

# **The Next Step**

## **Reading Skills for Adults**

**Book 14016**

New Brunswick teachers and administrators are constantly searching for new and meaningful learning materials for use by their students. Adult upgrading teachers and coordinators encounter unique challenges in this task. The content, cost, or availability of instructional materials often makes available resources inappropriate or impossible options. Many teachers meet this challenge by creating their own materials.

The development of new partnerships and the availability of new technologies, however, have lessened the burden. Over the past decade partnerships between government agencies, educational institutions, literacy teachers, and others have resulted in the creation of a variety of meaningful and practical materials relevant to New Brunswick. New technologies and their availability in classrooms have facilitated the sharing and use of these materials.

Under the direction of New Brunswick Literacy Coordinators, it was determined that enhancements to both the curriculum and the available instructional materials were required. Several projects have been completed to create instructional materials to support this new curriculum. This project continues this work.

Specifically, the focus of this project is to revise, update, and enhance existing grade-leveled academic learning packages. The result is grade-leveled materials that match the new curriculum, adhere to clear language principles, and allow for better communication of student progress. Additionally, the grade-leveled materials better reflect the experience of New Brunswick adult upgrading students.

Many organizations and individuals have contributed to this project. They include: Jerry Hicks, Literacy Coordinator NBCC-Moncton, National Literacy Secretariat, National Adult Literacy Adult Database, New Brunswick Literacy Coordinators and Community Academic Services Program teachers NBCC-Moncton Curriculum Office, NBCC-Moncton Print Room Staff, and Academic Services Department Head.

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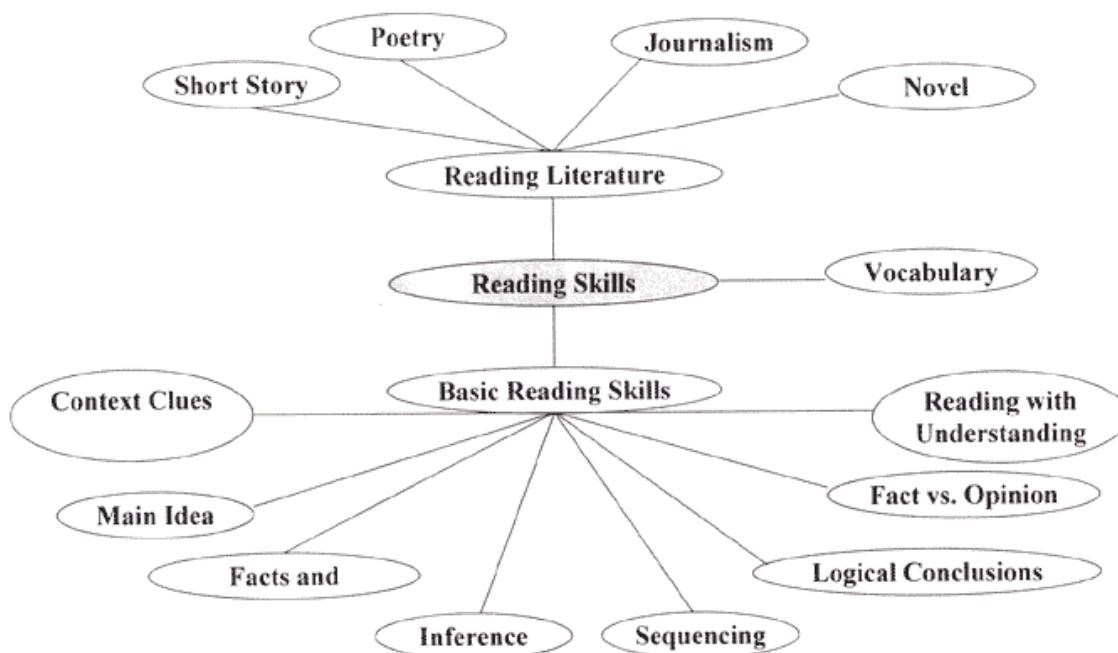
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## Concept Map - Reading Skills



## Reading Comprehension Skills

### Introduction

Reading is a necessity in today's world. Everyone needs to be able to read signs, bills, and letters. Depending on your choice of employment, you may need to attend school to learn new job related skills. Even when you start a new job, the learning process doesn't stop. You may need to read directions, blue prints, policy manuals, letters, or reports. Many people choose to read outside of work.

Reading involves many skills. All of these skills can be learned and improved. It takes time, practice, and the right attitude. The right attitude means wanting to read, reading regularly, and learning to use the strategies and tools that make reading easier.

### Reading to Understand

Readers have two goals. They are to understand and to remember what they read. You can improve your understanding and remembering by preparing physically and mentally.

Preparing physically means: sitting at a desk or table, sitting straight, finding a well-lit area, reading where physical distractions are minimal, and getting paper and a pen. Preparing

mentally means beginning with a positive attitude and answering two questions: you should decide why you are reading — **your purpose**. You should also decide whether you need to read slowly or carefully — **how you read**.

### **What is my purpose for reading?**

If you are a manager for a busy company, you may need to read many reports explaining what employees are working on. You may only need to “skim” the reports to get the general idea. On the other hand, if you are a doctor preparing to perform a new surgery, you will need to read carefully and slowly, so you do not miss any important details.

### **How do I need to read?**

You should decide how you will read before reading the literature. We already have explained that part of this decision is based on why you want to read. Other factors include: your reading skill, the type of literature, your familiarity with the type of literature, the writer’s style, and your knowledge of vocabulary.

Depending on your purpose, ability, and reading material, you may need to read slowly or quickly. For example, you may need to read a poem slowly, reread the poem, and look up new words in a dictionary. If you wanted to know last night’s hockey scores, you could scan the sports section quickly, skipping over information. Following a reading process will help you decide how you need to read.

## **Introduction to the “Reading Process”**

So you know why you are reading, what you want from the experience, and generally how you need to read. Now it is time to look more specifically at how you read. Reading is a process, which is similar to the writing process.

The reading process has three parts. They are the **pre-reading** step, the **reading** step, and the **post-reading** step. Each step requires you to use a different reading skill. Start the pre-reading step for this section by looking at the diagram on the next page, looking at bolded titles, and quickly reading the first sentence of a few paragraphs. After you have finished the pre-reading step, begin reading the section more slowly and carefully.

## The Reading Process

### (SQ3R Method)

#### *Pre-Reading*

#### **1. Survey**



#### **2. Question**



#### *Reading*

#### **3. Read**



#### *Post-reading*

#### **4. Recite**



#### **5. Review**



### What is pre-reading?

Pre-reading means getting ready physically and mentally. This means clarifying your purpose, clarifying the information you want, clarifying how you need to read, thinking about what you know already, surveying the material, asking specific questions, and predicting the answers to you questions.

#### **1. Survey**

### What is surveying?

Surveying means reading and thinking actively. It means quickly looking for clues, asking questions, and making predictions. It reduces the time you will need to read something before understanding and remembering the information. It also helps you identify words or ideas which will require more of your time and attention.

### How do I survey?

Quickly read the following parts of what you are about to read:

**titles, sub-titles, headings, table of contents, outlines, pictures, illustrations, tables, footnotes, first sentences, last sentences, first paragraphs, last paragraphs.** Predict the



writer's main idea. Look for words or ideas which are new to you. Look up new words in a dictionary. During this step, you will also want to make a list of questions.

## 2. Question



### Why do I need to ask questions?

Asking questions makes you an active reader. Asking and answering your questions helps you to understand and remember. Asking questions directs your reading. It is easier to find something if you know what you are looking for in the first place. Asking questions will help you use the information. A teacher or boss will probably ask you some of the questions you ask yourself.

### What questions do I ask?

There are three categories of questions you will want to ask. The first category involves verifying the assumptions you made during your survey of the material. Some examples of questions include: "Was my assumption or prediction about the writer's message correct?" and "Were my guesses about the meaning of unfamiliar words correct?"

The second set of questions deals with specific details. If you read a novel, some questions you will want to ask are, "Who are the characters?", "What is the plot?", "Where does the story take place?", "How did the story effect me?", "When did the climax of the plot occur?", "How do the characters change during the story?", and "Why did the writer tell the story?"

The last group questions deal with the writer's style and the writer's effectiveness at telling the story.

## 3. Reading

### What is reading?



Books have been written about the topic of reading. Here we will simply give a definition. **Reading is the process of perceiving symbols, decoding symbols, obtaining meaning from symbols, and remembering the meaning.**

### What affects a person's reading ability?

Reading is a form of communication. Reading is using your previous knowledge and experience to make sense out of written communication. Some of the more common factors which affect a person's ability to read include:

- *Vision*
- *Attitude*
- *Knowledge of how letters are associated with sound*
- *Personal vocabulary*
- *Mastery of basic reading skills*

- *Knowledge of sentence structure*
- *Knowledge of paragraph structure*
- *Personal life experiences*
- *Experience reading a particular type of literature*
- *Ability to read silently without moving lips*

## **Why do I need to read actively and critically?**

People who read actively and critically are better able to use the information they obtain from reading because they learn how the facts are related, and how facts are related to knowledge they already have. They detect faulty or illogical statements, and they understand and remember more.

## **How do I read?**

During the reading process, you can use a number of basic skills to help you understand what you read. The basic skills are related to reading actively and reading critically. Most people can improve these skills by practicing reading a variety of different material. The basic skills are listed below. Each skill will be explained in more detail in the "Basic Reading Skills Section."

- *Finding the **main idea***
- *Finding **facts and details***
- *Finding **sequences and patterns***
- *Using **context clues***
- *Making **inferences***
- *Making **logical conclusions***
- *Sorting **facts** from **opinions***

Reading actively and critically will not only help you understand what you read but it will also help you remember what you read. Many people use other skills and strategies to help them remember.

## **What is post-reading?**

Post-reading means using the information you read. The two activities involved are reciting and reviewing.

## **4. Recite**

### **What is reciting?**

Reciting is checking your understanding and memory of the information. You may discover that you need to reread a section to clarify some information. Reciting also helps you remember the facts and details of what you read.



### **How do I use reciting?**

Reciting may take several forms. Find the method which works best for you. Examples of reciting include: rephrasing, drawing, or outlining. This may mean writing a summary, telling another person about the information, or rephrasing the information aloud.

You should recite new information after reading small sections. Try to recite new material several times, and use different methods of reciting.

## **5. Review**

### **What is reviewing?**



Reviewing is similar to reciting. People review to ensure that they are able to remember the information they have learned. This is particularly important before a test.

Reviewing may be done by reading your notes, comments, highlights, survey questions, survey answers, titles, and summaries.



# The Reading Process

*(SQ3R Method)*

**1. Survey**



**2. Question**



**3. Read**



**4. Recite**



**5. Review**



## Basic Reading Comprehension Skills

Mastering several basic reading skills helps you understand and remember the events and information you read. Each of the following will be explained in this section: **finding the main idea, finding facts and details, finding sequences and patterns, using context clues, making inferences, making logical conclusions, and sorting facts from opinions.**

All of the basic skills work together. For example, it is difficult to find the main idea if you do not also find details or use context clues. Although the basic skills are presented one at a time for clarity, they all work together.

### The Main Idea

One of the main goals for reading is to discover the main idea. Main ideas sometimes are called the "theme" or "thesis." For narrative writing the main idea is often called the theme or "moral" of the story. For expository forms of writing, the main idea is often referred to as the thesis.



### What are main ideas?

The main idea, theme, thesis, or moral of the story is the writer's message. Sometimes the main idea is clearly and directly stated. This is particularly true for expository writing. Other times the main idea is not clearly stated. For both situations, using all of the basic reading skills will be useful.

### How do I find main ideas?

When the main idea is stated it is usually found at the beginning or the ending. Look at the beginning or ending of a paragraph. For longer pieces of writing, the main idea is usually found in the first and the last paragraphs.

When the main idea is not stated, look for clues about the main idea. Clues may be repeated words, phrases, or ideas. The sequence that facts are revealed will often help you discover the common relationship between the facts. Sometimes ideas are repeated by using different words or phrases. It is important to look carefully at how the ideas and sentences are related.

Skimming a work, reading parts of a work quickly, can help you predict the main idea of a work before you begin reading more carefully. Scanning, looking for specific words, phrases, or patterns, can help you locate words or details related to the topic or main idea.

## **Practice Exercise 1 A**

### ***Main Idea***

A.

- Scan the paragraph quickly.
- Predict the main idea.
- Read the paragraph carefully.
- Underline words or phrases related to the main idea

*Every three minutes a home burns somewhere in Canada. Every day fire destroys property worth approximately one million dollars. In other words, the buildings destroyed by fire in a year would line both sides of a street reaching from Winnipeg to Vancouver. Every hour and a half some Canadian loses his life by fire. Every year the persons who lose their lives by fire are numerous enough to populate a community of more than 10,000.*

Adapted from, *Intermediate English Skills Development Series Book 3, 3A Main Idea*

**Practice Exercise 1 B**

***Main Idea***

B. Answer the questions.

1. Was your prediction about the main idea correct?

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2. Where did you find clues about the main idea?

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3. Summarize the main idea in one sentence.

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4. Write a title for the paragraph.

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## Facts and Details

The first sentence of a serious newspaper article is called the **lead**. Reporters usually place the important facts here.



### What are facts and details?

Reporters discover the facts of a story by asking **who, what, where, when, why, and how**. The answers to these questions are called "facts."

Newspaper and magazine writers rely on facts to support their statements. Facts can include information such as examples, reasons, statistics, causes, and effects. In fictional material, details include information about the characters, plot, or setting. Finally, in descriptive writing, details include information about looks, feelings, sounds, or smells. Recognizing facts and details are important.

Finding facts is important when the main idea is not stated. You will need to use facts to make inferences. Missing details or misreading details may lead to an incorrect assumption about the main idea.

