

The Next Step

Reading Skills for Adults

Book 14017

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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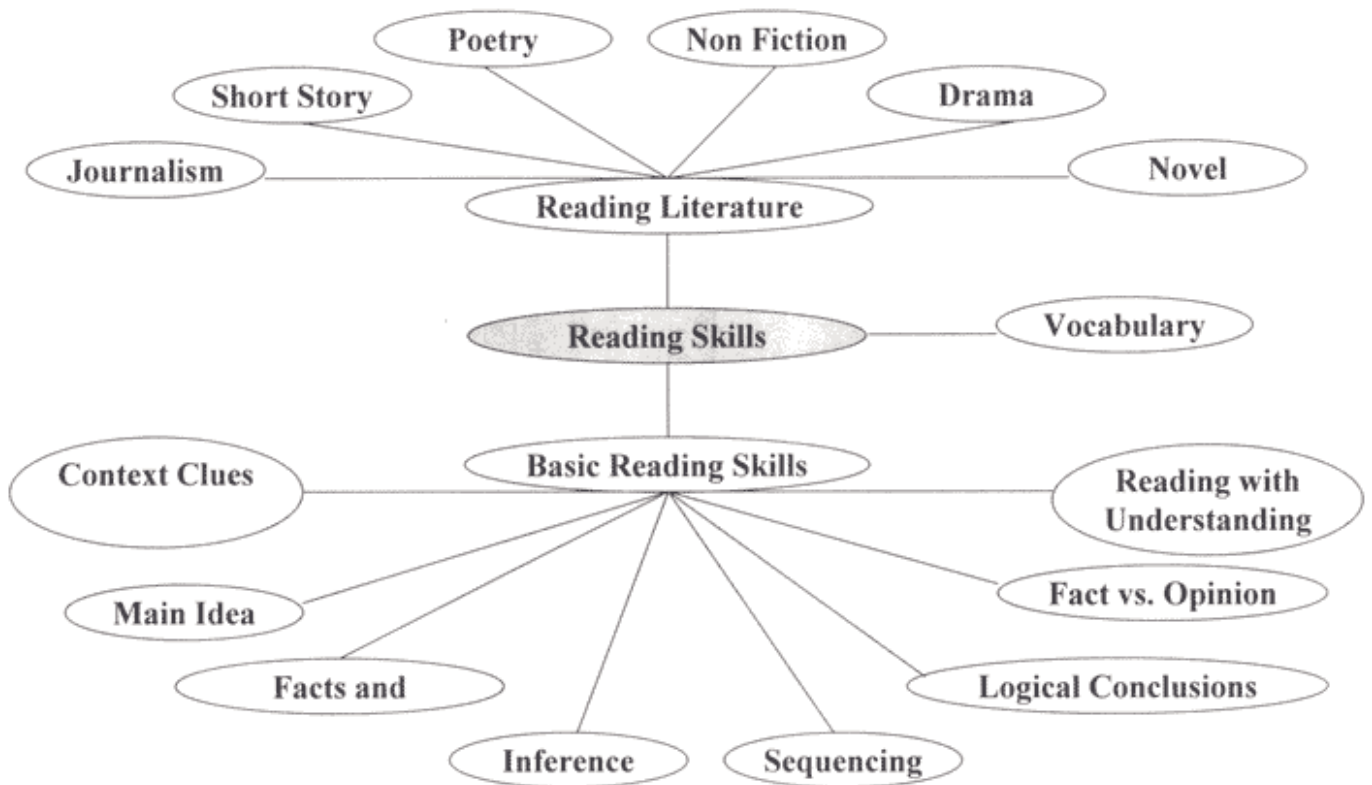
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Concept Map - Reading Skills



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.

There is no shortage of literature to read. You could choose from poems, short stories, or novels. Perhaps you have a hobby that interests you. Reading a magazine or article about the hobby can help you enjoy the hobby more. It doesn't matter whether you read for enjoyment or out of necessity. The more you read and the more types of literature you read, the easier you will find reading.

Reading is a skill. Actually, it 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.

Experienced readers know why they are reading, how they need to read, and how to use a dictionary. They understand that reading is a process similar to writing. They know that reading skills can be grouped into three categories (pre-reading, reading, and post-reading). Experienced readers also realize that words are a writer's and reader's tools. The more tools and vocabulary you can use, the easier it will be to do the job of reading.

Reading to Understand

You may have several reasons for reading. The main goal is always to understand what you read. You will be able to understand more of what you read if you prepare properly. You should prepare physically as well as 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 asking two questions. Before you begin reading, you should answer these questions:

What is my purpose for reading?

How do I need to read?

What is my purpose for reading?

Be clear about why you are reading and what you hope to gain from the reading process. This will help you decide how you need to read, and what reading skills you will need to use more than others. For example, if you are a manager for a busy company, you may need to read many reports explaining what employees are working on. Unless you are directly involved with the work, you may only need to "skim" the reports to get a general idea about what people are doing. 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.

Let's compare two examples. First, you need to read a 16th century poem written in old English for an introductory university course. Second, you need to read the sports section of a newspaper, so you can talk about sports with your friends. The poem will be very demanding because it has unfamiliar vocabulary, different writing style, unfamiliar literary devices, and its organization is unique to poetry. The sports section, on the other hand, is less demanding because you have read it daily for the past three years, you have played many of the sports yourself, the style is easy to read, you are familiar with the vocabulary, and it has been written so that readers can scan the articles. For the poem, you will need to reread it several times, read it slowly, learn about the structure of poetry, learn about the author and the 16th century, and use a dictionary to learn the meanings and pronunciation of new words. For the sports section, you will be able to read quickly.

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)

1. Survey



to predict the Main idea

2. Question



to Direct Reading

Reading

3. Read



to Remember / to Understand

Post-reading

4. Recite



to Check Memory / to Check Understanding

5. Review



to Remember / to Understand

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 your questions.

1. Survey

What is surveying?

Surveying means reading and thinking actively. It means quickly looking for clues about the message and information in the literature.



Why do I need to use surveying?

Surveying reduces the number of times you will need to read something before understanding and remembering the information. Surveying makes the other steps in the reading process easier. 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.** Guess at 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 affect 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 materials. The basic skills are listed below. Each skill will 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 repeating information using your own words. This may mean writing a summary, telling another person about the information, or rephrasing the information aloud.



Why do I need to recite?

Reciting allows you to check your understanding 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?

You may need to experiment with different ways of reciting information to discover the best method. Whether you write a summary, draw a concept map, explain to a friend, or speak aloud to yourself, you should follow some guidelines.

Some of the guidelines include: recite after reading small sections of material, recite new material several times, and use different methods to recite.

