  - (C) the speaker simultaneously exalts women and denies men exaltation in her argument.
  - (D) the speaker’s exclamation in line 30 and her use of “little man in black” demonstrate outrage.
  - (E) the speaker’s repetition of “Where did your Christ come from?” magnifies the importance of her next idea.
55. The speaker’s reference to Eve in lines 34–38 serves what purpose?
- (A) To make an older biblical reference in case an audience member is unfamiliar with Christianity
  - (B) To reinforce the power of women and the need to exercise this power
  - (C) To beg that women be given the opportunity to right the wrongs they brought into the world
  - (D) To show that women are as blessed by divine authority as men
  - (E) To propose that it is easier to destroy than to rebuild
56. The last two lines of the speech demonstrate what quality about the speaker?
- (A) Embarrassment
  - (B) Humility
  - (C) Fatigue
  - (D) Indignation
  - (E) Forgetfulness
57. Which of the following devices are most important in the speech’s development?
- (A) Rhetorical questions and repetition
  - (B) Antithesis and parallelism
  - (C) Aylogism and Socratic method
  - (D) Sarcasm and irony
  - (E) Homily and anecdote

Questions 58–63 refer to the following poem. After reading the poem, choose the best answer to each question.

- Wife and servant are the same  
 But only differ in the name:  
 For when that fatal knot is tied,  
 Which nothing, nothing can divide:  
 Line (5) When she the word *obey* has said,  
 And man by law supreme has made,  
 Then all that’s kind is laid aside,  
 And nothing left but state and pride: state pomp  
 Fierce as an Eastern prince he grows,  
 (10) And all his innate rigor shows:  
 Then but to look, to laugh or speak,  
 Will the nuptial contract break.  
 Like mutes she signs alone must make,  
 And never any freedom take:  
 (15) But still be governed by a nod,  
 And fear her husband as her God:  
 Him still must serve, him still obey,  
 And nothing act, and nothing say,  
 But what her haughty lord thinks fit,  
 (20) Who with the power, has all the wit. wit intelligence  
 Then shun, oh! shun that wretched state,  
 And all the fawning flatterers hate:  
 Value your selves, and men despise,  
 You must be proud if you’ll be wise.

(1703)

58. The speaker in the poem denounces all of the following EXCEPT
- (A) marriage.
  - (B) society’s dependence on marriage.
  - (C) the tyranny of husbands.
  - (D) women’s lack of self-esteem.
  - (E) the subservience of wives.
59. In lines 5–6, which of the following works against a wife?
- (A) The husband’s deception and society’s apathy
  - (B) The wife’s loyalty to her husband and his abuse of her
  - (C) Society’s rules and the phrasing of the wedding vows
  - (D) The law’s vagueness and our inability to change that law
  - (E) The world’s need for procreation and our acceptance of this need

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60. Lines 11-18 explain that
- (A) a wife lives an immoderately restrictive existence.
  - (B) it is good for a wife to treat her husband with respect.
  - (C) a wife should be tractable, but a husband should be kind.
  - (D) both a husband and a wife need to focus on God.
  - (E) a silent wife is the happiest kind of housemate.
61. The "fawning flatt'ners" of line 22 are
- (A) new prospects for marriage after divorce.
  - (B) women who try to make cruelty sound reasonable.
  - (C) men before they go through the process of marriage.
  - (D) husbands who realize that their marriages are in jeopardy.
  - (E) wives who attempt to bolster each other's sagging egos.
62. The word "proud" in line 24 is closest in meaning to
- (A) haughty and arrogant.
  - (B) noble and stately.
  - (C) satisfied and whole.
  - (D) disdainful and imperious.
  - (E) independent and self-loving.
63. The poem is an example of
- (A) blank verse.
  - (B) couplets.
  - (C) an ode.
  - (D) epic simile.
  - (E) ballad form.

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**STOP!**

If you finish before time is up,  
you may check your work.