### How do I find facts and details?

Ask questions like who, what, where, when, why, and how. Once you find a fact, evaluate its sources and value. For example, a writer might state that the average family size today is seven people. If the writer based this idea on statistics from 1962, the facts and statement are useless. They don't apply to today's world.

### What can I do to remember facts and details?

You will remember facts and details if you underline, highlight, or note facts and details as you read. Try to produce a mental image as you read. Add detail to the mental image as you learn new facts or details. Organizing the facts or details you discover will help. You might try making lists, drawing diagrams, or using concept maps.

## **Practice Exercise 2 A**

### ***Facts and Details***

A.

- Scan the story quickly.
- Read the story carefully.
- Visualize the details.

*Doctors believe that people today do not get enough exercise. Machines do much of our work for us. For example, appliances such as washing machines and vacuum cleaners have made house work much easier. Farm implements, such as the combine and the hay baler, have eased the demands of farm work. In factories, machines have also reduced the amount of human activity needed to do a job. Radio, television, movies, and similar non-active recreation take up much of our free time, making it harder to get enough exercise.*

*Exercise is important throughout our lives. Children need exercise for their bodies to develop properly. In adults it helps to keep the body in good physical condition. Exercise aids health by improving circulation, breathing, and digestion. By aiding health, exercise also improves mental health.*

*Adapted from, Intermediate English Skills Development Series Book 3, 3B Recalling Details*

**Practice Exercise 2 B**

***Facts and Details***

B. Answer the questions.

1. Who do doctors believe need more exercise?

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2. What appliances have made house work easier?

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3. What equipment makes farm work easier?

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4. Why do people get less exercise during their "free-time?"

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5. How does exercise benefit people?

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## Sequencing

Any time you do a task, you follow a sequence of steps. To make a cake, you need to gather the ingredients, mix the wet ingredients, mix the dry ingredients, mix all the ingredients, and so on.



### What is sequencing?

Writers typically arrange sentences, paragraphs, and ideas in one of several common patterns. Recognizing these different patterns allows you to predict what will happen next and to visualize the events and details. You will be able to understand more and to remember more. Recognizing sequences will also help you infer main ideas when they are not stated.

### How do I find sequences?

The first step in finding sequences is recognizing facts and details. The next step is to discover how the facts and details are related. Writers commonly indicate relationships and sequences in two ways. The first way is simply to write sentences in the correct sequence. For example, a person that writes computer manuals would write a sentence explaining the first step. The next sentence explains the second step, and so on. The writer may or may not number, letter, or highlight the order of the sentences.

The second way writers show sequence or order is to use transition words. Transition words show relationships between facts and details. Once you know which words to look for, you can scan the materials for these transition words. A writer might use the words "first," "next," or "lastly" to indicate the sequence of events. Look at the table. It gives a few examples of transition words for common organization patterns.

<b>Sequence</b>	<b>Transition words</b>
<p><b>Spatial order</b> (near to far)</p> <p><b>Chronological order</b> (first to last)</p> <p><b>Logical order</b> (first step to last step)</p> <p><b>Specificity order</b> (general to specific)</p> <p><b>Familiarity order</b> (known to unknown)</p> <p><b>Comparative order</b> (alternating similarities)</p> <p><b>Importance order</b> (least important to most important)</p> <p><b>Cause and effect order</b> (alternating cause and effect) (all causes then all effects) (one cause and related effect at a time)</p>	<p><i>on, in, above, below, beside, near</i></p> <p><i>before, next, after, meanwhile, until</i></p> <p><i>first, second, third, next, lastly, finally</i></p> <p><i>in general, specifically, typically</i></p> <p><i>commonly, usually, infrequently, unusually</i></p> <p><i>on the other hand, on the contrary</i></p> <p><i>the main, the central, the basic, the least</i></p> <p><i>because, since, consequently</i></p>



## Practice Exercise 3 A

### *Sequencing*

A.

- Scan the story quickly.
- Read the story carefully.
- Visualize the details.
- Remember the sequence of events.

#### *The Ski-Doo Maker*

*Armand Bombardier grew up in Valcourt, Quebec. Even when he was a young boy, he said that he wanted to make a machine that he could move over deep snow without sinking in. For more than ten years he worked on his machine.*

*Finally, in 1936, he produced his first snowmobile. It was a large machine with tracks like a bulldozer. The snowmobile could carry several people in a closed cabin.*

*Armand Bombardier started a new industry in Valcourt to make snowmobiles. The industry grew until more than half the men in town worked at manufacturing snowmobiles. People from all over the world who wanted to travel on snow or soft muskeg bought Bombardier machines.*

*All the time Bombardier worked to build a smaller and lighter machine. He wanted one that would go really fast and not sink into the snow. At the same time, he wanted a machine that would be cheap and easy to run in very cold northern Canada.*

*After years of work, the Ski-doo was born. It could do all the same things that Bombardier wanted it to do. It did not cost very much to manufacture. With it he could roar across deep snow at 50 miles an hour, bouncing up and down happily over the drifts and bumps. Soon he was selling Skidoos as fast as he could make them.*

*Adapted from, Intermediate English Skills Development Series Book 3, 3C Sequence of Events*

**Practice Exercise 3 B**

***Sequencing***

B. Answer the questions.

1. What type of essay is this (expository, descriptive, narrative)?

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2. What has the writer sequenced (facts, details, examples, events)?

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3. How has the writer organized the facts, details, examples, or events?

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4. List the transition words used by the writer to clarify the sequence.

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5. What was the first event?

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6. List and number three important events in the story.

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## Context Clues

Some behaviours are acceptable in one place, yet they are not acceptable in others. For example, it might be okay to wear torn blue jeans at home, but it may not be appropriate to wear the same clothing at the office. Understanding the rules and recognizing the clues that tell you how to behave is referred to as getting the "Big Picture" or understanding the context.



### What are context clues?

To understand what you read, you need to understand the context of what you are reading. Factors which create the context include: the writer's personality, the writer's style, the writer's social standing, and the writer's purpose. This information guides you in interpreting the writer's message.

The second group of context clues helps you make inferences, and helps you guess the meanings of new words. Writers may define new words or ideas by giving definitions, explain, clarify, support by giving examples, or repeat important ideas to emphasize the main idea.

### Where do I find context clues?

Look for context clues in the following places:

- between commas
- between brackets
- in definitions
- in examples
- in footnotes marked by asterisks (\*) or numbers (12)
- by comparisons beginning with "like" or "as"

## Practice Exercise 4 A

### Context Clues

A.

- Scan the story quickly.
- Read the story carefully.
- Visualize the details.
- Predict what words are used to fill in the blanks.

*The moon rotates on its own \_\_\_\_\_ and revolves or orbits around the Earth, however, it rotates only once in its orbit around the Earth, so its "day" and "night" each last about two Earth weeks. Since it turns on its axis slowly, we on Earth see only one side of the moon — it always presents the same face toward the Earth. On Earth, \_\_\_\_\_ have always seen this "man-in-the-moon" side, never the hidden side, though it has been seen and photographed by astronauts.*

*The moon produces no light of its own. The \_\_\_\_\_ we see is a reflection of the sun's light. This accounts for the \_\_\_\_\_ of the moon. The moon appears to change shape. However, the change in appearance is a result of the rotation of the moon on its axis. When the far side of the moon is \_\_\_\_\_ by the sun we cannot see it. This is what we call the new moon. As it turns toward the Earth, it can be seen piece by piece — \_\_\_\_\_ first quarter, and full moon. The moon continues its rotation, and begins to disappear from sight again — last quarter, crescent, first quarter, and then new moon again. The cycle takes \_\_\_\_\_. This cycle of the moon's phases set the basis for our modern-day calendar.*

*Adapted from, Intermediate Academic Upgrading Science Learning Packages*

**Practice Exercise 4 B**

***Context Clues***

B. Use context clues to help you pick the word for each blank. Write the correct word beside each number.

29.5 days	observers	crescent
moonlight	axis	illuminated
phases		

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

## Inferences

You arrive home to discover your door open, glass on the floor, and your alarm ringing. Chances are someone has broken into your house.



### What are inferences?

Inferences are guesses or assumptions which are based on facts or details. Writers will often leave out facts or details and expect you to infer the missing information. Writers may leave out details because they are minor details and most readers would infer the details. Writers may also leave out details as a way of forcing you to read carefully and slowly. Mystery novels often require its readers to make inferences.

### How do I make inferences?

Before you can make an inference you need information. As you read, pay attention to the facts and details. If a character has behaved a specific way in many situations, you can assume that they are likely to behave in the same way in the future. If a writer says that the road is slippery, water is dripping from a character's head, and the sky is dark, it is reasonable to infer that it is raining.

## Practice Exercise 5 A

### *Inferences*

A.

- Scan the story quickly.
- Read the story carefully.
- Visualize the details.
- Underline the "**most important**" facts or details.

*King accompanied Mr. Halket on his rounds as a night watchman for Northern Pulp every night. As the mill was in a lonely place miles from the city, Mr. Halket enjoyed having the big Husky dog for company as well as protection.*

*One night two men tried to slip up to the mill while Mr. Halket was on duty. Even before the men came into sight, King 's sharp nose and ears told him someone was coming. He growled deep in his throat to warn the watchman. When the men came into sight, King stood ready to attack them on Mr. Halket 's signal.*

*Adapted from, Intermediate English Skills Development Series Book 3, 4B Making Inferences*

**Practice Exercise 5 B**

***Inferences***

B. Answer the questions.

1. List four details that tell you that King was an excellent helper.

- a. \_\_\_\_\_  
\_\_\_\_\_
- b. \_\_\_\_\_  
\_\_\_\_\_
- c. \_\_\_\_\_  
\_\_\_\_\_
- d. \_\_\_\_\_  
\_\_\_\_\_

2. Predict what will happen next.

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

## Logical Conclusions

$$1 + 1 = 2$$

If you drive your car recklessly past a police station during the day time, it is logical to assume that you might receive a speeding ticket or be arrested.

### What are logical conclusions?

The process of gathering information, organizing information, and evaluating the information to come to a conclusion is called "logical thinking." It is important for readers to evaluate a writer's statements and conclusions for one-sided or biased presentation of facts.

### What are bias and slant?

Recognizing slanted or biased arguments will prevent you from making illogical conclusions, and possibly making poor choices. Advertisers often present the positive aspects of their products without mentioning the negative aspects. It is up to you to research both the positive and the negative aspects of their products.

Readers also need to be aware of their biases. If they don't, they risk leaving out important facts in their decision making process. You can avoid making illogical conclusions by recognizing the different types of illogical thinking as well as some of the characteristics of slanted or biased writing.

Some writers produce slanted or biased work because they are not aware of their thinking, they choose words or phrases carelessly, or they require more practice to improve their writing skills. Try to use direct, unbiased language in your writing.

### What is faulty thinking?

Faulty thinking often appeals to the reader's emotions. Use of faulty logic is sometimes an attempt to distract the reader from careful examination of the facts and details.

"Faulty thinking" may be based in part on slanted or biased arguments or unreliable facts. The rules used to form logical conclusions may also be faulty or wrong. Read the definitions of different types of "faulty thinking." "Faulty conclusions" have been *italicized*.

1. **Hasty Generalizations** are made when few facts are known or the facts are not evaluated for their usefulness. Hasty generalizations lead to incorrect conclusions about events.

**Example** I saw Ron leaving the car dealership last night. *He must be planning to buy a new car.*

2. **Mistaking the Cause** is done when all possible causes are not evaluated. It leads to incorrect conclusions about cause and effect relationships.

**Example** Gail bought a new sports car last week. *She has arrived at work on time every day this week. She must have been late for work everyday in the past because her old car was slow.*

3. **False Analogies** are made when things with few similarities are compared. Conclusions based on this type of comparison are illogical and unsupportable.



**Example** Skipping and knitting are similar activities. *They both require you to count and they require the use of long ropes.*

4. **Ignoring the Question** means that a small, unimportant part of the question receives the writer's focus. Conclusions have little to do with the question or problem.

**Example** *We should build a new \$500, 000, 000 bridge across Rabbit Brook because it would create jobs for three years.*

5. **Begging the Question** involves making assumptions or skipping steps to solve a problem. Conclusions are not supported by facts.

**Example** *Francine would make a good doctor.* She likes to wear white clothes, she has received stitches, and she walks by the hospital everyday.

6. **Name Calling** involves drawing attention away from facts and details. Instead, emphasis is placed on criticizing a person. Emotion, slant, and bias often support name-calling.

**Example** *That loudmouth, egotistical, egghead should be fired.* Look at the person, the person looks like he stuck his finger in an electrical outlet.

7. **Misusing Statistics** may be done intentionally or unintentionally. People who misuse statistics use them to prove something they do not prove.

**Example** In 1890, two percent of people owned radios. People obviously thought owning a radio was a waste of time.

8. **Jumping on the Bandwagon** means assuming that the statements said to be held by a group of people must be correct without evaluating the facts or details.

**Example** *Everyone at the party was drinking, so I should too.*

9. **Appeal to Authority** encourages readers to accept the opinions expressed by "experts." Testimonials about isolated experiences or opinions are used in place of detailed and balanced presentations of facts.

**Example** *Kelly Angus, world champion cyclist, says speed limits on most highways should be raised to one-hundred and eighty kilometres per hour. Kelly knows speed; the speed limit should be increased.*

Study the tables on the following pages. They offer some tips on how to avoid "faulty thinking," as well as how to make logical conclusions.