5. Review

What is reviewing?

Reviewing is the last step in the reading process. Reviewing means reviewing your notes, comments, highlights, survey questions, survey answers, titles, headings, and summaries.

It may also involve reciting. You should review new material as soon as possible after reading



the material. You should also review material the following day. Of course you should review the material periodically.

Why do I need to use reviewing?

People review to ensure that they are able to remember the information they have learned.

"The Reading Process"

(SQ3R Method)

1. Survey



2. Question



3. Read



4. Recite



5. Review



Note:

SQ3R Method stands for survey, question, read, recite, and review. This method can be applied to studying in general.

Basic Reading Comprehension Skills

The primary goal for reading is to understand the writer's main idea. Finding the main idea is a basic reading skill. This section will explain some of the different ways to find the main idea. It will also explain how to use some of the other basic reading skills. Some of these include: **finding facts and details, finding sequences and patterns, using context clues, making inferences, making logical conclusions, and sorting facts from opinions.**

Although the basic skills are presented one at a time for clarity, they all work together.

The Main Idea

Writers write articles, essays, books, poems, and other types of literature for a reason. The main reason for writing is to communicate an idea. One of the main goals of readers, then, is to discover the writer's message — the main idea.



What are main ideas?

The main idea is sometimes called the theme, thesis, or moral. People sometimes confuse topics with main ideas. "Vacations" is a topic. The writer hasn't said anything about the topic, so it is not a main idea. "People need to save money to pay for a vacation." is a main idea. The writer is naming the topic and then making a statement about the topic. In expository writing, the main idea is usually stated. In other forms of literature, the main idea may not be stated.

Where do I find the main idea?

In expository writing, the main idea is usually stated. The main idea of a paragraph is often found in the first or last sentence of the paragraph. The main idea for material longer than a paragraph is often found in the first paragraph. The last paragraph is often used to restate the main idea. Now that you know where to look, you can quickly skim a piece of writing to find the main idea.

If the main idea is not stated, you need to look for clues to the main idea. These clues may be found in the several places. Look for words or ideas that are repeated throughout the material. Sometimes ideas are repeated by using different words or phrases. It is important to look carefully at how the ideas and sentences are related. Scanning can help you find repeated words, phrases, and ideas. Scanning will help you locate clues which will allow you to predict the main idea.

During the reading process, you should verify your prediction about the main idea. As you read carefully, underline or highlight words or phrases which have been repeated. You should also determine how the information has been organized. The relationship between facts and details will also help you discover the 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.

"In the early days of ranching on the prairies there were no fences. All the cattle ran together, and there was no way to tell for sure what animal belonged to which rancher. Painted brands were tried but they either were shed or rubbed off. A scar on the skin by a red-hot iron proved to be the best solution. This method of branding is still used today."

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?

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

3. Summarize the main idea in one sentence.

4. Write a title for the paragraph.

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. Writers use facts to support the main idea.

Expository writers rely on facts to support their statements. Facts can include information such as examples, reasons, statistics, causes, and effects. For 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.

It is particularly important when you need to "infer" the main idea, because missing details or misreading details may lead to an incorrect assumption about the main idea.

How do I find facts and details?

Readers find facts and details by reading critically. This means asking questions like who, what, where, when, why, and how. Part of finding details also involves evaluating the reliability and value of the facts or details. 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.

How do I remember facts and details?

Remembering facts and details will be easier 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 read. The reciting and reviewing processes are also very important. Organizing the facts or details you discover will help. You might try making lists of related facts, drawing and labelling diagrams, using concept maps (see [Concept Maps - Reading Skills](#)), or numbering the facts or details.

Practice Exercise 2 A

Facts and Details

A.

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

"From Fishing Pole to Casting Rod"

If people think of a fisher in their minds, they see a person with a pole and line watching a float that will tell them that they have hooked a fish.

This rig is one of the oldest in the history of fishing and is still used by many fishers afloat and ashore.

However, a person can cover only a small area of water because of the shortness of the line (above the length of the pole). This makes the fisher wait for the fish to find their bait.

The rods and reels in use today were made to cast baits or lures to spots farther away — and more of them. Fishers can now fish more water and bring bait to the fish.

While many fish will be caught with worms, minnows, frogs, and other live baits, many more will be caught on human-made bits or lures.

Indeed, most fishes feel these lures add to their sport because they are fooling the fish into biting rather than tempting them with food.

Today 's rods and reels of many types can be used to fish all kinds of lures. The way of fishing — casting, spinning, spin-casting, fly casting — is each person 's choice. Where you fish and what you hope to catch can be factors in your choice.

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

Practice Exercise 2 B

Facts and Details

B. Answer the questions.

1. What is the oldest method of fishing?

2. Why are rods and reels better fishing equipment?

3. What are examples of live bait used by fishers?

4. Why do fishers think human-made lures are good for their sport?

5. How many ways of fishing are listed? Name the four types.

Sequencing

Any time you do a task, you follow a sequence of steps. For example, to make a banana split: peel a banana, put ice cream on it, pour syrup on the banana and ice cream, put whipped cream on top, and finally place a cherry on top.



What is sequencing?

Sequencing is organizing or doing things in a specific order. Some examples of sequencing include: organizing numbers from smallest to largest, and organizing events from first to last. 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.

Sequence

Spatial order
(near to far)

Chronological order
(first to last)

Logical order
(first step to last step)

Specificity order
(general to specific)

Familiarity order
(known to unknown)

Comparative order
(alternating similarities)

Importance order
(least important to most important)

Cause and effect order
(alternating cause and effect)
(all causes then all effects)
(one cause and related effect at a time)

Transition words

on, in, above, below, beside, near

before, next, after, meanwhile, until

first, second, third, next, lastly, finally

in general, specifically, typically

commonly, usually, infrequently, unusually

on the other hand, on the contrary

the main, the central, the basic, the least

because, since, consequently

Practice Exercise 3 A

Sequencing

A.

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

Bark or Bite

I drive a delivery truck and like any man who has to deliver things all over town, I have learned to watch out for dogs. I have never been bitten, but I make sure I make friends with a dog before I open the gate.

I was delivering a chair to a house one morning when I noticed a large sign outside the fence, BEWARE OF DOG. I stood at the fence and looked over for the dog, expecting to see a large German Shepherd or Labrador dog watching me. I didn't see anything. I called. Still nothing.

Carefully I opened the gate and walked in. Suddenly a little white ball of fluff came dashing around the corner, jumping and barking in a high squeaky voice; a lady was close behind.

"Madame," I asked, "is this the dog to beware of?"

"Yes," she said, "his bite is worse than his bark."

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)?