## Answer Key Practice Test 3

1. D	22. B	43. C
2. B	23. C	44. B
3. B	24. C	45. D
4. E	25. A	46. E
5. C	26. D	47. E
6. D	27. E	48. C
7. E	28. D	49. D
8. E	29. D	50. A
9. A	30. B	51. A
10. A	31. C	52. B
11. D	32. E	53. E
12. A	33. A	54. D
13. D	34. C	55. B
14. E	35. A	56. B
15. B	36. E	57. A
16. A	37. A	58. B
17. E	38. C	59. C
18. D	39. B	60. A
19. A	40. A	61. C
20. E	41. A	62. E
21. C	42. D	63. B

## ANSWERS AND EXPLANATIONS

1. (D) The addressee is being encouraged to reproduce: "that face should form another" (line 2); otherwise, he will "beguile the world, unbless some mother" (line 4), and his "image dies with [him]" (line 14). Having children will also help remind him of his youth, "this, [his] golden time" (line 12), when he is old and has "wrinkles" (line 12).

2. (B) If you are talking to "the face thou viewest" (line 1) when you "Look in thy glass," then that glass must have a reflective surface. The *thy* indicates a glass that the addressee would possess. A mirror is a more likely item to be owned than the surface of a body of water.

3. (B) The words "unearned" (line 5), "tillage," and "husbandry" (line 6) are all agricultural references. Even if you were not familiar with husbandry, or knew it as something relating to personal finances, the other two words make the farming aspect more obvious.

4. (E) In lines 7–8, self-love is a "tomb" because it will "stop posterity." If the addressee only loves himself, he will not join with another to procreate. He will then die without having created any more of himself. His identity ends when he ends.

5. (C) In line 10, the mother "Calls back the lovely April of her prime." In other words, she remembers a season of her life; she does not call for her son himself.

6. (D) Even though the lines are incomplete as ideas, they still mimic each other grammatically; therefore, they have a parallel structure. They are especially similar at these points: "where is she so fair" (line 5); "who is he so fond" (line 7).

7. (E) Antithesis is the pairing of opposites. Of the possible answers given, only lines 13 and 14 contain antithetical components: "live" in line 13 and "die" in line 14. The rest of the lines contain no such opposition.

8. (E) By now, it should be apparent what the narrator wants from the addressee. The narrator tells him, "Now is the time that [the addressee's] face should form another" (line 2). If he does not reproduce, he will "beguile the world, unbless some mother" (line 4); reproduction would be better for the world, as well as for a woman who would be a mother.

9. (A) A sonnet contains 14 lines, is written in iambic pentameter, has a set rhyme scheme, and is usually discursive.

10. (A) Phrases such as "I have been assured" (line 4), "I make no doubt" (lines 8–9), and "I have reckoned upon" (line 32) indicate how certain and careful the narrator is; he is very serious about this proposal.

11. (D) If you look at the bracketed introduction to this piece and read the outrageous propositions in the essay excerpt itself, you can see that the writer's purpose must be satire. Through dark humor, he is making more obvious the plight of the Irish poor: their economic entrapment and their being disregarded by those in power.

12. (A) Again, we have a distinction between writer and narrator. One might think that the narrator is either being helpful (B), thorough (C), contemplative (D), or erudite (E) by offering a variety of cooking methods. However, his earnestness would discourage him from being shocking; he might lose his audience.

It is the writer, with the purpose of satirizing society's disdain of the poor, who is being shocking.

13. (D) Not often will you find an arithmetical story problem in an SAT Subject Test: Literature, but we include it here because it requires some close reading.

If you chose (A), then you did not consider the computations following this number.

Answer (B) takes one quarter of the 120,000 previously mentioned; however, the narrator recommends that the one quarter be taken from

the "twenty thousand ... reserved for breed" (lines 13-14).

This fact also eliminates (C) and locks in (D):  $20,000 \times 0.25 = 5,000$ .

Considering these previous figures, we're not sure how (E) could be considered an answer.

14. (E) Items I and III are correct because the narrator says that "these children are seldom the fruits of marriage" (lines 17-18) and that this fact is a "circumstance not much regarded by our savages" (lines 18-19). In other words, the children in question come from the lower classes, whose members rarely marry. In this sense, they may be compared to "savages," since marriage itself can easily be viewed as a rite of civilization. II is also correct because 5,000 human male breeders are "more than we allow to sheep, black cattle, or swine" (lines 15-16).