<b>Faulty Thinking</b>	<b>Do not</b>	<b>Do</b>
1. <b>Hasty Generalization</b>	<ul style="list-style-type: none"> <li>a. <b>Make general statements</b> about isolated events</li> <li>b. <b>Use all</b>, none, some, most, everyone to describe isolated events</li> </ul>	<ul style="list-style-type: none"> <li>a. <b>Make general statements</b> frequent and common events</li> <li>b. <b>Use all</b>, none, some, most, everyone to describe frequent and common events</li> </ul>
2. <b>Mistaking the Cause</b>	<ul style="list-style-type: none"> <li>a. <b>Assume</b> a cause and effect relationship</li> <li>b. <b>Assume</b> a cause and effect relationship based on one observation</li> </ul>	<ul style="list-style-type: none"> <li>a. <b>Evaluate</b> all possible causes of an effect</li> <li>b. <b>Determine</b> cause and effect relationships based on many observations</li> </ul>
3. <b>False Analogy</b>	<ul style="list-style-type: none"> <li>a. <b>Make comparisons</b> between things with few similarities</li> </ul>	<ul style="list-style-type: none"> <li>a. <b>Make comparisons</b> between things with many similarities</li> </ul>
4. <b>Ignoring the Question</b>	<ul style="list-style-type: none"> <li>a. <b>Only answer part</b> of the total question</li> </ul>	<ul style="list-style-type: none"> <li>a. <b>Answer all parts</b> of the question</li> </ul>
5. <b>Begging the Question</b>	<ul style="list-style-type: none"> <li>a. <b>Assume</b> or <b>leave out</b> important facts</li> </ul>	<ul style="list-style-type: none"> <li>a. <b>Prove</b> and <b>include all</b> needed facts</li> </ul>
6. <b>Name Calling</b>	<ul style="list-style-type: none"> <li>a. <b>Criticize</b> the person</li> </ul>	<ul style="list-style-type: none"> <li>a. <b>Evaluate</b> the facts and the details</li> </ul>
7. <b>Misusing Statistics</b>	<ul style="list-style-type: none"> <li>a. <b>Use averages</b> to prove or support a point</li> <li>b. <b>Compare</b> unrelated statistics</li> <li>c. <b>Use statistics</b> based on small sample sizes</li> </ul>	<ul style="list-style-type: none"> <li>a. <b>Use specific statistics</b> to prove or support a point</li> <li>b. <b>Compare related</b> statistics</li> <li>c. <b>Use statistics</b> based on large sample sizes</li> </ul>

<b>Faulty Thinking</b>	<b>Do not</b>	<b>Do</b>
8. <b>Bandwagon</b>	a. <b>Assume</b> what "everyone else" believes is true	a. <b>Evaluate</b> statistics and arguments for yourself
9. <b>Appeal to Authority</b>	a. <b>Assume</b> famous people are "experts" b. <b>Assume</b> famous people make logical conclusions	a. <b>Evaluate</b> facts and arguments for yourself b. <b>Evaluate</b> the reliability of an "expert"

### How do I make logical conclusions?

Logical conclusions are made from two types of thinking. Working on a puzzle is similar to the first type of thinking. When you connect the pieces of a puzzle together, you end up with a picture. Likewise, when you add the facts or details together, you get an answer or conclusion to a question or a problem. You get the "big picture." This type of thinking is called **inductive reasoning**.

**Example** *If you read a cook book, if you take a cooking course, if you buy quality ingredients, if you practice cooking simple meals, then you will be able to cook a gourmet meal.*

The second type of thinking is called **deductive thinking**. Deductive thinking involves taking the "whole," a finished puzzle for example, and dividing it into its pieces. This allows a person to answer a question or to solve a problem about a specific part of a puzzle.

<b>Example</b>	<b>Major premise</b>	All plants need water to survive.
	<b>Minor premise</b>	Apple trees are plants
	<b>Conclusion</b>	<i>Apple trees need water to survive.</i>

**Practice Exercise 6 A**  
***Slanted and Biased Language***

A. Underline words that communicate biased or slanted messages. Rewrite sentences. Remove or change biased words.

1. The moron hit the side of my Camero with his cheap truck.

\_\_\_\_\_

2. The tight-wad finally gave me enough money to by a coffee.

\_\_\_\_\_

3. The war mongers paraded down main street in their military uniforms on Remembrance Day.

\_\_\_\_\_

4. The red necks drove by our car with a deer in the back of their truck.

\_\_\_\_\_

5. The class genius tutored me in mathematics for the final exam.

\_\_\_\_\_

6. Clara ratted on me to the police when she discovered I stole her neighbour's stereo.

\_\_\_\_\_

7. The cranky old woman yelled at us for breaking her flimsy window.

\_\_\_\_\_

8. The ocean view is heavenly.

\_\_\_\_\_

9. The stench of her perfume overwhelmed us in the elevator.

\_\_\_\_\_

10. This state-of-the-art knife can be yours for only \$9.99.

\_\_\_\_\_

**Practice Exercise 7 A**

***Cause and Effect***

- A. Decide whether there is a cause and effect relationship. If there is a relationship state the cause and the effect.

**Example**      *Everyone could see that half of the beach sand had been washed away by last night's storm.*

**Answer**      *Logical relationship:            Yes*  
*Effect (What happened):      sand washed away*  
*Cause (Why):                      the storm*

1. The Canadian space program will continue to operate because Parliament passed a bill to continue funding the program.

Logical relationship: \_\_\_\_\_  
Effect (What happened): \_\_\_\_\_  
Cause: (Why): \_\_\_\_\_

2. Roger dented the fender on his car when he backed into the garbage bin.

Logical relationship: \_\_\_\_\_  
Effect (What happened): \_\_\_\_\_  
Cause: (Why): \_\_\_\_\_

3. Walter earned enough money to go to college, but decided to work another year.

Logical relationship: \_\_\_\_\_  
Effect (What happened): \_\_\_\_\_  
Cause: (Why): \_\_\_\_\_

## Practice Exercise 8 A

### *Faulty Thinking*

- A. Write "logical thinking" beside logical statements. Write "faulty thinking" beside faulty statements.

**Example** *It rained last April fifth, so it will probably rain this April fifth.* **Faulty Thinking**

1. Kelly spoke to every member of the curling club. Thirty-nine members out of forty-two said they preferred to have a turkey dinner served at their banquet. Kelly arranged to have the turkey dinner served at the banquet.
2. If my boss doesn't like how I do the job, my boss should do the work.
3. Greg, Kim, Rachel, and Paula ordered the special; I should order the special too.
4. Andrea Donaldson, the national children's author, says that children should eat spinach everyday, so I feed my children spinach everyday.
5. Heather's grandmother, who recently turned ninety-eight, drinks one glass of red wine with every evening meal. The red wine must have helped her to reach her current age.
6. Fifty-one percent of people surveyed said they support twenty-four hour shopping seven days a week. The government should change the laws because most people want it.

## Fact vs. Opinion

Read these sentences. Try to guess which sentences are facts and which sentences are opinions. Doaktown is located on highway number 8. This is a statement. However, chocolate cake is the best type of cake, is an opinion.



### What are facts and opinions?

Facts are true statements which are provable. Facts are provable when the original source of the information can be found, and the source of the information is reliable. The statement "Doaktown is on highway 8" is a fact because it can be proved by visiting Doaktown or by looking on a map. "Chocolate cake is the best type of cake" is an opinion, because it states a preference of one person.

Opinions can prove useful; however, they are not provable. They are based on personal values and beliefs. Most people would agree with the statement "Bell-bottom jeans are better than straight leg jeans." Nevertheless, it is only an opinion because it is simply a preference.

### How do I separate facts from opinion?

Opinions may be supported by biased or slanted presentation of facts. Watch for connotative language, words with a basic meaning and a value judgement. Sometimes writers will use examples or stories which are based on faulty thinking. Try to recognize the different types of faulty thinking.

Facts are usually supported by examples or statistics. You should look for evidence that the examples and statistics used support the main idea are reliable and accurate. Reliable and accurate examples state the original source of information, use of examples or statistics from several sources, use of current examples and statistics, and clear indication of the relationship between the supporting material and the main idea.

## **Practice Exercise 9 A**

### ***Facts vs. Opinion***

A. Read each statement. Write "**F**" for facts beside factual statements. Write "**O**" for opinion beside opinions.

1. Most humans have a thyroid gland located in their necks.
2. News programs should be removed from television to allow more time to air comedy programs.
3. Grand Lake is in Queen's County.
4. The length of the school day should be increased by one and three-quarter hours.
5. The government should make January 1st Hot Rod day to celebrate the invention of the Hot Rod.
6. If hospital rooms were painted light yellow, patients would be happier and heal faster.
7. A trapezoid has four sides.
8. Halloween is celebrated on October 31.
9. Dufferin Street should be renamed Canada Arm Lane.
10. Geiger counters are used to detect radioactive signals from nuclear material.



## Vocabulary

### What is vocabulary?

A vocabulary list is simply a list of words. Everyone has a personal vocabulary list. A personal vocabulary list is the list of words which you know how to use. Knowing how to use a word means more than recognizing it as you read. To truly be able to use a word, you need to understand its meanings, its uses, its pronunciation and its spelling.

Reading new material will become easier as you increase the number of words you can recognize, understand, say, and spell. Reading, writing, and talking are activities which you can use on a daily basis to help you learn new words and learn new ways of using them. Try to increase your personal vocabulary list by reading about a variety of topics.

In this section you will learn some strategies for learning new words. The most basic strategy is to use a dictionary. In addition to giving the **meaning** for a word, a dictionary contains information about how to **say** a word, how to **spell** a word, how to **use** a word, and how to **divide** a word into its parts. Learning basic reading strategies will reduce the amount of time you will need to use a dictionary.

The general sequence of steps for learning a new word is on the following page. Study the process carefully.

- Guess at the word's/phrase's meaning and use.
- Check a dictionary for the exact meaning and use.
- Read the word/phrase aloud.
- Check to see if the word/phrase has more than one meaning.
- Check for words/phrases with similar meanings.
- Practice writing the word/phrase correctly on paper.
- Find a way to remember the word or phrase (mnemonic device).
- Keep a list of new words/phrases.
- Practice using the word/phrase in reading, writing, or speaking.

When basic strategies do not help you discover the meaning of a new word or phrase, as with idioms or homonyms, the best strategy is to consult a good dictionary. Some common homonyms and idioms are presented here.

### Homonyms and Idioms

Homonyms and idioms can be confusing. The words "two," "to," and "too" sound the same, but they have different spellings, meanings, and uses. The word "two" refers to the number 2. The word "to" is used as a preposition, and the word "too" is used to replace the word "also." These words are called homonyms. Dictionaries may list homonyms for words that are frequently confused.

Idioms are phrases. They have specific meanings that are often different from the meanings of the individual words. For example, the idiom: "a chip off the old block" means that a child is

similar to his or her parent. It has nothing to do with a piece of a wood block. Looking in the dictionary is the best way to discover their meaning

### ***Homonyms***

**canvas** (*cloth*)

**him** (*a male person*)

**shear** (*cut*)

**capital** (*main city*)

**hoarse** (*a rough voice*)

**slay** (*kill*)

**ceiling** (*upper limits*)

**hole** (*a cavity*)

**some** (*part of*)

**cell** (*small room*)

**holy** (*sacred*)

**stake** (*wooden peg*)

**cent** (*money*)

**knight** (*warrior*)

**stare** (*gaze*)

**canvass** (*to solicit*)

**hymn** (*sacred song*)

**sheer** (*see through*)

**capitol** (*government building*)

**horse** (*an animal*)

**sleigh** (*sled*)

**sealing** (*fasten*)

**whole** (*entire*)

**sum** (*total*)

**sell** (*exchange for money*)

**wholly** (*entirely*)

**steak** (*meat*)

**scent** (*smell*)

**night** (*not day*)

**stair** (*step*)

**Practice Exercise 10 A, B**

***Homonyms***

A. What is a homonym? Write a complete definition and give one example.

---

---

---

B. Pick the word that best completes the sentences.

1. Gerard went to town to buy a piece of (canvas, canvass) to start a new painting.
2. I enjoyed the new (him, hymn) they sang today.
3. Use these to (shear, sheer) the sheet metal.
4. Fredericton is the (capital, capitol) of New Brunswick.
5. Betty's throat is (hoarse, horse) from cheering at the hockey game.
6. In the story, the young adventurers (slay, sleigh) a giant.
7. There are cobwebs on the (ceiling, sealing).
8. The cigarette burned a (hole, whole) in the carpet.
9. Bring (some, sum) extra napkins to the picnic.
10. Will you (cell, sell) your old electric guitar to me?

C. Write one sentence with each word. Use the word correctly.

1. wholly

---

2. stake

---

3. scent

---

4. knight

---

5. stare

---

***Idioms***

**"rub elbows with"**  
**"wear one's heart on one's sleeve"**  
**"all ears"**  
**"thick in the head"**  
**"armed to the teeth"**  
**"threw a wet blanket on"**  
**"was hard up"**  
**"all in the same boat"**  
**"it's a dog-eat-dog world"**  
**"make a clean sweep of"**

***Meaning***

to socialize with important people  
to show one's emotions openly  
to listen carefully  
stupid  
to have many weapons  
discouraged  
was without money  
to be in the same situation  
only the strong survive  
to start new

**Practice Exercise 11 A, B**

***Word Structure***

A. What is an idiom? Write a complete definition and give one example.

---

---

B. Rewrite these sentences. Replace idioms with clear language.

1. Okay, I am all ears.

---

---

2. Nancy threw a wet blanket on the project when she announced the new plan.

---

---

3. We need to help each other, because we are all in the same boat.

---

---

4. Does that person seem to be thick in the head to you?

---

---

5. I am going to the dinner to rub elbows with politicians and business executives.

---

---

## How can word structure help?

The main part of any word is called the "root word." The meaning of many root words can be changed simply by adding or removing parts of words. These parts of words are called prefixes and suffixes. Prefixes are added to the beginning of a root word, while suffixes are added to the end of a root word. Look at how the root word "connect" can be changed.