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

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

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

5. What was the first event?

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

Context Clues

Seeing people yelling at a concert is usually considered normal behaviour by concert goers. However, yelling and singing in a music store might be considered odd. The yelling and singing is taking place in two different situations. In other words, the context for the behaviour is different.



What are context clues?

The context of a social situation, like a concert or music store, depends on the people, the place, the time, the traditions, and other factors. These factors are clues. To succeed socially you need to be able to pay attention to these clues and respond appropriately. Some people call this getting the "Big Picture."

To successfully understand what you read, you need to understand the context of what you are reading. There are two types of context clues to consider when reading. The first group deals with the writer. Some examples of these factors include: the writer's personality, the writer's style, the writer's social standing, and the writer's purpose. You can find this information by consulting with a dictionary, encyclopedia or other reference sources. These information guides you in interpreting the writer's message.

The second group of context clues are found in the reading material. Context clues in the reading materials define, rephrase, explain, clarify, repeat, or support. Writers may define new words or ideas by giving definitions, explaining, clarifying, supporting by giving examples, or repeating important ideas to emphasize the main idea.

Where do I find context clues?

Look for context clues ***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.

We think of weather in terms of how hot or _____ it is outside. The type of _____ is also important; is there going to be rain, or snow, or sleet? Is it going to be windy, humid, sunny, or cloudy? These are the things we experience — the factors that make up weather as far as our senses are concerned. The _____ on earth has a unique combination of these factors, and what causes daily changes in the weather.

_____ is the condition of the atmosphere hour-by-hour, day-by-day. The weather can change drastically from one day to the next. It can be snowing in one place and sunny in a place _____. These types of weather are associated with _____. The study of weather systems helps predict the weather.

_____ is the branch of science devoted to the study of weather patterns and weather prediction.

Adapted from, Intermediate Academic Upgrading Science Learning Packages IAU-S 7.2

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.

climate	40 km away	weather systems
precipitation	cold	meteorology
weather		

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Inferences

Read this brief story carefully. Tom is invited to a family reunion. He over hears his Aunt Geraldine say that everyone in her family has a food allergy.

He observes his aunt's family selecting food from the variety of dishes people have brought. They all select the same foods — potato salad, garden salad, pasta salad, chicken and ham. None of the family members have the potato salad containing peas, the pasta salad containing peas, or the bean salad containing ... Well, you have probably guessed the type of food they are allergic to. Tom guessed, too. He inferred that his aunt's family was allergic to peas. He made this inference based on the facts he observed.



What are inferences?

Inferences are guesses or assumptions which are based on facts or details. Readers need to make inferences too. 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 a writer includes. For example, if a character has behaved a specific way in a specific situation before, they are likely to behave a similar 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.

The storm began suddenly at seven o'clock in the evening. First, the pine trees in back of the house began to sway violently, then branches cracked and broke. Next, shingles from the roof began to fly. Just after that, a tree near the street crashed across the electric wires, and the house was in darkness.

The children were terrified when the lights went out; nevertheless, they helped fasten all the doors and windows.

At nine o'clock the wind ceased, and rain came pouring down in torrents. By flickering candlelight the family went into Ellen's bedroom and found the room in a mess. Ellen ran for a bucket, and then covered the bed with raincoats.

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

Practice Exercise 5 B

Inferences

B. Answer the questions.

1. What caused the tree branches to break?

2. Why did they use candles?

3. Why did Ellen get a bucket?

4. Why did they fasten the doors and windows?

Logical Conclusions

$$1 + 1 = 2$$

Perhaps you or someone you know has purchased a car recently. Buying a car is an important decision because it can involve a lot of money. Some people take more time than others to buy a car. It takes more time to do research, compare information, and make a decision about the best car to buy.

What are logical conclusions?

The process of gathering information, organizing information and evaluating the information to come to a conclusion is called *logical thinking*. The process results in logical conclusions, conclusions based on facts.

Readers should use the logical thinking process. An important part of the process is the evaluation process. Readers need to evaluate a writer's statements or conclusions for one-sided or biased presentation of facts. Recognizing slanted or biased arguments will prevent you from making illogical conclusions and possibly making poor choices. Advertisers may only present the positive aspects of their products. 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.

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. In your writing, try to use denotative words. These words have one meaning — the basic meaning. For example, rather than referring to a person as a "slacker," describe them as a "a person who does little work." It is more direct and accurate.

The word "slacker" is an example of a connotative word. It has a basic meaning- "a person who does little work," but it also has a second meaning. It refers to an unmotivated, uncaring person. Connotative words do two things. They express a basic meaning and they express a value judgement or an emotion. Persuasive writing, in extreme cases propaganda, uses connotative language to stir the emotions of the reader.

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*.

Reading Comprehension #14017

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 failed my first English test. *I will probably fail all of my English tests.*

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

Example

Henry was wearing his green and red lucky socks when he scored the winning point. *The lucky socks must be responsible for him scoring.*

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

Example

Reading is like rolling cigarettes. *The more paper you touch, the less healthy you will become.*

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

Roger destroyed his father's new car. *It is okay though, the dealership has two more of the same car.*

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

Example

Yew trees are used to make medicine. *You must be able to eat the branches of yew trees.*

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 nerd reads books all day. He is paler than a ghost. He is so geeky. *No girl would want to go on a date with him.*

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

Example

Sandra is allergic to chocolate. *Ninety-nine percent of the kids in the day care said chocolate should be served for lunch. Therefore, the staff should serve chocolate for lunch every day.*

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

Fifty-three people bought the Digimatic calculator from the Residential Shopping Network. *I should buy one also.*

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

Lorne Corpus, world body building champion, says that Killarney Industrial steel is the strongest steel on the market. *Lorne knows about strength, so use Killarney Industrial Steel in your construction project.*

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.

Faulty Thinking	Do not	Do
1. <i>Hasty Generalization</i>	a. Make general statements about isolated events b. Use all, none, some, most, everyone to describe isolated events	a. Make general statements frequent and common events b. Use all, none, some, most, everyone to describe frequent and common events
2. <i>Mistaking the Cause</i>	a. Assume a cause and effect relationship b. Assume a cause and effect relationship based on one observation	a. Evaluate all possible causes of an effect b. Determine cause and effect relationships based on many observations
3. <i>False Analogy</i>	a. Make comparisons between things with few similarities	a. Make comparisons between things with many similarities
4. <i>Ignoring the Question</i>	a. Only answer part of the total question	a. Answer all parts of the question

Faulty Thinking	Do not	Do
5. <i>Begging the Question</i>	a. Assume or leave out important facts	a. Prove and include all needed facts
6. <i>Name Calling</i>	a. Criticize the person	a. Evaluate the facts and the details
7. <i>Misusing Statistics</i>	a. Use averages to prove or support a point b. Compare unrelated statistics c. Use statistics based on small sample sizes	a. Use specific statistics to prove or support a point b. Compare related statistics c. Use statistics based on large sample sizes
8. <i>Bandwagon</i>	a. Assume what "everyone else" believes is true	a. Evaluate statistics and arguments for yourself
9. <i>Appeal to Authority</i>	a. Assume famous people are "experts" b. Assume famous people make logical conclusions	a. Evaluate facts and arguments for yourself b. Evaluate the reliability of an "expert"

How do I make logical conclusions?