15. (B) The phrase "persons of quality and fortune" (lines 22-23) makes (B) correct.

16. (A) The narrator has already spoken of these babies as a commodity. By estimating the 133 percent increase in an infant's weight, he is indicating how economical raising these children will be in their first year.

17. (E) Since the narrator is proposing the eating of poor children, *devoured* has its literal meaning; the figurative meaning comes in the object "most of the parents" (line 38). One could take this as having a financial meaning: Landlords have "eaten" the money, or possibly the spirit, of their poor tenants. In this sentence, we also see the writer's purpose come through; the double meaning of *devoured* is a clue that the narrator's proposal is a satirical one.

18. (D) The narrator is complimentary on several occasions. He says the nymph has a "fair aspect" (line 4), "conquering eyes" (line 18), and "glories" (line 24); she is a "darling of the gods" (line 10) and a "beauty of the woods" (line 33). However, he begins his admonishment in line 35: "Gather the flowers, but spare the buds." This is not merely

a request, because it carries a warning: Flora will "nip" the nymph "in the blossom" (line 40) if the latter does not spare the buds.

19. (A) The nymph has a "simplicity" (line 1), which could be associated with any of the first adjectives in (A)-(E). However, when we see that she "tames/The wilder flowers and gives them names" (lines 4-5) and that she "does tell/What color best becomes [the roses]" (lines 7-8), we know that she has control over nature.

20. (E) The word "whose" preceding "laws" (line 11) shows us that the nymph's conduct is self-determined. The word "chaster," referring to the nymph's sexual purity, indicates that we are dealing with an issue of morality.

21. (C) The nymph's "chaster laws" are her own. She is a "darling of the gods," but they have imposed no rules on her or her associates. Therefore, "love" (Cupid) is not under the gods' authority when he is in the presence of the nymph.

22. (B) Her chaster laws make her "virtuous"; the narrator simply views this stance as antagonistic to males.

23. (C) The question asks the reader to consider the poem up to line 22. The issue having been discussed up to that point is the power and chastity of the nymph. (C) is therefore the best answer.

24. (C) I is right because the tulips, although "fair" (line 29), lack "sweetness" (of scent, one supposes); the roses have "thorns" (line 30); and the violets do not last long (lines 31-32).

It is right because the narrator supposes that the nymph has the power to correct these flaws (line 27).

However, since she does have this power, she would not be well represented by the flowers. Because they are flawed, the flowers do not symbolize her well. She can correct their imperfections, even give the violets longer life, so it is unlikely that there is something fleeting about the nymph. III, therefore, does not work.

25. (A) Although (A) is a logical answer for inclusion, it is not brought up by the narrator.

Instead, he refers directly to Flora's wrath (lines 36-38), so (B) is not an exception. Furthermore, since Flora embodies nature, (E) also could not be an exception.

Line 40 shows that both (C) and (D) cannot be excluded either, since both the narrator's hopes and the nymph might be "nipped" if the nymph does not heed the narrator's warning.

26. (D) The hearts are striving for the nymph's more sensual side, and the narrator has earlier hinted at his own physical interest in the maid: "Happy who can/Appease this virtuous enemy of man/O then let me in time compound/And parley with those conquering eyes" (lines 15-18). He is not only opposed to her virginity, but the "then" of line 17 indicates a desire to eliminate it. This desire must be included in the "hopes" he refers to in line 40.

27. (E) Skillfully, the poet creates a narrator who intertwines an admiration for steadfastness with the desire to conquer it; the compliments of the first four stanzas lead to the suggestiveness of the last.

28. (D) Pemberton is "bored and irritated" (lines 3-4) by Mrs. Moreen. She is delivering a proposal to "make [their] relations regular" (line 11). These conditions imply that their relationship is tense and unstable. Other indicators of this negativity occur in these lines: "... it's a system ... a kind of blackmail" (lines 13-14); "You practice on one's fears" (line 18); "Yes, there's no doubt I'm a great scoundrel" (line 68).