**Prefix**  
*dis-*

**Root Word**  
connect

**Suffix**  
**-ed**

*disconnected*

Knowing the meaning, spelling, and pronunciation of frequently used prefixes and suffixes will allow you to discover meanings, to say correctly, and to spell many new words correctly. One of the easiest ways of making an antonym, a word with the opposite meaning, is to add a prefix. Some common antonym forming prefixes include: **-de**, **-die**, **-in**, **-im**, **-ii**, and **-re**. Study the meaning and spelling of prefixes and suffixes on the following pages.

<b>Prefixes</b>	
retro-	backward
semi-	half
sub-	under
super-	over
tele-	far
trans-	across
tri-	three
ultra-	beyond
un-	not
uni-	one

<b>Suffixes</b>	
-atry	worship of
-less	without
-like	resembling
-mania	madness of
-ment	the act of
-ness	state of
-oid	resembling
-ous	having the quality of
-phobia	fear of
-ship	condition of

**Practice Exercise 12 A, B**

***Word Structure***

A. Add the root word to each **prefix**. Use the word in a sentence. Underline the word.

1. backward + active

---

---

2. half + sphere

---

---

3. over + hero

---

---

4. three + cycle

---

---

5. not + defended

---

---

B. Add a root word to each **suffix**. Use the word in a sentence. Underline the word.

1. hope+ less

---

---

2. child + like

---

---

3. establish+ment

---

---

4. poison + ous

---

---

5. friend + ship

---

---

### How can context clues help?

Writers often leave clues for readers to find. These clues help readers understand the meaning of new words or concepts. Using these clues will give you a general idea about the meaning of new words. Looking in the dictionary is still the best way to discover the exact meaning and use of a word.

Writers will leave clues in specific parts of sentences and paragraphs. Look for context clues in the following places:

1. **Immediately after a new word**

Writers often rename a person, a thing, or an idea. This information is found between commas. Read these examples.

*Plants from the Acer family, **maple trees and shrubs**, are found on every continent.*

2. **Before or after a new word**

Phrases or clauses contain extra information. They are separated from the main part of a sentence by punctuation.

*The government provides funds to the CBC, **which allow the Canadian Broadcasting Corporation to provide radio and television programming.***

3. **In the following sentence**

Writers may give a definition for a new wording in a following sentence. Look at the example.

*The Marven's Building is well known to many Monctonians. **The historic building located on Factory Lane was the site of the Marven's bakery before being turned into office and retail space.***



**Practice Exercise 13 A**

***Context Clues***

- A. Read the paragraph. Use context clues to write a general definition for each underlined word. Use a dictionary to write an exact definition.

*A lever is a bar that is free to move about a fulcrum. You may have used a long bar of some kind to lift a large rock. Without the bar, or the lever, you would not have been able to lift the rock without help from someone else. Furthermore, unless you placed a rock, a log, or some other kind of support underneath the lever, the lever would not have lifted the rock. It would have bent and possibly would have broken. The rock or log is an example of a fulcrum. Scissors, can openers, and shovels are examples of levers that use fulcrums.*

*Adapted from the "Intermediate Academic Upgrading-Science" learning packages; IA U-S 6.7*

2. Lever

- a. General definition —

---

---

- b. Specific definition —

---

---

3. Fulcrum

- a. General definition —

---

---

- b. Specific definition —

---

---

## How can phonics help?

The letters in words are organized to give each word its unique structure. Most of the time the organization of letters in words follow regular patterns. Recognizing these patterns will help you to pronounce new words. Being able to break words into its sound parts takes practice.

Words can be divided into smaller parts or groups of letters based on the sound they make. All words have at least one vowel (a, e, i, o, u, or y), so they have at least one syllable. Many words with more than one vowel have more than one syllable.

A syllable is part of a word with at least one vowel sound. If a vowel is silent, it usually does not count as a syllable. Look at the word "modest." The dot separates the word into two syllables. The "o" makes a vowel sound and the "e" makes a vowel sound.

modest

mod • est

There are six basic guidelines to dividing words into syllables. Although the guidelines are useful, there are always exceptions to the guidelines. Consult a good dictionary when in doubt. Look at the following tables. **V** means vowel. **C** means a consonant (a letter that is not a vowel). "r" means the letter "r," while "le" means the letters "le."

### **Guidelines for Dividing Words Into Syllables**

<b>Pattern</b>	<b>Example</b>	<b>Divided Words</b>	<b>Syllables</b>
<b>VC•CV</b>	murder whisper	mur•der whis•per	2 2
prefix• <b>root</b>	undo preview	un•do pre•view	2 2
<b>or</b>			
<b>root•suffix</b>	viewing	view•ing	2
<b>V•CV</b> (Sometimes before a consonant, consonant blend, or digraph if the first vowel is long)	reply hotel	re•ply ho•tel	2 2
<b>or</b>			
<b>VC•V</b> (Sometimes after a consonant, consonant blend, or consonant digraph if the first vowel is short)	modest polish	mod•est pol•ish	2 2
<b>VR•</b>	forest sterile	for•est ster•ile	2 2
<b>C•Cle</b>	twinkle marble	twin•kle mar•ble	2 2

**Practice Exercise 14 A**

***Syllables***

A. Read each word aloud three times. Break the word into syllables. Write the dictionary way of breaking the word into syllables.

***Syllables***

<b><i>Word</i></b>	<b><i>Guess</i></b>	<b><i>Dictionary</i></b>
semicircle	_____	_____
submarine	_____	_____
telephone	_____	_____
unconscious	_____	_____
spotless	_____	_____
government	_____	_____
asteroid	_____	_____
kinship	_____	_____
governess	_____	_____

**Reading Literature**

Literature refers to books, letters, reports, articles, essays, poems, short stories, novels, and biographies which:

- *Represent high quality writing*
- *Talk about familiar human problems*
- *Highlight truths about the "human experience"*
- *Clarifies our position in the world*

Some types of literature are easier to read than others. The reading difficulty of a book, poem, or essay depends on your ability to use the basic reading skills, your previous experience reading a specific type of literature, your familiarity with the vocabulary, your familiarity with the writer's style, your familiarity with literary devices, and your attitude.

Reading quality literature, even if it is a challenge at first, will improve your reading skills, increase your vocabulary, improve your thinking skills, and improve your writing skills. Reading carefully and evaluating the literature of skilled writers will guide you in developing your own writing style

As you study this section on reading literature, pay attention to the differences between the types of literature. Read carefully to find differences in how each type of literature is structured, how words are used, the author's message, the effectiveness of the type of literature in communicating the author's message. You will also find similarities. Literature from a specific time in history, region, or culture will often have similarities in topics, style, structure, or other aspects of literature.

## Figures of Speech and Literary Devices

Writers use figures of speech and literary devices to make their writing more interesting, more concise, more musical, and more emotional. Some of the more commonly used forms of figures of speech and literary devices are mentioned here.

### **Anecdote**

Anecdotes are brief stories, often humorous, stories about a person's feelings and thoughts about a specific situation. Writers use anecdotes to make their writing feel more personal and to interject some humour.

### **Metaphor**

Metaphors are comparisons between two things. The words "like" or "as" are not used. Writers use metaphors to create a detailed image for the reader. Readers are able to get vivid mental images without having to read a long description.

#### **Excerpt from "Hard Rock Returns to Prison"**

**Ethelridge Knight**

*And we turned away, our eyes on the ground. Crushed  
He had been our Destroyer, the doer of things  
we dreamed of doing, but could not bring ourselves to do.  
The fears of years, like a biting whip,  
had cut grooves too deeply across our backs.*

### **Similes**

Similes are comparisons between two things. The words "like" or "as" are used. Writers use similes to create a detailed image for the reader. Readers are able to get vivid mental images without having to read a long description.

*"And all their ancient faces like rain-beaten stones.*

*"A gaze blank pitiless as the sun.  
Liberal hopefulness"*

### **Personification**

Personification is giving human-like thoughts, feelings, and behaviours to objects or ideas. The writer makes the association of powerful human emotions to objects, situations, and ideas. Write use this technique to stir the emotions of the reader.

#### **Wilfred Owen's**

*What passing bells for those who die as cattle?  
Only the monstrous anger of the guns.  
Only the stuttering rifle's rapid rattle  
Can patter out their hasty orisons.  
No mockeries for them from prayers or bells  
Nor any voice of mourning save the choirs,  
The shrill, demented choirs of wailing shells,  
And bugles calling for them from sad shrines.*

### **Alliteration**

Alliteration is the repetition of similar beginning consonant sounds of several words. Writers use this technique to highlight elements of their writing and to make their writing musical.

*Scarecrows dressed in latest **styles**.  
With frozen **smiles**.  
To chase love away.*

### **Assonance**

Assonance is the repetition of similar vowel sounds of several words. Writers use this technique to highlight elements of their writing and to make their writing musical.

#### **Excerpt from "The Raid"**

##### **William Everson**

*They came out **of the sun** undetected,  
Who had lain **in the thin ships**  
All night **long on the cold ocean**.*

## **Consonance**

Consonance is the repetition of similar ending consonant sounds of several words. Writers use this technique to highlight elements of their writing and to make their writing musical.

### **"Snake"**

**D.H. Lawrence**

*He reached down from a fissure in the  
earth — wall in the gloom  
And trailed his yellow-brown slackness  
soft-bellied down, over the edge  
of the stone trough.*

## **Onomatopoeia**

Onomatopoeia is the careful selection and use of words which sound similar to the objects or the events they name.

*The wet logs **hissed** then **crackled** as the fire gained momentum.*

*That sound of **sizzling** hot bacon made me remember.*

## **Hyperboles**

Hyperboles are the use of words and phrases to exaggerate a thought, feeling, object or event. Writers use this technique to create humour or sarcasm.

*"I've told you a million times not to exaggerate."*

## **Pun**

Pun is the use of similar sounding words with quite different meanings to create humour.

*A flea and a fly in the flue  
Were caught, so what could they do?  
Said the fly, "Let us flee."  
"Let us fly," said the flea.  
So they **flew** through a flaw in the **flue**.*

## ***Irony***

Irony can be observed when a writer's intended message is clearly the opposite of what is written.

*"Jane worked hard, was on time, and had a good personality; so they fired her"*

## ***Flashback***

Flashbacks are descriptions of previous events during the present time in a narrative. Writers will describe previous events to provide background or to help explain more recent events.

*Today, not like Tuesday when I was broke, they offered to buy my lunch.*

## ***Foreshadowing***

Foreshadowing is the use of words , phrases, or actions as signals that readers can use to infer future events in a narrative.

*"In a week, her whole world would change."*

## **Poetry**

### **What is poetry?**

Writers often use poetry to express personal, emotional, philosophical, or historical ideas or themes. Poetry can differ from prose in several ways. Poetry may have some or all of the following characteristics:

- *Rhythm*
- *Rhyme*
- *Literary devices*
- *Unusual word or sentence patterns*
- *Capital letters for each new line*

There are different types of poetry. The different forms vary with the above characteristics as well as how they are structured. Ballads, sonnets, and limericks have a specific structure, while other narrative poems may have less rigid structures. Modern poetry appears to be shifting to the use of less formal structures.

Most poetry has some structure, and it is important to learn some vocabulary about the structure of poems. Lines of poetry (also called a verse) are grouped together into stanzas. Several lines of poetry may be needed to create the equivalent of a sentence. Each line of a poem is usually capitalized. Stanzas are roughly equivalent to paragraphs in prose.

## What is rhythm?

Rhythm and rhyme can be considered structural elements of poems. All language has rhythm. Rhythm refers to the pattern of stressed and unstressed syllables of language. Dictionaries are valuable tools when reading poetry. They can help a reader determine how to divide and stress syllables. Dictionaries use marks called "accents" to indicate stressed and unstressed syllables.

Stressed syllables are indicated by a "/", while unstressed syllables are indicated by a "u.". Patterns of stressed syllables and unstressed syllables are separated by "|." One pattern of stressed and unstressed syllables is called a "foot." Look at the table below to learn the names of common stress patterns.

<b>Rhythm</b>	<b>Stress Pattern</b>	<b>Example</b>
Iambic	u /	u / to day
Trochaic	/ u	/ u Mon day
Anapestic	u u /	u u / in ter rupt
Dactylic	/ u u	/ u u Sa tur day

Most lines of a poem have several feet. The number of feet found in a line of poetry is given a name. A prefix is added to the word meter to tell you how many feet are present. Look at the tables below to learn the names of common feet patterns.

### **Feet Patterns**

*monometer* (One foot)

*dimeter* (Two foot)

*trimeter* (Three foot)

*tetrameter* (Four foot)

*pentameter* (Five foot)

*hexameter* (Six foot)

The names for the stress pattern and name for the number of feet in a line can be combined to name a line of poetry. Some examples include:

### ***iambic tetrameter***

u /    u /    u /    u /  
|And I | was wan | dering | in a trice, |



***iambic pentameter***

u /      u /      u /      u /      u /  
 |They al | so serve| who on | ly stand | and wait|

Notice that the syllables of a single foot may consist of one word or extend over more than one word. The word "only," for example, is divided between two "feet."

**What is rhyme?**

Rhyme is not the same as rhythm. Rhyme refers to patterns of common sounds. The most common type of rhyme occurs at the end of a line. The pattern of rhyming sounds in a poem is called the "rhyme scheme." Rhyme schemes are indicated with letters. The letter A is written beside the first line. All lines of the poem that rhyme with the first line also receive the letter A. The next line not rhyming with the first line is given the letter B. All sentences rhyming with this line are also given the letter B. The process continues until all of the lines receive a letter. Look at the example below.

<i>"There was an old man with a beard,</i>	A
<i>Who said, "It's just as I feared!"</i>	A
<i>Two owls and a hen,</i>	B
<i>Four larks and a wren,</i>	B
<i>Have all built their nests in my beard.</i>	A

*Edward Lear*

Not all poems rhyme perfectly. Some poetry only has parts that rhyme. This is called "imperfect rhyme." Other poetry does not rhyme at all. This is called "free verse."