Logical thinking involves gathering information, organizing it, and evaluating it. The end result, hopefully, is a logical conclusion. There are two types of logical thinking. They are called **inductive thinking** and **deductive thinking**.

Putting a puzzle together is similar to **inductive thinking**. All of the pieces are gathered and joined together to produce a final picture. For inductive thinking, the facts and details are gathered and then a conclusion is made based on all of the facts and details. Using this type of thinking without first gathering all of the facts may lead to wrong conclusions.

Example **If** you study, **if** you get good grades, **if** you get a job, **if** you save money from the job, **if** you pick a college, **if** you apply, and **if** you are accepted; **then** you will be able to go to the college you want.

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.

Syllogisms, are examples of deductive thinking. There are three parts to a syllogism. The parts are the **major premise** (a general truth or idea), the **minor premise** (a specific idea), and the **conclusion**. The conclusion is formed by relating the major premise to the minor premise to form a logical relationship. It is important to ensure that the major premise is true. If it is not true, any conclusion formed will not be logical.

Example	Major premise	All clouds contain water.
	Minor premise	Fog is a type of cloud.
	Conclusion	<i>Fog must contain water</i>

Practice Exercise 6 A
Slanted and Biased Language

A. Rewrite these sentences. Eliminate or change words that communicate biased or slanted messages.

1. Oliver was playing it cautious by waiting to ask for a raise after he had worked there for ten years.

2. The absent-minded student forgot his pencil for the third time this week.

3. Lucy decided to apply to become a fireman, just like her dad.

4. I lost my schoolwork on the stupid computer when the power went out.

5. To which cheating auto mechanic did you take your car to be fixed?

6. That is the fifth incompetent youngster to submit a resume.

7. Marsha always finds heirlooms at yard sales.

8. My kids' softball team was massacred by the visiting team.

9. That old-fashioned approach will doom the company to failure.

10. The old man gave me the keys to the car tonight.

Practice Exercise 7 A

Logical Conclusions

A. Read each section. Answer the questions.

Example

Kelly receives a birthday card in the mail. For the past week, Kelly has noticed that every time she enters the kitchen her family members stop talking. Two weeks ago her husband bought fifty stamps. She noticed that her kids have voluntarily cleaned their house. Her daughter insists that she takes her shopping for the afternoon. Later, Kelly 's daughter insists that they be home at 5:30.

Answer:

Inductive reasoning: Kelly concludes that her family is throwing a surprise birthday party for her. The mystery, cleaning, stamps, and deadline suggest that at least fifty people have been invited to a party.

1. At lunch, you go to get the lunch room with your three coworkers (Stan, Linda, and Helen). You discover that your favourite almond brownie is missing from the refrigerator. Stan only returned to the office a minute ago, and Helen is allergic to nuts. You think you know who took your prized brownie.
 - a. Was inductive thinking or deductive thinking used? _____

 - b. Who is most likely to be the brownie thief? _____

 - c. Was it a logical conclusion? Why or why not? _____

Practice Exercise 7 A

Logical Conclusions

2. When Dan and Karen arrive home early from their weekend trip, they have to park on the street, because a carpet cleaning van and six large garbage bags smelling of beer are piled near the end of their driveway. Their three teenaged children greet their parents with concerned expressions on their faces. Dan and Karen think they know what happened while they were away.

a. Was inductive thinking or deductive thinking used? _____

b. What was Dan's and Karen's conclusion? _____

c. Was it a logical conclusion? Why or why not? _____

3. You receive the information about your students for the new school year. You notice that two students have the same last names — Tim Cormier and Todd Cormier. You notice that they were both born on July 17. They have both moved to Minto from Fredericton. Last year they attended the same school. You think you have discovered something about the two students.

a. Was inductive thinking or deductive thinking used? _____

b. What was your conclusion? _____

c. Was it a logical conclusion? Why or why not? _____

Practice Exercise 7 A

Logical Conclusions

4. On the night of the final NHL playoff game, Cherri hears loud cheering coming from her neighbour's apartment. Her neighbour and his guests are usually very quiet. Cherri thinks she knows why she heard the loud cheering.

a. Was inductive thinking or deductive thinking used? _____

b. What was Cherri's conclusion? _____

c. Was it a logical conclusion? Why or why not? _____

Practice Exercise 8 A

Faulty Thinking

- A. For each sentence, state whether the statement is logical or faulty. If it is a faulty statement, name the type of faulty thinking used and explain why.

Example

Cathy gave each of her neighbours a bottle of preserved beets. They all said they liked the beets. She could go into business and make a lot of money selling preserved beets to Canadians in every province.

Example

Faulty thinking.

"Hasty Generalization" — Cathy has done very little research to establish the potential of making money at making and selling preserved beets.

1. Jillian, Chandler, Mike, and Ramona plan to study chemical engineering at university. I should study chemical engineering at the same university.
2. I know the citizens of Saint John would go to the public library at eleven p.m. because people like to read late in the evening, and they have been seen standing outside the library door at eleven p.m.
3. Hugh would be a good chairperson because he said he would do a good job and that he is ready to start now.
4. A new nuclear power plant should be built there because the operators of the plant are sorry about the accident, and they said they will be more careful next time.
5. Justin finished writing his book last week. Justin said it was the best piece of writing he has ever produced. I think a publisher should publish his book.
6. Ken always crosses the road without checking for traffic. Pedestrians have the right-of-way, so drivers need to pay attention. Besides, if a car ever hit him, he would simply sue the driver.
7. My teacher is a lousy teacher because I failed the final exam. I would have passed the exam if he wasn't such a poor teacher.
8. It was cold and there were clouds in the sky last January 3rd. It is cloudy, cold, and January 3rd today. It will probably snow for two days straight.
9. Parlee Beach and the Sahara Dessert both have sand, and they are both great places to get a suntan and to relax.
10. You will have more money if you buy ten CDs because they are on sale for twenty dollars each, regularly twenty-five dollars each. That means you will actually save fifty dollars, so you will have more money to spend on something else.

Fact vs. Opinion

Read these sentences. Try to guess which sentences are facts and which sentences are opinions.