29. (D) Pemberton is leaning against a wall in these lines; in doing so, he suggests a kind of detachment, perhaps either boredom or irritation. His wrapper is drawn "together round his legs," further closing him off from Mrs. Moreen. His gaze is directed not at her but out the window, so he is even more removed. However, we get no description of his

facial features, other than his gaze. Thus, items I, II, and III are supported but not IV.

30. (B) Although the narrator has told us earlier that Mrs. Moreen holds 50 francs, we cannot say for certain if that money is for her or for Pemberton. Although the money, or some portion of it, is probably intended for Pemberton in Mrs. Moreen's "proposal," it may only be a one-time amount—not part of a regular raise for Pemberton.

31. (C) In the characters' conversation, Pemberton suggests, "why don't you dismiss me?" (line 22). So there is a hint that he may go. Yet when Mrs. Moreen asks if he will "make it—the sacrifice" (line 30), he replies "I'll stay a little longer." Now we know that he will delay his departure.

32. (E) The support for this answer is obviously located at lines 36-38: "I haven't a penny in the world, and, occupied as I am with Morgan, I'm unable to earn money."

33. (A) Mrs. Moreen's question at line 41, "Can't you translate as I do?" takes on a superior air. Additionally, she holds her head high and "virtuously" proclaims, "I am glad to earn what I can" (lines 44-45). She implies that he is not glad to do so and that her attitude, therefore, is morally superior to his.

34. (C) Pemberton's declaration echoes what he has previously said about Morgan in line 37: that the tutor is "occupied" with him. For this question, (E) may be an attractive distracter, but by Pemberton's own analysis, he is delivering his comment in a "good-natured" (line 55) way. Therefore, "I haven't time to do things properly" doesn't sound like a complaint about being a tutor.

35. (A) Both characters use "show off" in the sense of exposing something or someone, although Pemberton's usage might be more obvious. When Mrs. Moreen uses it, she is not asking Pemberton if he wishes to brag to Morgan but rather if Pemberton is threatening to expose his own financial situation—certainly an embarrassing and not a boastful thing to do.

36. (E) Mrs. Moreen's "finer flower" is a harsher retort for two reasons. First, she uses Pemberton's own words against him. Second, she sullies Pemberton's image as Morgan's tutor by implying that he is an extortionist.

37. (A) Pemberton never glorifies his talents either as a tutor or a writer. He is a devoted tutor and writer who needs to make extra money, but talent never enters into his evaluation of himself.

38. (C) Phrases such as "forever that they move" (line 2), "keep moving" (line 3), "dreamlike continuum" (line 10), "vanish/into them forever, to/keep moving—" (lines 20–22), and so on help determine the correct answer here.

39. (B) The star "pierced the haze" (line 6), it is steady (line 7), and the narrator calls it "a constant" (line 8). It is the only thing in the poem that stays still.

40. (A) Taken out of context, the phrase "dreamlike continuum" might be pleasant. However, when the sky in the second stanza is described as "wan" or pale, and a "haze" is also mentioned here, the dream becomes more of a sleepy distortion than a pleasant occurrence.

41. (A) Both line 11 and line 2 move from the third-person plural to the first-person plural; the narrator twice has excluded, then included, herself when discussing the highway journey.

42. (D) Both their actions inside and outside the cars is constant; at the gasoline stops, things are done "hastily." People "hurry/back to the cars."

43. (C) The actions in this stanza involve "passing" (line 25), "moving" (lines 27 and 32), "pressing behind us/and/over left" (lines 28–30), and coming "toward us" (line 31), but no contact is ever made. The "sealed" road, therefore, re-emphasizes the isolation of driving.

44. (B) Both "pressing" and "too" intensify the experience of this journey for us.

45. (D) From beginning to end, the poem has stressed how relentless this highway journey is. The sibilant *s*, because it has a continuous sound, can imitate this continuity, this slurring, mentioned in the final stanza.

46. (E) I can be right because one logically associates brevity with speed.