**"The Forsaken"**

**Duncan Campbell Scott**

*Once in the winter  
 Out on a lake  
 In the heart of the north-land,  
 Far from the Fort  
 And far from the hunters,  
 A Chippewa woman  
 With her sick baby,  
 Crouched in the last hours  
 Of a great storm.*

**How to read poetry**

Poetry can be a challenge to read. Poems can be interpreted several different ways. Also, poets often include a basic meaning called a "literal meaning," as well as a secondary or hidden meaning. Reading poetry will be easier if you use the following guidelines.

- *Research the author.*
- *Read a poem aloud twice.*
- *Read a poem aloud a third time for the main idea.*
- *Highlight important details.*
- *Highlight difficult or new words or phrases.*
- *Determine the point of view (narrator).*
- *Determine the intended audience.*
- *Find the rhyme scheme.*
- *Find and name the rhythm.*
- *Find figures of speech or literary devices.*
- *Evaluate the overall effectiveness of the poem.*

## What types of poetry are there?

### Narrative

There are different types of narrative poems. Examples of narrative poems include ballads and epics. Regardless of the differences in structure, rhyme, and rhythm, narratives tell stories, so they have a plot, some characters, a setting, and a theme.

The musical nature of the ballads helped story tellers remember and tell the stories of their communities. Many ballads, most of which are anonymous, tell about dramatic events such as murder, war, revenge, love, and jealousy. The stories often included elements of magic or superstition as part of their stories. Dialogue is a key element in most ballads. The traditional ballad has four line stanzas with a rhyme scheme of AABB. Parts of the ballad are repeated to give it its musical quality. The following poem is part of a narrative poem. Notice the use of a slightly different rhyme scheme.

### **"The Two Ravens"** (Excerpt) (The Twa Corbies)

#### **Anonymous**

As I was walking all alone	<b>A</b>
I heard two corbies making a moan;	<b>A</b>
The one unto the other did say,	<b>B</b>
"Where shall we go to dine today?"	<b>B</b>

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**Practice Exercise 15 A, B**

***Narrative Poetry***

A. The first part and the last part of a long narrative poem follows. Use the reading process to guide you in your reading.

- Skim the title and poem quickly.
- Predict what the poem is about.
- Think of questions to answer while you read.
- Read the poem twice aloud without stopping.
- Read the poem again carefully.
- Answer the questions.

B. Write a complete definition for each word as it is used in the poem.

1. Gazing

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2. space

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3. embowers

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4. shallop

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5. casement

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## **"The Lady Of Shalott"**

**Alfred Lord Tennyson**

### **PART I**

*On either side the river lie  
Long fields of barley and of rye,  
That clothe the world and meet the sky;  
And thro' the field the road runs by  
To many tower'd Camelot;  
And up and down the people go,  
Gazing where the lilies blow  
Round an island there below,  
The island of Shalott.*

*Willows whiten, aspens quiver,  
Little breezes dusk and shiver  
Thro' the wave that runs for ever  
By the island in the river  
Flowing down to Camelot.  
Four gray walls, and four gray towers,  
Overlook a space of flowers,  
And the silent isle imbowers  
The Lady of Shalott.*

*By the margin, willow veil'd,  
Slide the heavy barges trail'd  
By slow horses; and unhail'd  
The shallop flitteth silken-sail'd  
Skimming down to Camelot:  
But who hath seen her wave her hand?  
Or at the casement seen her stand?  
Or is she known in all the land,  
The Lady of Shalott?*

*Only reapers, reaping early  
In among the bearded barley,  
Hear a song that echoes cheerly  
From the river winding clearly,  
Down to tower'd Camelot:  
And by the moon the reaper weary,  
Piling sheaves in uplands airy,  
Listening, whispers "'Tis the fairy  
Lady of Shalott."*

**Practice Exercise 15 C**

***Narrative Poetry***

C. Answer the questions.

1. Write the rhyme scheme beside the following stanza.

\_\_\_\_ *On either side the river lie*  
\_\_\_\_ *Long fields of barley and of rye,*  
\_\_\_\_ *That clothe the world and meet the sky;*  
\_\_\_\_ *And thro' the field the road runs by*  
\_\_\_\_ *To many-tower'd Camelot;*  
\_\_\_\_ *And up and down the people go,*  
\_\_\_\_ *Gazing where the lilies blow*  
\_\_\_\_ *Round an island there below,*  
\_\_\_\_ *The island of Shalott.*

2. Describe the setting of the poem.

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3. What is the tone or feeling created by the poem? Give two examples.

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## Sonnet

Although less common today, the sonnet is still used as a form of poetry. Typical themes deal with spiritual or emotional. There are two major forms of the sonnet. There are Italian and Elizabethan forms. Both forms consist of fourteen lines.

The Italian sonnet is divided into an eight lines stanza (named an octave) and a six-line stanza (named a sestet). The first eight lines were used to present a problem. The following six lines are used to present a solution to the problem. The Italian sonnet also has a predictable rhyme scheme. The octave has a rhyme scheme of **ABBAABBA**. The sestet follows one of the following rhyme schemes: **CDECDE**, **CDCCDC**, or **CDEDCE**. Each line typically has iambic pentameter meter.

The Elizabethan sonnet is divided into four parts. The first three parts consist of four lines each (called quatrains). The last part consists of two lines (called a rhyming couplet). The rhyming couplet provides the conclusion to the theme presented in the three quatrains. The Elizabethan (also called the Shakespearean sonnet) uses iambic pentameter meter, and it has a rhyme scheme of **ABAB CDCD EFEF GG**.

**Practice Exercise 16 A, B**

***Sonnets***

A. Use the reading process to guide you in your reading of the following sonnet.

- Skim the title and poem quickly.
- Predict what the poem is about.
- Think of questions to answer while you read.
- Read the poem twice aloud without stopping.
- Read the poem again carefully.
- Answer the questions.

B. Write a complete definition for each word as it is used in the poem.

1. Sonnet

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2. lustral

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3. portent

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4. retinue

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5. Charon's

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## **“The House Of Life: The Sonnet”**

### **Dante Gabriel Rossetti**

A Sonnet is a moment's monument,  
Memorial from the Soul's eternity  
To one dead deathless hour. Look that it be,  
Whether for lustral rite or dire portent,  
Of its own arduous fulness reverent:  
Carve it in ivory or in ebony,  
As Day or Night may rule; and let Time see  
Its flowering crest impearl'd and orient.  
A Sonnet is a coin: its face reveals  
The soul, — its converse, to what Power 'tis due. —  
Whether for tribute to the august appeals  
Of Life, or dower in Love's high retinue,  
It serves, or 'mid the dark wharfs cavernous breath,  
In Charon's palm it pays the toll to Death.

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**Practice Exercise 16 C**

***Sonnets***

C. Answer the questions.

1. What is the complete rhyme scheme for the poem? Write it on the line below.

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2. What is the main idea or theme of the sonnet?

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3. List the things said to be similar to a sonnet.

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4. Pick one thing a sonnet is compared with. Explain the comparison.

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## Limerick

Limericks are fun poems. Their main purpose is to entertain the reader. The topics are usually absurd. The poet often changes the spellings of words or uses puns, a play on words, to create the desired effect. The ending of a limerick often presents a twist. Limericks have a specific structure.

Although there are variations, most limericks are made of five lines. The meter usually consists of three lines of anapestic trimeter and two lines of anapestic dimeter. The rhyme scheme is usually **AABBA**.

u	u	/	u	/	u	u	/	
<i>There was a   young la   dy of Niger</i>								<b>A</b>
u	u	/	u	u	/	u	u	/
<i>Who smiled as   she rode on   a tiger;</i>								<b>A</b>
u	u	/		u	u	/		
<i>They came back   from the ride</i>								<b>B</b>
u	u	/	u	u	/			
<i>With the la   dy inside</i>								<b>B</b>
u	u	/	u	u	/	u	u	/
<i>The smile's on   the face of   the tiger.</i>								<b>A</b>

Read these limericks for enjoyment. Also notice the rhyme schemes. Sometimes poets alter the spelling or pronunciation of words to fit the rhyme scheme.

<i>Two beauties who dwelt by the Bosphorous</i>	<b>A</b>
<i>Had eyes that were brighter than phosphorus.</i>	<b>A</b>
<i>The Sultan called 'Troth!</i>	<b>B</b>
<i>I'll marry you both!'</i>	<b>B</b>
<i>But they laughed; 'I'm afraid you must tossphorus.'</i>	<b>A</b>

<i>There was a young lady of Keighley</i>	<b>A</b>
<i>Whose principle charms in her teeth lay</i>	<b>A</b>
<i>When they fell on her plate</i>	<b>B</b>
<i>She called out 'I hate</i>	<b>B</b>
<i>Mishaps of this kind, they are beathly.'</i>	<b>A</b>

**Practice Exercise 17 A, B**

***Limericks***

A. Use the reading process to guide you in your reading the following limerick.

- Skim the title and poem quickly.
- Predict what the poem is about.
- Think of questions to answer while you read.
- Read the poem twice aloud without stopping.
- Read the poem again carefully.
- Answer the questions.

*There was a young lady of Stornaway  
Who by walking, her shoes had all worn away.  
She said, 'I won't mind  
If only I find  
That it 's taken that terrible corn away.'*

B. Answer the questions.

1. What is the rhyme scheme for this limerick?

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2. Explain the humour in the poem.

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## Short Stories

### What are short stories?

Short stories have become more popular during the past century. Short stories are narratives which deal with a few characters, a limited setting, and a limited plot. As with poetry, words, phrases and literary devices are carefully selected to reduce the amount of language used, while effectively communicating the characteristics of the characters, setting, or plot.

Early forms of short stories include fables, myths, and legends. Tall tales and modern short stories have become a more common form of the short story. Short stories have been used to tell stories to entertain, to pass on information, history, or traditions, or to provide moral lessons.

Each type of short story is unique. Common forms of modern short stories include; ghost stories, romance, science fiction, historical, and social or psychological stories. Compared to novels, modern short stories are limited to a single unified plot with few characters and limited description of the setting. Most short stories are less than 15000 words in length.

### How to read short stories

Regardless of the type of short story, try to comment on the following items:

- *Research the author.*
- *Read the story once for fun.*
- *Read the story a second time.*
- *Highlight important details about characters, setting or plot.*
- *Highlight difficult or new words or phrases.*
- *Determine the point of view.*  
*(1st person 3rd person limited, 3rd person omniscient)*
- *Find the major and minor characters.*
- *Determine the intended audience.*
- *Determine the theme or moral.*
- *Determine the types of conflict. (others, self nature, fate)*
- *Find figures of speech or literary devices.*
- *Evaluate the over all effectiveness of the story.*

The plots of short stories usually involve one or two main characters working toward the resolution of a single conflict. The events often take place in one place or time. A theme of a short story usually offers observation about human nature. Effective short stories are written by authors who are able to use words and literary devices to make the plots and characters seem real.

## What literary devices are used in short stories?

Writers use literary devices to create a special effect and to reduce the length of their writing. Foreshadowing, for example, can help create a mood suspense as well as prepare the reader for the next event. There are many different types of literary devices available to writers. The most common types are discussed below.

**Irony** is created when there is a discrepancy between an expected outcome and an actual outcome. It would be ironic that a person purposely tries to get fired and ends up with a promotion.

**Foreshadowing** hints at the future. Writers leave clues that can help you predict the outcome of a story. A character might say she has a bad feeling, for example.

**Mystery** keeps readers interested in reading a story. It is created by presenting incomplete observations, using foreshadowing, or using 1st person narration.

**Sarcasm** is when the narrator or characters speak in an exaggerated, ironic, and sarcastic manner. The readers says one thing, yet it is clear the message is meant to be opposite to the spoken words.

**Stereotyping** creates flat characters. Specific and generalized traits are attributed to a character or characters. These characteristics may be either negative or positive.

**Understatement** is used to highlight important events by purposely down-playing the importance or significance of the event.

**Humour** is used to entertain a reader. It may also serve as a distraction from more serious events. Writers may use jokes, irony, dialogue, satire, or hyperbole to create humour.

**Satire** is a form of writing which criticizes a person, group, or other target. The writer says one thing, but means the opposite.

When you find a literary device, try to determine why the writer used it and decide if it was used effectively.

## What types of short stories are there?

Traditional forms of short narratives are still popular today. Fables, myths, legends, and tales continue to delight readers. Writers have added the modern short story, tall tales, science fiction, and horror stories to the material available to readers. Each form has the typical elements of a narrative — plot, character, setting, and narrator.

Although they all have similar elements, they also have differences.

### ***Fables***

Fables come from the oral tradition of story telling. Local tribes created and passed on fables as a form of moral education. Many fables directly state the moral it communicates at the end of its story. Animals with human qualities serve as characters. Each character symbolizes a specific aspect of human nature. The message being communicated is more important than character development, setting development or plot development.

## **Myths**

Myths were written to explain how creation came about and how people should lead “moral” lives. Myths, too, have their origins in oral story telling. The characters are normally gods or goddesses. Although the characters have special abilities, they still behave as humans with both negative and positive characteristics.

Greek authors have written many of the myths that still exist today. These writers, most of whose names are unknown, appealed to people’s emotions by placing the characters in fantastic situations.

### **Practice Exercise 18 A, B**

#### ***Fables***

A. Use the reading process to guide you in your reading of the following story.

- Skim the title and story quickly.
- Predict what the story is about.
- Think of questions to answer while you read.
- Read the story once without stopping.
- Read the story again carefully.
- Answer the questions.

B. Write a complete definition for each word as it is used in the story.

1. fortune

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2. secure

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3. precious

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4. wealth

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### **“The Goose that Laid The Golden Egg”**

*A man and his wife had the good fortune to possess a Goose, which laid a Golden Egg every day. Lucky though they were, they soon began to think they were not getting rich fast enough, and, imagining the bird must be made of gold inside, they decided to kill it in order to secure the whole store of precious metal at once. But when they cut it open they found it was just like any other goose. Thus, they neither got rich all at once, as they had hoped, nor enjoyed any longer the daily addition to their wealth.*

Much wants more, and loses all.