Fredericton is in York County.

John Diefenbaker was one of Canada's best prime ministers.

Woodstock received twenty millimetres of rain on July 3, 2001.

Bell-bottom jeans are better than straight-leg jeans.



Some of these statements are facts and some are opinions.

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 "Woodstock received ten millimetres of rain on July 3, 2001" is a fact. You could check a newspaper from July 4, 2001 or you could contact your local weather service for the information. Both sources should be reliable. Sometimes it is a good idea to get information from several sources to see if they agree on the facts.

Opinions can prove useful; however, they are not provable. Opinions 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 preference.

How do I separate fact from opinion?

Sometimes writers use the words "I think," "I feel," "I believe," or similar words. Such words and phrases often indicate the statement is an opinion. Opinions may be supported by biased or slanted presentation of facts. Watch for connotative language. 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 to support the main idea are reliable and accurate. Reliable and accurate examples and statistics can be recognized by:

- *the absence of biased language*
- *the presence of references to the original sources*
- *use of examples or statistics from several sources*
- *use of current examples and statistics*
- *clear relationship between the details 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. One hundred and twelve people from my high school graduating class attended the ten-year high school anniversary.
 2. You can trust Fred, because he would never tell a lie.
 3. People should always put butter on a peanut butter and jelly sandwich.
 4. I can see well with my new eyeglasses.
 5. I know it will be a dry summer, because the weatherperson said it will be a dry summer.
 6. Skateboarding should be banned from all public spaces.
 7. My brother's birth date is March 21, 1948.
 8. November eleventh is Remembrance Day.
 9. Tourists and residents can travel by ferryboat from Saint John, New Brunswick to Digby, Nova Scotia.
 10. Kelly should study to become a medical doctor.

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, 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 outlined below. Study the process carefully.

Try some of these strategies.

- 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.

Reading Comprehension #14017

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 meanings.

Homonyms

bolder (*braver*)

guessed (*estimated*)

role (*part*)

born (*gave birth to*)

hair (*a fine thread*)

root (*origin*)

bough (*branch*)

hall (*passageway*)

sail (*to travel on water*)

brake (*to slow*)

hart (*deer*)

sea (*ocean*)

bread (*food*)

hear (*listen*)

sew (*work with a needle and thread*)

boulder (*large rock*)

guest (*visitor*)

roll (*revolved*)

borne (*carried*)

hare (*rabbit*)

route (*course*)

bow (*bend*)

haul (*pull*)

sale (*selling*)

break (*shatter*)

heart (*core*)

see (*perceive*)

bred (*brought up*)

here (*a place*)

sow (*plant seeds*)

Practice Exercise 10 A, B, C

Homonyms

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

B. Pick the word that best completes the sentences.

1. We had to take another route when a (bolder, boulder) blocked the road.
2. You may bring a (guessed, guest) with you to the banquet.
3. What is Barb's (role, roll) in the project?
4. My nephew was (born, borne) last night at 11:32 P.M.
5. We watched as the (hair, hare) crawled under the garden fence.
6. It took three hours and a chain saw to remove the tree (root, route).
7. We were told to (bough, bow) when the Queen greeted us.
8. You can borrow my truck to (hall, haul) the tree limbs to the dump.
9. Sandra and I plan to (sail, sale) to Barbados in our new sailboat.
10. I don't think Stephen knows how to use the (brake, break) when he is driving.

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

1. heart _____
2. sea _____
3. bred _____
4. hear _____
5. sow _____

Idioms	Meaning
"the blues"	low spirits
"Blue"	a member of the Conservative political party
"blue blood"	of royal descent
"blue book"	book listing socially recognized people
"second fiddle"	subordinate to another
"salad days"	days of youth
"olive branch"	offering of peace
"dark horse"	a person whose chances of success may be underestimated
"petty cash"	designated money to pay for daily expenses
"read between the lines"	to infer meaning

Practice Exercise 11 A, B

Idioms

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

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

1. Darla, you need to read between the lines.

2. Why don't you take the olive branch and return your mother's telephone call?

3. Larry does not enjoy playing second fiddle to his brother all of the time.

4. Since Martha's boyfriend left for university, she has had the blues.

5. I need ten dollars from petty cash to pay for parking.

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 "history" can be changed.

Prefix
pre-

Root Word
history

Suffix
-ic

prehistoric

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**, **-il**, and **-re**. Study the meaning and spelling of prefixes and suffixes on the following pages.

Reading Comprehension #14017

Prefixes	
micro-	small
mis-	wrong
mono-	one
penta-	five
per-	through
poly-	many
post-	after
pre-	before
pro-	forward
re-	again

Suffixes	
-hood	state of being
-ic	pertaining to
-ine	made of
-ish	like
-ism	condition of being
-ist	one skilled in
-itis	disease of
-ity	condition of
-ize	to cause to be
-ise	to cause to be

Practice Exercise 12 A, B

Word Structure

A. Replace the first word with a prefix. Add the prefix to the root word. Use the new word in a sentence. Underline the new word.

1. small + film

2. wrong + interpret

3. through + form

4. after + test

5. again + turn

B. Replace the second word with a suffix. Add the prefix to the root word. Use the new word in a sentence. Underline the new word. You may need to change the spelling of the root word.

1. child + state of being

2. drama + pertaining to

3. boy + like

4. critic + condition of being

5. critic + to cause to be

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.

Pollutants fill the air when fossil fuels are burned. Sometimes these air pollutants, smoke, are trapped in one location. Clouds made of water droplets and dust naturally occur close to the Earth 's surface during specific weather conditions. Fog can trap air pollutants in one area for long periods. This combination of natural and human factors creates smog.

It affects living things and human-made objects. Smog traps carbon dioxide in parts of the atmosphere. The carbon dioxide traps heat close to the earth. Eventually, the carbon dioxide level will increase to a point where the additional heat will melt glaciers and change the climate and weather patterns.

Adapted from the "Intermediate Academic Upgrading-Science" learning packages; IA U-S 4.2

1. smog

- a. General definition —

- b. Specific definition —

2. Fog

- 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 their 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

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

Word	<i>Syllables</i> Guess	Dictionary
microscope	_____	_____
misunderstanding	_____	_____
polygraph	_____	_____
neighbourhood	_____	_____
geologist	_____	_____
celebrity	_____	_____
chastise	_____	_____
report	_____	_____
scenic	_____	_____

Reading Literature

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

- *Represent high quality writing*
- *Talk a bout 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*
- *previous experience reading literature*
- *familiarity with the vocabulary*
- *familiarity with the writer's style*
- *familiarity with literary devices*
- *attitude*

Reading quality literature will help you to improve your: reading skills, use of vocabulary, thinking skills, and writing skills. Reading carefully and evaluating literature will allow you to try new writing skills.