It can be right because an abbreviation creates brevity, which implies speed.

III and IV join to create a kind of emblematic poem, as if the six stanzas are highway lanes and the jagged lines are rows of speeding cars. Thus, all the choices in this set work.

47. (E) The most unamazing answer in the group, (E) is still the best. The speaker's replies to what "That man over there" (line 7), "they" (line 21), and "that little man in black" (line 28) have said. (C) might be attractive, since the speaker's arguments sometimes imply men's ignorance about what women can do and have done, but she never shows the men to be weak. By saying that she is their physical equal in lines 12–17, she is raising a woman to a man's level, not lowering the man. In claiming that men had nothing to do with Jesus's birth (lines 31–33) or in turning "the world upside down" (line 35), she accentuates what they have *not* done; she does *not* emphasize what they are *incapable* of doing. In these examples, she has again lifted women to a new level of power, not pulled men down.

48. (C) The speaker says that "Negroes of the South and the women at the North" are "all talking about rights" (lines 3–4), but she never makes a plea for their equality in these lines.

49. (D) "That man over there" has explained that women need special treatment (lines 7–9). To show that women obviously don't need to be handled delicately, the speaker points out her physical power and the fact that she has received no special treatment.

50. (A) The speaker is trying to demonstrate her physical equality with men, so (A) is the most pertinent choice.

51. (A) In lines 9–14, the speaker claims to have a strong arm, to be capable of great labors. In lines 17–20, she relates that she has borne great grief all alone, without a man's help.

52. (B) There may be other places where she calls male intellect into question, but in these lines, by saying that a man has a "quart" capacity while she has only a "pint," she allows that men have more intellect than she. (A) cannot be excepted because she needs to be coached on the word "intellect" (lines 22–23). The question in lines 23–24 proves that (C) can't be excluded. (D) is no exception because her analogy is logically constructed; intellect is required to be logical. Her use of the familiar "honey" in line 23 proves that she maintains her friendliness, so (E) cannot be excepted, either.

53. (E) The speaker does not believe that rights should be denied anyone, as she makes clear with her question in lines 23–24. For her analogy to coincide with this idea, the cup must represent intellect. She has not stated that her intellect is as great as other people's, only that her cup deserves to be filled. Thus her "pint" of lesser intellect deserves its "half measure" of rights just as a person of greater intellect can fill his "quart" with rights. Just because her cup holds less does not mean that it shouldn't be filled.

54. (D) Not hearing her tone of voice, and not seeing any declaration of anger, we cannot assume that she is outraged in these lines.

55. (B) The speaker refers to Eve's power to disrupt the world; she subsequently reasons that if one woman can upset it, then many women combined ought to be able to right the world and that "men better let them" (line 38).

56. (B) In the last two lines, the speaker acknowledges her debt to the audience ("Obliged to you") and refers to herself as "old Sojourner." Taken together, these phrases seem to make her subordinate to the audience; her humility shines through.

57. (A) The speech is peppered with rhetorical questions from line 5 to line 31. The question "Ain't I a woman?" is repeated four times, and it is not the speaker's only use of repetition.

58. (B) Although the speaker makes a reference to society's power in line 6 ("man by law supreme has made"), she never states that society relies on marriage to maintain that power. The poem is primarily addressed to wives and potential wives; it does not seem to be concerned with society as a whole.

59. (C) The word "obey" line 5 exposes the one-sidedness of marital power at this time, and the word "law" (line 6) refers to society's contemporary role in giving men superiority over women.

60. (A) According to these lines, the wife must never speak; in fact, she must "never any freedom take." Furthermore, she must "fear her husband" as she would God.

61. (C) The sentiment of line 22 is preceded by a warning to "shun that wretched state" of marriage; in line 23, the speaker says for women to "despise" men. Within this context, then, it seems logical that the "fawning flatterers" are men who might wish to marry a woman.

62. (E) The speaker has just told her audience that they must value themselves, despise men, and shun marriage. In this context, to be "proud" means to be independent and self-loving.

63. (B) The correct answer is couplets, since the rhyme scheme is AABBCDD, etc.