### **Practice Exercise 18 C**

#### ***Fables***

C. Answer the following questions.

1. Why did they kill the goose?

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2. Explain the moral.

“Much wants more, and loses all.”

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**Practice Exercise 19 A, B**

***Myths***

A. Use the reading process to guide you in your reading of the following story.

- Skim the title and story quickly.
- Predict what the story is about.
- Think of questions to answer while you read.
- Read the story once without stopping.
- Read the story again carefully.
- Answer the questions.

B. Write a complete definition for each word as it is used in the story.

1. tremendous

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2. compound

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3. commenced

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4. perch

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## **"Why The Sun and The Moon Live in The Sky"**

by Paul Radin

*Many years ago the sun and the water were great friends, and both lived on the earth together. The sun very often used to visit the water, but the water never returned his visits. At last the sun asked the water why it was that he never came to see him in his house. The water replied that the sun's house was not big enough, and that if he came with his people he would drive the sun out.*

*The water then said, "If you wish me to visit you, you must build a very large compound, but I warn you that it will have to be a tremendous place, as my people are very numerous and take up a lot of room."*

*The sun promised to build a very big compound, and soon afterward he returned home to his wife, the moon, who greeted him with a broad smile when he opened the door. The sun told the moon what he had promised the water, and the next day he commenced building a huge compound in which to entertain his friend.*

*When it was completed, he asked the water to come and visit him the next day.*

*When the water arrived, he called out to the sun and asked him whether it would be safe for him to enter, and the sun answered, "Yes, come in, my friend."*

*The water then began to flow in, accompanied by the fish and all the water animals.*

*Very soon the water was knee-deep, so he asked the sun if it was still safe, and the sun again said, "Yes," so more water came in.*

*When the water was level with the top of a man's head, the water said to the sun, "Do you want more of my people to come?"*

*The sun and the moon both answered, "Yes," not knowing any better, so the water flowed in, until the sun and the moon had to perch themselves on the top of the roof. Again the water addressed the sun, but receiving the same answer, and more of his people rushing in, the water very soon overflowed the top of the roof and the sun and the moon were forced to go up into the sky, where they have remained ever since.*

**Practice Exercise 19 C**

***Myths***

C. Answer the questions.

1. What characteristics of a myth can be found in the story?

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2. What human characteristics does the water display?

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3. Write a paragraph (5-6 sentences) summarising the events of the story.

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## ***Legends***

Unlike myths and fables, legends have human characters. As with myths the characters often have special abilities or strengths. They use these characteristics to solve a problem or to win a challenge. The characters or events of legends are based on some fact. Many popular legends originated from Greek literature where characters were thrust into heroic battles or adventurous quests.

As with most narratives, legends have characters, plots, and settings. Legends tend to have more characters and greater plot development than do myths and fables. The language used to describe characters and events is direct, yet it is also more descriptive and lofty. Many of today's tales come from the legend tradition.

## ***Tales and Tall Tales***

Tales are similar to legends. Human characters encounter unique situations. Many tales have moral lessons that are stated directly or indirectly. Fairytales are included in this category of narratives. They often begin with phrases such as, "Once upon a time..."

Tall tales, like legends, have human characters performing super human acts. Tall tales are a more recent form than the legend. They were developed in America during rapid growth and settlement by immigrants. These stories entertained workers, and they were a unifying force showing people's pride in their work and their nationalities. The characters are often presented as being much bigger than the average person. The characters or events of many tall tales are based on some fact.

The characters and events in tall tales typically take place in frontier North America and in lumber and mining camps. The character uses extraordinary skills or strength to overcome a challenge or problem. Some tall tales tell a single story, while other tall tales have been extended over a period of time. The same character is presented with new challenges to overcome in each adventure.

**Practice Exercise 20 A, B**

***Legends***

A. Use the reading process to guide you in your reading of the following story.

- Skim the title and story quickly.
- Predict what the story is about.
- Think of questions to answer while you read.
- Read the story once without stopping.
- Read the story again carefully.
- Answer the questions.

B. Write a complete definition for each word as it is used in the story.

1. wits

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2. gullible

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3. Resaca

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### **"Pedro De Urdemalas"**

*Pedro de Urdemalas lives by his wits. In a way he is a liar but, different from Don Cacahuate, Tio Aurelio, and Compadre Doroteo, he does not lie for the glory of lying. His mentiras are a means to an end, and the most desirable end to him is to skin the fellow who is out to get the other man's hide. However, he often tricks the innocently gullible. Also, being a man of chance, he is a plaything of fate; one day he is rich and the next, poor.*

*Once when considerably the worse for his manner of living, and while wandering along a highway tired, hungry, and without money, he came to a hog ranch. It was the first of its kind he had ever seen and, despite his low spirits, he was greatly amused by the great array of swine tails.*

*"There are many tails" said he, "and wherever there is a tail there is a hog. This gives me an idea, and if it works I shall have money to spend."*

*He took his knife and cut the tails from the hogs and continued on his way until he came to a resaca, or swamp. There he busied himself sticking the hog-end of the tail stumps in the mud. Then, after tramping around and digging up the earth about each, he sat beneath a willow and began to weep.*

*Presently a man rode up horseback.*

*"Why are you weeping?" he asked.*

*Pedro wept louder than ever and said, "Why shouldn't I weep? I have lost a fortune in this bog hole. Those tails you see are all that is left to show for hogs that were."*

*"Poor fellow," said the stranger, "weep no more. I shall buy your herd and have my servants come and dig them out of this atascadero. How much do you want for them?"*

*"Senor," said Pedro de Urdemalas, "it is not my wish to sell them, for life is wrapped up in my hogs, but you see how hopeless things are. Rather than lose them, I will sell them to you for one thousand dollars."*

*The trade was made. Pedro went away weeping until he was out of sight and then took to his heels.*

*The stranger brought his servants, and he wasn't long finding out how well he had been swindled. Frantic, he directed a search for Pedro but all to no avail. He gave up the hunt and did the only thing left for him to do, and that was to swear revenge in case he should ever again meet Pedro de Urdemalas.*

*Well, sir, true of form, there came a day when again Pedro was broke and hungry. Immediately he began devising a new lie with which to snare some sucker. "I need twenty cents worth of frijoles, a pot, an underground furnace, and a little time," said he to himself*

*He bought beans and a pot, dug a furnace, and after he burned some wood to coals, he put the pot over them and hid all traces of the fire. Presently the pot began to boil, and Pedro, with a long thorn, speared those frijoles that boiled to the top and ate them. He was amusing himself in this manner when a traveller approached.*

*"Buenas tardes, buen amigo (good-day, good friend)," he said. "What are you doing?"*

*"No, nothing," said Pedro de Urdemalas, "just waiting for those who are to arise and observing those who go."*

*"Pardon," said the traveller, pointing at the pot, "What makes that thing boil?"*

*"Nothing; it is a magic pot," Pedro informed him. "In the preparation of my meals I never have to bother with fire. As soon as the food is in it and it is placed on the ground it begins to boil."*

*Now, the stranger was a travelling man and figured that he needed just such a pot.*

*"How much do you want for it?" he asked.*

*"I don't care to sell it," said Pedro.*

*"I will give you a thousand dollars," bartered the traveller.*

*"See here, amigo," said Pedro de Urdemalas, "I am badly in need of money, otherwise I would not think of disposing of such a rare pot. It is a bargain, but we will have to take care lest it discovers the change in masters and refuses to boil. Sit down very quietly and give me the money. Don't speak or move until I am out of hearing"*

*It was with the utmost caution that the trade was made. The stranger, almost afraid to breathe, sat by the boiling pot and Pedro tiptoed away. After an hour of patient watching the new owner of the magic vessel noticed that the beans and water were not boiling. He picked up the pot and immediately realized that he had been skinned. At first he swore revenge, but after a second thought he was so humiliated by his gullibility that he was glad to forget about it.*

*It was late in the afternoon when Pedro de Urdemalas decided it would be safe to rest his weary legs. Tired out by the haste with which he left his last victim, he sat beneath a mesquite not far from the road and wondered how he might add another thousand dollars to his ill-gotten gain. Presently, he began by boring holes in the coins he carried, and, when this was done, he hung them to the branches of the tree in such a manner that it appeared to have grown there.*

*The following morning two wagon masters on their way up the road were amazed by what they saw. They went to the mesquite and were at the point of plucking the rare fruit when Pedro saw them.*

*"Eit, eit!" he shouted. "Leave my tree alone."*

*They asked the name of the tree.*

*"This is the only one in existence," said Pedro de Urdemalas. "It bears twice a year and it is time to gather this season's crop."*

*"How much do you want for this plant?" they asked.*

*"Don't insult me," said Pedro. "Why should I want to sell a tree like this? It would be foolish."*

*"We can pay your price," they insisted. "Besides, it isn't our intention to leave here before you agree to sell."*

*"Oh, well," said Pedro, "give me a thousand dollars for the present crop and the bargain is closed."*

*They agreed. Pedro gathered the coins from the tree, collected the purchase money and left for parts unknown.*

*The wagon masters built homes near the mesquite, pruned it, watered it, and did all their power to aid in a rich crop of coins the following season.*

*It being only a mesquite, their reward was mesquite beans.*

*These poor fools, like the others, had been beaten, but were thankful to have come off no worse.*

*Pedro, in the meantime, was, as an old corrido says, "sempre cam inando," always travelling.*

*From "A Pack Load of Mexican Tales," by Riely Aiken in Publications of the Texas Folklore Society 12 (1935): 49-52.*

**Practice Exercise 20 C**

***Legends***

C. Answer the questions.

1. Describe Pedro Dc Urdemalas’s personality. Give two examples from the story.

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2. Place the events in the correct sequence. Write the correct number beside each sentence.

- a. \_\_\_ Pedro sells a “money tree.”
- b. \_\_\_ Pedro meets two wagon masters.
- c. \_\_\_ Pedro sells “pigs.”
- d. \_\_\_ Pedro sells a “magic pot.”
- e. \_\_\_ Pedro meets a stranger by a swamp.
- f. \_\_\_ Pedro meets a travelling man.

3. Why do you think Pedro is able to trick so many people?

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**Practice Exercise 21 A, B**

***Tales***

A. Use the reading process to guide you in your reading of the following story.

- Skim the title and story quickly.
- Predict what the story is about.
- Think of questions to answer while you read.
- Read the story once without stopping.
- Read the story again carefully.
- Answer the questions.

B. Write a complete definition for each word as it is used in the story.

1. recruited

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2. supposedly

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3. drafted

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4. considerable

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5. force

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### **"The Pot of Gold"**

*Up in Milan, or near Milan, during the Civil War, there was a man who was supposed to have recruited young fellows up there to go and work in the woods in the United States. You heard that one? In return he was getting ten or twenty dollars per man. And, of course, money in those days was either in silver or gold, eh, there was no paper. So these fellows were got together and sent down to the States, supposedly to work in the woods, because the Americans were serving in the army. Once they got down here, they were drafted into the American army, and sent south to fight.*

*So this man made a considerable amount of money. And one night him and his wife were sitting in the house, and they had this money spread out on the table in the kitchen, and they were counting it. And he happened to look up, and out in the -- outside the window, there was a man standing in the uniform of a Civil War soldier. And he looked at him so hard that this fellow and his wife took fright, and she swept all the money into her apron and she run and dumped it into a pot — an iron pot that was there. And the next morning, he took this iron pot full of money into the woods and buried it.*

*And according to the story, it's still there today. And there have been people go to find this, but when they're finally getting close to where this pot is buried they're seized with such a fright that they can't go on. One man, apparently, was picked up by an unseen force and thrown twenty feet through the air or something, and broke a leg! Now, that's an old one. I think everyone's told that story.*

**Practice Exercise 21 C**

***Tales***

C. Answer the questions.

1. Where did the man find recruits?

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2. How much money did the man receive for each recruit?

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3. Why did the man and woman hide their money?

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4. Who do you think the soldier was?

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**Practice Exercise 22 A, B**

***Tall Tales***

A. Use the reading process to guide you in your reading of the following story.

- Skim the title and story quickly.
- Predict what the story is about.
- Think of questions to answer while you read.
- Read the story once without stopping.
- Read the story again carefully.
- Answer the questions.