As you study this section on reading literature, pay attention to the differences between structure, word use, author's message, and effectiveness of the communication. Look also for 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, 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"*

"Her thoughts in the morning are as tangled as her hair."

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 **s**tyles.
With frozen **s**miles.
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 **o**f the **su**n **u**ndetected,
Who had lain **i**n the **thi**n **sh**ips
All night **l**ong **o**n the **c**old **o**cean.*

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.*

Hyperbole

Hyperbole is the use of words and phrases to exaggerate a thought, feeling, object or event. Writers use this technique to create humour or sarcasm that is not intended to deceive.

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

Symbolism

Symbolism is the use of symbols, often objects, that have strong associations with well-known events or experiences.

i.e. A heart — Valentine's Day

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.

"It was very kind of you to remind me of my humiliation."

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 he was a rich man. Not like his early days when he lived in Boston and spent much of his childhood wondering where his next meal was coming from."

Foreshadowing

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

"Little did she know that she would live to regret doing it."

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, limericks, and haikus have a specific structure, while other narrative poems and concrete poems 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

Rhythm	Stress Pattern	Example
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.

"The Voice" (Excerpt)

Thomas Hardy

<i>Woman much missed, how you call to me, call to me</i>	A
<i>Saying that now you are not as you were</i>	B
<i>When you had changed from the one who was all to me,</i>	A
<i>But as at first, when our day was fair.</i>	B

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."

"Winter Trees" (Excerpt)

William Carlos Williams

*All the complicated details
 of the attiring and
 the disattiring are completed!
 A liquid moon
 moves gently among
 the long branches.*

How to read poetry

Poetry can be a challenge to read. Poems can be interrupted 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 and 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, narrative poems 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. 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.

"La Belle Dame Sans Merci" (Excerpt)

John Keats

<i>Ah, what can au thee, wretched wight,</i>	A
<i>Alone and palely loitering;</i>	B
<i>The sedge is wither'd from the lake,</i>	C
<i>And no birds sing.</i>	B
<i>Ah, what can ail thee, wretched wight,</i>	A
<i>So haggard and so woe-begone?</i>	B
<i>The squirrel's granary is full,</i>	C
<i>And the harvest's done.</i>	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. crammed

2. tore

3. roared

4. tossed

5. launched

"At The Cedars"

Duncan Campbell Scott

*You had two girls -- Baptiste --
One is Virginie --
Hold hard -- Baptiste!
Listen to me.*

*The whole drive was jammed
In that bend at the Cedars,
The rapids were dammed
With the logs tight rammed
And crammed you might know
The Devil had clinched them below.*

*We worked three days -- not a budge,
'She's as tight as a wedge, on the ledge,'
Says our foreman;
'Mon Dieu! boys, look here,
We must get this thing clear.'
He cursed at the men
And we went for it then;
With our cant-dogs arow,
We just gave he-yo-ho;
When she gave a big shove
From above.*

*The gang yelled and tore
For the shore,
The logs gave a grind
Like a wolf's jaws behind,
And as quick as a flash,
With a shove and a crash,
They were down in a mash,
But I and ten more,
All but Isaac Dufour,
Were ashore.*

*He leaped on a log in the front of the rush,
And shot out from the bind
While the jam roared behind,
As he floated along
He balanced his pole
And tossed us a song.
But just as we cheered,
Up darted a log from the bottom,
Leaped thirty feet square and fair,
And came down on his own.*

*He went up like a block
With the shock,
And when he was there
In the air,*

*Kissed his hand
To the land,
When he dropped
My heart stopped,
For the first logs had caught him
And crushed him;
When he rose in his place
There was blood on his face.*

*There were some girls, Baptiste,
Picking berries on the hillside,
Where the river curls, Baptiste,
You know -- on the still side
One was down by the water,
She saw Isaac
Fall back.
She did not scream, Baptiste,
She launched her canoe;
It did seem, Baptiste,
That she wanted to die too,*

*For before you could think
The birch cracked like a shell
In that rush of hell,
And I saw them both sink—*

*Baptiste ! --
He had two girls,
One is Virginie,
What God calls the other
Is not known to me.*

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Practice Exercise 15 C

Narrative Poetry

C. Answer the questions.

1. The rhyme scheme for this poem is irregular. Mark the rhyme for the following excerpt from the poem.

____ *The whole drive was jammed*
____ *In that bend at the Cedars,*
____ *The rapids were dammed*
____ *With the logs tight rammed*
____ *And crammed; you might know*
____ *The Devil had clinched them below.*

2. Describe the setting for the poem.

3. Name the literary device used in this quote. _____

*"Up darted a log from the bottom,
Leaped thirty feet square and fair,"*

4. Name the literary device used in this quote. _____

"He went up like a block."

Sonnet

Although less common today, the sonnet is still used as a form of poetry. Typical themes deal with spiritual or emotional experiences. 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-line 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. bargain

2. senses

3. cherish

4. wound

5. bliss

“Song From Arcadia”

Sir Philip Sidney

*My true-love hath my heart and I have his,
By just exchange one for the other given.
I hold his dear, and mine he cannot miss;
There never was a bargain better driven.
His heart in me keeps me and him in one;
My heart in him his thoughts and senses guides.
He loves my heart, for once it was his own;
I cherish his because in me it bides.
His heart his wound received from my sight,
My heart was wounded with his wounded heart;
For as from me on him his hurt did light,
So still, methought, in me his hurt did smart.
Both equal hurt, in this change sought our bliss,
My true love hath my heart and I have his.*

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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.

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

3. Is this an example of an Italian or an Elizabethan sonnet? Explain your answer in a paragraph.

4. Explain the meaning of the following quote.

"My heart was wounded with his wounded heart;"

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

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>There once was a choleric colonel *</i>	A
<i>Who used oaths both obscene and infolonel, *</i>	A
<i>Til the Chaplain, aghast,</i>	B
<i>Gave up protest at last</i>	B
<i>And just wrote them down in his jolonel. *</i>	A

<i>She frowned and called him Mr.</i>	A
<i>Because he boldly Kr.</i>	A
<i>And so in spite</i>	B
<i>That very night</i>	B
<i>This Mr. Kr. Sr.</i>	A

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 an eccentric old boffin
Who remarked, in a fine fit of coughing:
'It isn't the cough
That carries you off
It's the coffin they carry you off in.'*

B. Answer the questions.

1. What is the rhyme scheme for this limerick?

2. Define pun in your own words.

3. Explain the pun in this poem.

Haikus

The haiku was traditionally a Japanese form of poetry. Its purpose is to create an image while encouraging deep thought. Topics usually deal with nature themes.

Haikus is one of the shortest forms of poetry. The last line is sometimes unfinished, requiring the reader to complete the poem. It usually has three lines with no rhyme scheme. Its structure comes from the fact that the first line has five syllables, the second line has seven syllables, and the last line has five syllables. Only the first letter of the first word is capitalized, unlike other familiar forms of poetry, where each line is capitalized.

*I | know | the | geese | do
eat | the | grain | greed | i | ly; | but
when | they | go | a | way*

*A broken window
reflects half the moon
half of me*

Practice Exercise 18 A, B

Haikus

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

- 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.

*An unhappy boy
held out his black little hand
until it whitened.*

Claude MacKay

B. Answer the questions.

1. Describe the tone or feeling of the poem.

2. What does the poem mean to you?

Concrete

Concrete poems take many different forms. Concrete poetry is sometimes called shape or form poetry. Concrete poetry relies on the placement of words on paper rather than rhyme or rhythm. This form of poetry has become more popular in recent times as poets moved away from rigid structure and rhyme.

"little tree"

e. e. Cummings

little tree
little silent Christmas tree
you are so little
you are more like a flower

who found you in the green forest
and were you very sorry to come away?
see I will comfort you
because you smell so sweetly

I will kiss your cool bark
and hug you safe and tight
just as your mother would,
only don't be afraid

look..... the spangles
that sleep all the year in a dark box
dreaming of being taken out and allowed to shine,
the balls the chains red and gold the fluffy threads

put up your little arms
and I'll give them all to you to hold
every finger shall have its ring
and there won't be a single place dark or unhappy

then when you're quite dressed
you'll stand in the window for everyone to see
and how they'll stare!
oh but you'll be very proud

and my little sister and I will take hands
and looking up at our beautiful tree
we'll dance and sing
"Noel Noel"

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. 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 15,000 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
(1 person 3 person limited, 3 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 overall 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. The 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 of 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. A fable directly states 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 19 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. abroad

2. foreign

3. Rhodes

4. beat

“The Boasting Traveler”

A man once went abroad on his travels, and when he came home he had wonderful tales to tell of the things he had done in foreign countries. Among other things, he said he had taken part in a jumping-match at Rhodes, and had done a wonderful jump, which no one could beat. "Just go to Rhodes and ask them," he said, "Everyone will tell you it 's true." But one of those who were listening said, "If you can jump as well as all that, we needn't go to Rhodes to prove it. Let's just imagine this is Rhodes for a minute; and now — jump!"

Deeds, not words.

Practice Exercise 19 C

Fables

C. Answer the following questions.

1. Explain why they "needn't go to Rhodes" to discover whether or not the story teller is telling the truth?

2. Explain the moral of the story in your own words.

Practice Exercise 20 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. labyrinth

2. clog

3. bearing

4. rushed

“The First Flight”

Daedalus was an architect, a builder of temples and houses. On the island of Crete he built a labyrinth, a strange house with secret, twisting passageways and walks. It was for the Minotaur, the favourite monster of King Minos.

But as kings sometimes will, King Minos lost his temper over some small thing and locked Daedalus and his son Icarus in a tower. They escaped from the tower, but they could not escape from the island. King Minos watched all the ships.

"Very well", said Daedalus, "if we can't escape by sea, we'll try the sky. We shall fly, Icarus."

So Daedalus and Icarus set to work making wings from the feathers of many birds. They held the feathers together with wax and thread. At last they finished two pairs of wings and Daedalus fitted one pair to his own shoulders. Moving them slowly, like a great bird, he soared into the air. How beautiful it was! Icarus could hardly wait to try his own wings.

Daedalus returned soon and came down softly onto the grass. He helped Icarus fasten on his wings, and Icarus learned very quickly how to use them. After several days of practice, Daedalus and Icarus were ready to escape from the cruel king.

"Remember, Icarus," said Daedalus, "stay with me and you will be safe. Don't fly too high or the sun will melt your wings. And be careful not to fly too low or the sea's mists will clog your wings."

Icarus promised to be careful, but once he was in the air and felt his strong wings bearing him upward, he forgot his promise. Higher and higher he flew until he was so far above the earth that he could not hear his father's warning shouts. The air grew thin. The burning sun rushed toward him, and one small feather fluttered from his wings.

It was too late when Icarus felt the burn of the melting wax on his shoulders. His beautiful wings shed their feathers like leaves. Down, down he fell, so swiftly that his father could not reach him before he plunged into the sea.

Daedalus searched the water for his son for many days, but he never found him. At last he flew on alone and came to Sicily. There he built a temple to Apollo and hung up his wings as an offering to the god.

Practice Exercise 20 C

Myths

C. Answer the questions.

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

2. Write a paragraph (5-6 sentences) summarizing the events of the story.

3. What is the moral or theme of this myth?

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 superhuman acts. Tall tales are a more recent form of the legend. They were developed in North 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 21 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. flint

2. startled

3. whirled

4. hurl

5. sapling

“How The Bow and Arrow Was Invented”

A Mohawk Legend

One day, long ago, a young Mohawk brave named Ohgweluhndoe went into the forest to hunt bear. He carried a long spear with a point made of flint. This was the only kind of weapon the Mohawk had in those days.

Ohgweluhndoe travelled far through the woods. But he did not find any tracks or signs of bear. Then a thought came to him. Perhaps he would find a bear in the thick part of the forest in a place where he knew there were many grapes. It was autumn, the Moon of Falling Leaves. The grapes would be ripe and juicy. Surely, a bear would go there to eat the grapes.

The young warrior headed for the place of the grapes. When he reached it, sure enough, there was Oh-gwa-li, the bear, eating grapes. As he swallowed the grapes, he gave little squeals of pleasure, for Oh-gwa-li loved to eat grapes. Ohgweluhndoe crept quietly up behind the big, black animal and raised his spear. But at that instant his foot slipped. He fell flat on his back.

The startled bear whirled around and charged toward the man. Ohgweluhndoe leaped to his feet and ran. Through the forest he went, dodging in and out among the trees, with Oh-gwa-li close behind.

Ohgweluhndoe knew he could not outrun the bear. Soon it would catch up to him and tear him to pieces. Then there would be no one to take care of his young wife and baby son. He would have to fight for his life. So Ohgweluhndoe stopped running and turned to face the bear.

He lifted his arm to hurl his spear at the charging animal. Once again, luck was against him. The end of the spear caught in a twisted grapevine that hung from a young ash tree. This slender sapling was a little taller than Ohgweluhndoe and about as thick as his wrist.