B. Write a complete definition for each word as it is used in the story.

1. gunnysacks

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2. orchards

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3. sapling

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4. thundered

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5. padding

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## **"Rainbow-Walker"**

*No one has ever counted all the apple trees in America, but there are a lot of them. According to some people, we have all these apple orchards because a man called Johnny Appleseed (his real name was John Chapman) spent his life planting apple seeds. That was back in the days when most of our country was still a wilderness.*

*Johnny Appleseed loved apple trees more than almost anything else. He loved animals, too; some say he could talk to them. When he was still a small boy in Boston, people brought hurt or sick animals to him. Johnny had a kind of magic in his hands that helped him to heal hurt creatures, just as it helped him to grow trees and plants.*

*One day, when Johnny was a young man, a stranger came by Johnny's house. Johnny was picking apples from the ground where the wind had blown them.*

*The man stopped and said, "I haven't seen apples like that in two years."*

*"Where have you been?" Johnny asked him.*

*"Working on a flatboat out west in the Indian country. There aren't any apple trees growing out there. I'd like to buy a sack of your apples. Maybe they'll keep long enough for my wife and children back in Ohio Territory to enjoy them."*

*Johnny fixed up a sackful. "I don't want any money," he said. "Just save the seeds when you get home, and plant them."*

*"That's a good idea, young fellow," the man said. "Thanks."*

*Johnny sat down under one of the apple trees and thought about what the man had said. Many families were moving west. If they carried apple seeds with them and planted them, there would be orchards sprouting up all over. Johnny knew his own orchard wasn't large enough to provide all the seeds needed. And there weren't as many settlers starting out from Boston as from a place like Pittsburgh, which was farther west.*

*Johnny thought a long time. Then he began gathering all the apple seeds from the apples on the ground. Before long, he had a small leather sack full of seeds.*

*A house sparrow flew down to pick one of the seeds, which had fallen from the sack.*

*"You leave that seed by, Mrs. Sparrow," Johnny said. "That's going to be an apple tree."*

*Two small boys going by heard him. "There's that loony Johnny, talking to himself again," one said.*

*"My folks say he's light in the head," the other said.*

*Johnny heard them and laughed, rolling a firm, red apple in his hands. He did not care what people said.*

*The next day, Johnny put the sackful of seeds over his shoulder and a small bundle of food in his pocket and started walking toward Pittsburgh. The dust spurted up in small clouds behind his bare heels. The wind made his long, black hair stand out behind his ears. Off in the distance, in*

*the direction he was going, a rainbow shone in the sky, pink and yellow, green and blue. To Johnny the pink was the colour of apples before they were ripe.*

*It took Johnny quite a long while to reach Pittsburgh. When he got there, he worked until he had enough money to buy a piece of ground. Then he started planting an apple orchard. Before long, apple trees were sprouting up around him like grass. As soon as the trees were large enough to bear fruit, Johnny gathered the seeds.*

*Whenever the people traveling west stopped to ask Johnny for food or water or a place to rest, he gave them apple seeds as well. And he never took any money.*

*"That's no way to run a business," some of the travelers said.*

*Johnny laughed. "I like giving orchards away."*

*People said, "That Johnny Appleseed is crazy."*

*Johnny kept on giving away sackfuls of seeds. He gave them to farmers and hunters, trappers and boatmen, soldiers and settlers. One day, he realized that he would have to find more seeds than his orchard could produce. He knew that all around Pennsylvania in the fall people put apples into wooden presses. They squashed and squeezed the apples to get out the bubbling juice for apple cider. And they threw the bright brown seeds away.*

*"I'm going to go out and get all those wasted seeds," Johnny said to a squirrel he had tamed.*

*The squirrel waved its tail and said, "Ch-kk, ch-kk," which to Johnny sounded like, "Go ahead."*

*Johnny put on his hat. It was a strange hat, for it was a kettle turned upside down. But it was more than a hat. It was something handy to cook in, if he stopped by the side of the road and wanted hot food. He looked around for some good traveling clothes. Everything he had was in rags. He saw a pile of gunnysacks, which he used for gathering apples. He picked out the longest sack, cut holes in it for his head and arms, and put it on. Nobody could want a better traveling suit, thought Johnny.*

*Johnny Appleseed went walking up and down and back and forth across Pennsylvania. The Dutch farmers let him have the apple mash from their cider presses. Then, all winter long, Johnny picked out the seeds and dried them. In the spring, he gave the seeds away to anyone who stopped on his way west.*

*Sometimes, when settlers came back from the western territories Johnny would ask, "Did you plant the seeds, I gave you?"*

*Often, a settler would answer, "Oh, I forgot."*

*So, Johnny decided to go west himself and plant his own orchards. He rigged up a boat by lashing two canoes together, loaded them full of apple seeds, and set off down the Ohio River.*

*That was the only time Johnny used a boat. From then on he walked, hundreds and thousands of miles, carrying apple seeds with him. Most of the time he went barefoot, tramping through rain and snow. Wherever settlers gave him a small piece of land, he planted his orchards. Soon there were apple trees growing along the creeks and rivers all over Ohio and Indiana.*

*It was hard work, but Johnny did not think of it as work. It was what he wanted to do. Every time a sapling burst into bloom, he forgot about his tired feet and the iron kettle hat bumping his forehead. He slept out in the open most of the time, with only the sky for a cover and a fox or raccoon curled up beside him to help keep him warm. When it snowed or rained, he slept in a settler's barn. And sometimes he stayed with Indians.*

*Johnny had many Indian friends, even though most Indians in those days hated the white men, who were taking over their land.*

*"Johnny Appleseed is crazy," some of the white men said.*

*"He is powerful medicine man," most of the Indians said. "He heals the sick babies and warriors. He makes good medicine from plants, and he talks to the animals."*

*Often, Johnny walked through areas where there were neither kindly settlers nor Indians. One bitterly cold night, the only shelter he could find was a large hollow log. Johnny crawled into the log. He had gone only a few feet when he bumped into something big and soft, and he heard a sleepy, growling noise. It was dark inside the log, but Johnny could make out two eyes looking at him. The eyes belonged to a bear who had decided the log would make a fine bedroom for his winter's sleep.*

*Johnny calmly said, "Excuse me, Brother Bear," and crawled back out.*

*On another time, in the late summer, Johnny was resting at the end of the day. He had built a fire to heat up some cornmeal in his kettle hat. Suddenly, Johnny noticed that the air was full of flying sparks. The sparks headed toward the fire instead of shooting up from it as actual sparks would do. He looked closer and saw the sparks were tiny, buzzing insects. The insects were blinded by the flames and flew into the fire, where they burned.*

*Johnny jumped up and put out his fire, even though the cornmeal had not yet cooked. It was better to eat cold food, thought Johnny, than to have any living thing die because of his fire.*

*There are many tales about Johnny's traveling through the forests without any fear of wild animals. One of the stories people tell is about Johnny and a wolf.*

*One day Johnny was busy gathering certain plants, called herbs, which were useful in curing sick people and animals. He was picking some wild ginger, when he heard a long, whimpering howl.*

*Johnny turned and saw a large black wolf. The wolf saw Johnny, too, and snarled, but it did not move. Johnny walked toward the animal, saying, "I am a friend, Brother Wolf."*

*The wolf snarled again, and then Johnny saw that its foot was caught in a steel trap.*

*"Poor beast," Johnny said. He bent down and worked open the jaws of the trap. "Now you are free," he told the wolf.*

*The wolf hopped back a step and then fell. The leg, which had been caught in the trap, was bleeding.*

*Johnny reached out and stroked the wolf's dark, sharp ears. The wolf showed its teeth.*

"Don't be afraid," Johnny said. He took a pack from his shoulders, drew out some cloth strips, and bandaged the wolf's leg. When he was through, the wolf licked Johnny's wrist.

It took several days for the wolf's leg to heal. Johnny Appleseed stayed with the animal and took care of it. He fed the wolf and brought it water in his metal hat. When the wolf was well, Johnny started off on his travels again, his seed packs swinging in time with his step.

He had walked only about a hundred feet when he heard something padding along behind him. It was the black wolf.

From then on, wherever Johnny went, the wolf followed. At night, they slept together under the stars, or huddled in a cave together, out of the rain. By day, they went from cabin to cabin, and some say the wolf would dig the holes with his paws for Johnny's apple seeds.

Johnny began to carry other things beside seeds. He put small gifts into the bags swinging from his shoulders — dolls he had whittled out of wood, pieces of bright cloth or ribbons, pretty speckled stones he had found, or berries to put on a string for a necklace. He gave most of these things to the settlers' children.

Johnny's eyes stayed as bright as ever, even though his dark hair began to turn gray. The black wolf that traveled with him grew old like Johnny, and the wolf's eyes grew dim. The wolf trotted close at Johnny's heels, for that was the only way it could keep on the path. People say that, because Johnny loved all wild creatures so much, the wolf learned to love them too. Rabbits would come and drink from the same pool where the wolf drank. Birds would ride on Brother Wolf's shoulder. Even the settlers, who distrusted wolves, learned to like Johnny's wolf.

But one night, a farmer who was new to the frontier saw the huge wolf near his chicken yard. The farmer put his shotgun against his shoulder and aimed.

Johnny Appleseed cried out to stop the farmer, but it was too late. The gun thundered, and the pet wolf leaped into the air as the shot hit its heart. The wolf fell back to earth and lay still.

Johnny sat for a long while beside his dead companion, stroking the thick fur. He looked up into the sky, seeking some brightness to drive away the gray sorrow he felt. But the sky was clouded over, without stars.

Johnny dug a grave for Brother Wolf by the side of a creek. After he had covered his old faithful friend with soft earth, he reached into his pouch of apple seeds. He found the brightest, smoothest seeds of all, and carefully planted them around the grave.

Today, people say the spot is filled with apple trees with trunks as big as the legs of elephants. And they say that, in spring, the blossoms are so thick a bee can scarcely fly between them.

After the wolf died, Johnny went on alone, still giving away apple seeds, and still planting orchards. The owls followed him at night, and even the shy deer would come out to meet him on the woodland trails at morning. But none stayed with him night and day as the gentle black wolf had done.

Even though he felt lonely, Johnny was happy. Wherever he stopped, he handed out his seeds and preached about the beauty of things. He also preached about the needs for kindness, especially to animals. When settlers had horses too old to work any more, or too lame to be of use, they sometimes turned these horses out into the woods to die. When Johnny came across these animals, he took care of them and found them new homes.



*He went on and on in his ragged clothes and his clanging hat, planting trees. Everywhere he went orchards sprang up. Where only weeds or brush had been, there was cloud on cloud of apple blossoms.*

*"He's looney, that Johnny Appleseed," some people said.*

*"He's lightheaded, that's certain," others agreed.*

*Johnny laughed, for he did not care what people said. He walked on, his bare heels kicking the leaves aside, until one day he was too tired to walk any farther.*

*On that day, he crawled into a small orchard near Fort Wayne, Indiana. He put one of his seed pouches under his head for a pillow. He lay there, looking up at the waving branches of apple trees and at the blue sky shining beyond.*

*Johnny Appleseed closed his eyes, listening to the leaves clapping together overhead. The sound faded, and the world turned dark. Then, suddenly, Johnny heard a soft whining. He thought he saw Brother Wolf standing beside him, his pink tongue hanging out as if he had traveled a long, long way. And there, hopping about among the tree roots was Mrs. Sparrow. There, too, was the big, sleepy bear Johnny had met years before in the round darkness of a hollow log. And creeping out of the orchard shadows came raccoons and foxes, bobolinks and hummingbirds, shy deer, and lame, blinking horses.*

*Johnny sat up, rubbing his eyes. He looked at the sky again. Shimmering in the air, like a bridge of braided flowers, was a rainbow.*

*Johnny Appleseed leaped to his feet. He picked up all of his seed pouches and slung them over his shoulder. Then he called to the animals, "Brother Wolf, Sister Sparrow, Brother Bear..."*

*He started up the rainbow. The animals and the birds followed. Brother Wolf was the first, tagging at Johnny Appleseed's heels. Two orioles rode on the wolf's shoulders.*

*When they all reached the top of the rainbow, Johnny began throwing apple seeds all over the sky. If they stuck in the sky, they would grow into stars. If they fell to earth, they would become trees. Johnny looked down at the land covered with orchards and knew his work was done.*

*The next morning, a traveler going westward paused by the apple orchard where Johnny had stopped to rest. Under the brightest tree of all lay the small body of Johnny Appleseed, still dressed in a gunnysack and still wearing his strange kettle hat. All around him, sitting in a quiet circle, were wild animals.*

*The traveler started on his way, planning to tell the nearest settler of what he had found. Then he saw three bright brown apple seeds lying at his feet. He picked them up and took them with him, wondering where he should plant them.*

*That is what some people say. Judging by all the apple trees there are, east and west, north and south, it seems someone must have carried on the planting Johnny Appleseed began.*

**Practice Exercise 22 C**

***Tall Tales***

C. Answer the questions.

1. Johnny Appleseed befriended many animals. Explain the significance of each of the following animals.

1. a house sparrow

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2. flying insects

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3. bear

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4. wolf

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***Modern Short Story***

Modern short stories deal with ordinary people. The plot and setting may vary considerably. Some stories are set in the past or the present, while others are set in the future. The length of this form of literature still limits the plot and the setting. Modern writers tend to focus more on character development. Often readers are left to infer from clues the qualities of the characters or setting. Many short stories offer a moral lesson or philosophical statement about humans and the human experience.

**Practice Exercise 23 A, B**

***Modern Short Story***

- A. Use the reading process to guide you in your reading of the following story.
- B. Write a complete definition for each word as it is used in the story.

1. shuttles

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2. treacherous

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3. brooded

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4. bedazzled

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5. enigmatic

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6. myopic

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7. covet

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## **"Baby"**

By Ivy Goodman

*He shuttles from me, in Boston, to ex-wife and baby, in Baltimore, to me, to baby. He vacations three weeks alone with baby. He wants to get to know baby. He wants custody of baby. And when he gets custody (last month he shattered a tea cup to prove how certain he is of getting custody), he wants me to help love baby. I kissed his hands, one finger bloodied, sliced by a jagged piece of china, and agreed to love baby. Already, more carefully than they were my own, I love both the man and his baby.*

*Five months ago, I met the man at a party. Clearly, he wanted someone at that party. He is particular to a certain point, and then beyond that point he is not at all particular. For hours I watched him dance with a married woman who I knew would eventually refuse him. Eye to eye, hip to hip. Overheated, she took her vest off and stared at him as if that vest and the tight blouse beneath it mattered. Perhaps they did matter. But when she and her husband left, he came to me and talked about his baby.*

*"And how old is this baby?" I asked.*

*"Ten months".*

*"Do you have a photograph?"*

*"Not with me."*

*"Not in your wallet?"*

*"I don't have a wallet. But I have hundreds of pictures at home. Do you want to see them?"*

*"Yes."*

*"Should we go now?"*

*"Yes."*

*At least he had the integrity to wait until afterward to bring out the baby. Naked, we sat in bed, turning over the baby in Maryland, the baby in Massachusetts, the drooling, farting, five-toothed baby, holding his toes in zoos and botanical gardens, lounging in trees, hammocks, the arms of his father, his mother. No, I was not spared the eleven duo shots of the girlish ex-wife and mother kissing the baby.*

*The beautiful mother of the baby. Will he go back to her? He doesn't go back. He goes on. Unknowingly, I too, may be diminishing, a piece of the past that grows more evil with each new woman, each new recounting. The only unscathed one is that poor baby.*

*The baby. How does a woman who loves the father of the baby love the baby? By remembering that she is not the mother of the baby. When the father moves away, he will also take the baby. If I haven't already, I am doomed to lose both father and baby.*

*But why do I want them to begin with, when I could have an honest man and my own baby? Most days I am terrified by the thought of my own baby. About honest men: you must be honest*

*in return, for who knows how long. But with the treacherous, you can be kind and honest while it lasts, knowing it won't last. In the end you suffer, of course. The surprise is how, and in which places.*

*Sometimes he held me all night. Sometimes when he heard me cry in sleep, he clawed my spine until I cried myself awake. When he planned a trip, I found the tickets on the bureau days before he told me he was leaving. ("By the way, I'll be flying to Maryland tomorrow." And after a pause, "Drive me to the airport at eight, would you?" Or, "Pack. You're coming with me. ") For two weeks, he telephoned every midnight, though now I haven't heard his voice in sixteen days, and I tore open his last letter Saturday. It was all about the baby. The baby is walking perfectly. The baby is making friends with other babies. In so many gestures and baby words, the baby has stated his preference for road life with father, his dread of that split level crowded with mother, grandmother, and every baby toy available in greater Baltimore.*

*Yesterday, in stores, on the street, I laughed, waved, and clicked my tongue at twelve babies, wheeled, cradled, backpacked, or carefully led by twelve women, yes, all twelve, women. He is probably the only man on the Eastern Seaboard walking into a grocery at ten A.M. without a wedding ring and with a baby. The woman he leers at over piled grapefruit will want to laugh but won't, because she's flattered, then will, because she's flattered. No wonder the baby is making friends with other babies.*

*But I can't compete with strangers, pretending to be lured, as I pretended to be, by his obvious glances, by his baby. He will stay with one of them or another of them, or he won't stay. He will come back, or he won't come back. Whatever his decisions, I knew from the start they would have nothing to do with me.*

*All last night I drifted, nearing sleep but never finding it. I miss him. According to plan, my ache spreads. I pit myself against myself. I'm losing.*

*I want another of our silent breakfasts, his face lowered to his bowl, his coffee spoon overturned near his mug. I want to break his mug. I want to do something to him.*

*He brooded. He thought he was entitled to brood. But his horrors, described on cold nights, were no more horrible than mine; he just thought they were. The stories he told and I listened to, I would never presume to tell. And if I did, who would listen to me?*

*Because he only liked my hair down, when I pinned it up to wash my face, I closed the bathroom door, but I closed the door for both of us. What he didn't want to see, and more, I wanted never to show him. And what he has seen I want now, impossibly, to take from him, before he mocks it to amuse his next woman.*

*His woman. His women. He's stuffed a battered envelope with snapshots of us, already including one of me, full lengths, with legs crossed or in a blur, crossing, heads turning, mouths speaking. He interrupted us and then, camera swinging from his shoulder, moved on. His ex-wife, mother of the baby, is actually his third ex-wife. From the glossy pile I try to guess the first two, but can't. Bodies, faces, wives, lovers, blend. We look tired; we are tired. Thinking practically, we want a good nights sleep and wonder if he'll leave soon. But we also think our shadowed faces have been brushed by moth wings. We feel more haunted than he. When he whispered what he thought was sad, we spared him what we knew was sadder. We let him pout, in a corner, alone. But even children keep their secrets. Right now, what is he thinking? All those silent times, what was he thinking?*

*In a friend's house, in a crowded room, I remember looking at him. He looked back. He shook his head. He could have been bedazzled. He could have meant we'll leave soon, but not yet. Or he could have wanted me to vanish.*

*Is he enigmatic, or is he just myopic? He's said himself that his eyes stare when he strains them. He should wear his glasses. I wonder, alone with the baby, does he wear his glasses? As a novelty, he was married the last time in thin gold-framed glasses.*

*Wed in March, parents in August, estranged in November, and now, divorced, he and his ex-wife hate each other. If I said, "I'll give you another baby," would he marry me?*

*I don't want a baby. No, I do want a baby. I covet babies. But which are instincts, and which are yearnings? Do I feel heartbreak or the rattle of dwindling ova? What do I want so, when I lie awake, wanting? And what if I did have his baby? He would leave me and try to take his baby.*

*In green motel rooms, does he rest his elbows on the rails of portable cribs and watch the sleeping baby? When he slept with me, I watched him. His ribs, wings, spread, closed in, spread, closed in. He strained. I wanted to make breath easier for him.*

*He was losing hair. He was losing weight. His skeleton was rising out of him. Each night, new bones surprised me. My fingers stumbled. I want him again. I still want him. But my desire is diverted toward the bedrolls, pillows, small animals seen from a distance, and other women's babies. Or is my desire itself diversion?*

*I worry about what I'll do because I know what I've done. Also, I worry about that baby.*

*And at dusk, when the telephone rings and I answer it, I recognize his whimper, wavering behind his father's voice, his father, who, after weeks of silence, has called to ask if I know it's raining. "Yes, here it's been raining. Where are you, where it 's raining?"*

*"Were both in a phone booth, about ten miles south at a Texaco."*

*"And you're coming back?"*

*"Yes. Soon."*

*Almost before I hear them or see them, I smell them, tobacco, baby powder, wet wool, cold; and after he puts the sleeping baby on the couch and touches me, just tobacco, wool, cold. "How's the baby?"*

*"A pain in the neck the last hundred miles, but fine now."*

*The baby, his face creased by the bent cap brim, stretched one fist, then brings it close, licks it.*

*"His cap."*

*"Would you take it off? I have to get another suitcase from the car."*

*When I bend down, the baby turns his head; his back curls. The cap slips, and I pull it free and put it on a chair. It is that simple. In the middle of the floor, where he'll be safer, I smooth a blanket for him. When I lift him, soft, willing, but weighted down by heavy shoes, he nestles. I untie the shoes. By the time the door slams, he is covered with his own yellow quilt and still*

*sleeping. All the while, sleeping. His father says, "You've tucked him in, thanks. Too tired to talk. Tomorrow. And nothing's settled."*

*No, nothing's settled. In our bedroom now, flung across the bed, the other traveller also sleeps, his trousers damp, dragged black at the cuffs from the rain. I grab his sneakers by their heels and tug. When they hit the floor, he groans, rolls. His shirt wrinkles up above his rib cage.*

*"Too tired to talk. Tomorrow." If he hadn't been so tired, he might have laughed at his own joke. Why now, at the end, should we talk?*

*In the kitchen, I sit, the only one awake in this sleeping household. I don't want the man. I don't want the baby. But when the baby cries, I go to the baby.*

**Practice Exercise 23 C**

***Modern Short Story***

C. Answer the questions.

1. Who is narrating the story? What point of view is this?

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2. Describe the personality of the narrator. Include three to four examples from the story.

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3. What advice do you have for the narrator?

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## Journalism

### What is journalism?

Journalism refers to the writing of material specifically for the purpose of being published in a newspaper, magazine, or similar type of reading material. Newspapers and magazines are really businesses. Because they are businesses, there are factors that affect the content and style of their publications.

One important factor is that advertisements, a major source of money for the operation of a newspaper, is included as part of the "content" of the publication. This may be in the form of a small ad, a full page ad, or an insert. There are other factors that influence the content of a publication.

Some factors that affect the content of a publication include: editorial policy, wishes of the advertisers, availability of information, and interests of readers. Editorial policy may mean that some stories are emphasized while other stories are de-emphasized. Some stories may also be presented in a slanted or biased way. Advertisers may make requests about the content or treatment of content which might affect their companies.

Content also varies with the availability of information, and it varies with the publication's focus. Some publishers may not be able to access some information because they can't afford to hire staff, or they can't afford to buy finished stories from companies specializing in writing stories and then selling them to news organizations. These companies are called wire services. Some publications offer local, provincial, national, and international news, while other publications offer more local or more national news. Ultimately, the content of a publication depends on the decisions made by its editor or editors.

Stories may be included or excluded based on the interests and desires of the readers. For example, local news stories may be of more interest to a group of readers than international news. Magazines tend to focus on specific groups of readers. Craft magazines, for instance, target people who enjoy specific crafts. The challenge for publishers is to interest as many people as possible. There are two ways of getting buyers interested in a publication.

One easy way of keeping people interested in a publication is to keep the content and style current. The other way is to use techniques that catch the readers' attention. The presentation of the content can be objective or subjective. Readers want news that is objective, reliable, and understandable. Objective and reliable reporting of stories is based on balanced presentation of the facts from reliable sources. We have already said that there are barriers to receiving consistent reporting of objective stories. People also respond to subjective content.

"Human interest" stories cause readers to become emotionally involved with a story. Taken to the extreme, these stories become sensationalized "human interest" stories called "tabloid stories." The emphasis in these stories is on details about the people involved. This means the physical and emotional details of the events and the people involved. Regardless of whether the content is presented in an objective or a subjective way, people expect details. This means writers need to provide details about the who, what, where, when, why, and how.

Writers recognize the need to present this information quickly and clearly. Titles are written to allude to the content of the article as well as to capture the reader's attention. Most of the details are presented in the first sentence of the article. The first sentence of an article is called the lead. Less important details follow. This organization of the facts is sometimes referred to as the

inverted pyramid form of organization. The use of photographs and the placement of content are also considered.

### What types of journalism are there?

Newspapers and magazines (periodicals) are the most common types of publications. Despite their differences, they have many similarities. Look at the tables outlining the parts, content, and purpose of each section.

<b>Newspapers</b>		
<b>Part</b>	<b>Content</b>	<b>Purpose</b>
<b>1. Masthead</b>	Name of newspaper Editorial information Subscription information	Identify newspaper Contact information
<b>2. Index</b>	Listing of parts	Assist readers
<b>3. Front Page</b>	Important news Human interest stories	Capture attention
<b>4. Editorial Page</b>	Editorial Letters to the editor Political cartoons Opinion columns	Persuade Inform Entertain
<b>5. Section: Sports</b>	News Scores Profiles Schedules	Entertain Inform
<b>6. Section: Finance &amp; Business</b>	Stock Market report Business news Profiles Projections	Inform Entertain
<b>7. Section: Classified</b>	Paid Ads Obituaries Announcements	Sell Inform
<b>8. Section: Arts &amp; Leisure</b>	Schedules & reviews Advice Columns Comics Fashion Health Travel	Entertain Inform
<b>9. Section: Weather</b>	Forecasts Related articles	Inform
<b>10. Advertisements</b>	Paid ads	
<b>11. Other</b>	Other news articles	Sell Persuade Entertain and Inform

### **Magazines**

<b>Part</b>	<b>Content</b>	<b>Purpose</b>
<b>1. Table of Contents</b>	Lists contents	Assist reader
<b>2. Editorial</b>	Editorial Letters to the editor	Persuade Inform Entertain
<b>3. Feature Articles</b>	Longer high interest articles	Entertain Inform
<b>4. Columns</b>	Shorter, regular expository or persuasive articles	Entertain Inform Persuade
<b>5. Ads</b>	Paid ads	Sell Persuade

### **How to read newspapers and periodicals**

Newspapers and magazines are businesses. They make money by selling their newspapers and magazines. However, most magazines and newspapers rely on paid advertisements to make a profit and to keep the magazines operating. Newspapers and magazines need to keep consumers interested in buying their products as well as getting other businesses to pay for advertisements.

As a reader, you need to keep this in mind because it may influence the content, value, or message a newspaper or magazine contains. For example, if several banks regularly purchase a lot of advertising space in a newspaper, the newspaper may contain more articles on about financial issues, place stories about the banks on the first or second page, and include stories which portray the banks in a more positive way. The best way to discover if a newspaper does this is to read the paper over a period of time. Check to see who the advertisers are, whether related stories are covered frequently, and where the stories are placed. You may want to compare newspapers to see if there are differences.

Even if advertiser influence is minimal, writers often write biased or slanted articles consciously or unconsciously. If a writer feels strongly about a topic, they may write a slanted article to convince you to think or act a specific way. Use your basic reading skills to read critically. This means:

- Sorting facts from opinions
- Recognizing facts
- Making logical conclusions
- Finding main ideas
- Recognizing faulty thinking
- Recognizing bias
- Recognizing slant

**Practice Exercise 24 A, B**

***Objective Article***

A. Find an objective article in your local or provincial newspaper.

B. Answer the questions.

1. Name the newspaper.

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2. Write the title of the article. Is the title appropriate?

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3. Summarize the story in a paragraph.

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4. Does the article use biased language or a slanted approach? Give examples.

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**Practice Exercise 24 B**

***Objective Article***

B.

5. Does the story deserve the attention the newspaper has given it? Why or why not?

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6. What are your thoughts and feelings about the article?

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**Practice Exercise 25 A, B**

***Human Interest Article***

A. Find a human interest article in your local or provincial newspaper.

B. Answer the questions.

1. Name the newspaper.

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2. Write the title of the article. Is the title appropriate?

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3. Summarize the story in a paragraph.

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4. Does the article use biased language or a slanted approach? Give examples.

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**Practice Exercise 25 B**

***Human Interest Article***

B.

5. Does the story deserve the attention the newspaper has given it? Why or why not?

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6. What are your thoughts and feelings about the article?

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**Practice Exercise 26 A, B**

***Editorial Article***

A. Find an editorial article in your local or provincial newspaper.

B. Answer the questions.

1. Name the newspaper.

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2. Write the title of the article. Is the title appropriate?

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3. Summarize the story in a paragraph.

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4. Does the article use biased language or a slanted approach? Give examples.

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**Practice Exercise 26 B**

***Editorial Article***

B.

5. Does the story deserve the attention the newspaper has given it? Why or why not?

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6. What are your thoughts and feelings about the article?

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