Ohgweluhndoe tried to pull the spear free. But the lower end of the vine was tangled in a root at the foot of the sapling. All he did was to bend the sapling backward in a curve. Letting go of the spear, he turned and ran for his life.

Before he had gone very far, he realized that there was no sound behind him. He did not hear the bear's heavy feet crunching on the dry leaves. Looking back, he saw the bear lying on the ground with the spear through its neck! What had happened?

Ohgweluhndoe went back and looked down at the dead bear. Somehow the spear had come loose from the vine — with such force that it had killed the bear.

The warrior pulled the spear from the bear neck. Once again he put the end of the spear against the vine. Slowly, he pulled the spear back. The vine stretched, bending the sapling. Ohgweluhndoe let go of the spear. The sapling sprang upright. As the vine straightened with a snap, it hurled the spear through the air. Ohgweluhndoe had invented the bow and arrow.

The Mohawk soon learned how to make smaller bows out of small saplings. For the bowstring, they used animal hide instead of grapevine. And they learned to make small spears, or arrows, with feathers at the end to help them fly straight. The bow and arrow became their most important weapon.

Practice Exercise 21 C

Legends

C. Answer the questions.

1. What characteristics of a legend are present in the story?

2. Summarize the story in a paragraph.

Practice Exercise 22 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. dwelt

2. deeds

3. dismayed

4. frock

5. ornaments

“The Indian Cinderella”

On the shores of a wide bay on the Atlantic coast there dwelt in old times a great Indian warrior. It was said that he had been one of Glooskap's best helpers and friends, and that he had done for him many wonderful deeds. But that, no man knows. He had, however, a very wonderful and strange power; he could make himself invisible; he could thus mingle unseen with his enemies and listen to their plots. He was known among the people as Strong Wind, the Invisible. He dwelt with his sister in a tent near the sea, and his sister helped him greatly in his work. Many maidens would have been glad to marry him, and he was much sought after because of his mighty deeds; and it was known that Strong Wind would marry the first maiden who could see him as he came home at night. Many made the trial, but it was a long time before one succeeded.

Strong Wind used a clever trick to test the truthfulness of all who sought to win him. Each evening as the day went down, his sister walked on the beach with any girls who wished to make the trial. His sister could always see him, but no one else could see him. And as he came home from work in the twilight, his sister as she saw him drawing near would ask the girl who sought him, "Do you see him?" And each girl would falsely answer, "Yes." And his sister would ask, "With what does he draw his sled?" And each girl would answer, "With the hide of a moose," or "With a pole," or "With a great cord." And then his sister would know that they all had lied, for their answers were mere guesses. And many tried and lied and failed, for Strong Wind would not marry any who were untruthful.

There lived in the village a great chief who had three daughters. Their mother had long been dead. One of these was much younger than the others. She was very beautiful and gentle and well beloved by all, and for that reason her older sisters were very jealous of her charms and treated her very cruelly. They clothed her in rags that she might be ugly, and they cut off her long black hair, and they burned her face with coals from the fire that she might be scarred and disfigured. And they lied to their father, telling him that she had done these things herself. But the young girl was patient and kept her gentle heart and went gladly about her work.

Like other girls, the chief's two eldest daughters tried to win Strong Wind. One evening, as the day went down, they walked on the shore with Strong Wind's sister and waited for his coming. Soon he came home from his day's work, drawing his sled. And his sister asked as usual, "Do you see him?" And each one, lying answered "Yes." And she asked, "Of what is his shoulder strap made?" And each, guessing, said "Of rawhide." Then they entered the tent where they hoped to see Strong Wind eating his supper, and when he took off his coat and his moccasins they could see them, but more than these they saw nothing. And Strong Wind knew that they had lied, and he kept from their sight, and they went home dismayed.

One day the chief's youngest daughter with her rags and her burnt face resolved to seek Strong Wind. She patched her clothes with bits of birch bark from the trees, and put on the few little ornaments she possessed, and went forth to try to see the Invisible One as all the other girls of the village had done before. And her sisters laughed at her and called her "fool", and as she passed along the road all the people laughed at her because of her tattered frock and her burnt face, but silently she went her way.

Strong Wind 's sister received the little girl kindly, and at twilight she took her to the beach. Soon Strong Wind came home drawing his sled. And his sister asked, "Do you see him?" And the girl answered, "Yes, and he is very wonderful." And she asked, "With what does he draw his sled?" And the girl answered, "With the Rainbow," and she was much afraid. And she asked further, "Of what is his bowstring?" And the girl answered, "His bowstring is the Milky Way."

Then Strong Wind 's sister knew that because the girl had spoken the truth at first her brother had made himself visible to her. And she said, "Truly, you have seen him." And she took her

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home and bathed her, and all the scars disappeared from her face and body, and her hair grew long and black again like the raven's wing, and she gave her fine clothes to wear and many rich ornaments. Then she bade her take the wife's seat in the tent. Soon Strong Wind entered and sat beside her, and called her his bride. The very next day she became his wife, and ever afterwards she helped him do great deeds. The girl's two elder sisters were very cross, and they wondered greatly at what had taken place. But Strong Wind, who knew of their cruelty, resolved to punish them. Using his great power, he changed them both into aspen trees and rooted them in the earth. And since that day the leaves of the aspen have always trembled, and they shiver in fear at the approach of Strong Wind. It matters not how softly he comes, for they are still mindful of his great power and anger because of their lies and their cruelty to their sister long ago.

From Canadian Wonder Tales by Cyrus Macmillian London: John Lane Company, 1920, pp. 116-19.

Practice Exercise 22 C

Tales

C. Answer the questions.

1. What characteristics of a tale are present in this story?

2. What is the theme or moral of this story?

Practice Exercise 23 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. flip

2. sharpened

3. keelboats

4. cargoes

5. gleaming

“River Roarer”

The Mississippi and the Missouri rivers are usually pretty quiet these days. It was a lot different when Mike Fink was whooping up and down them in his keelboat. But then, Mike was about the noisiest thing next to thunder that this country has ever heard.

Mike was born to be a river man, although he didn't know it until he was old enough to find out. Until then he spent his time in the woods around Pittsburgh, where he was born, shooting at wolves, bobcats, mosquitoes, or anything else that could be shot at. He wasn't especially big, but he was as tough as a bale of barbed wire and as touchy as dynamite.

Even the wild Indians took a different path when they saw young Mike coming. He could flip a tomahawk through the air and hit a fly, even if the fly was in a hurry. With his rifle, called Bang-All, he could straighten out the curl in a pig's tail from fifty feet away.

Mike was as good at bragging as he was at shooting and fighting. "I can shoot faster than greased lightning going through a slippery thundercloud," Mike boasted when he was still only ten years old. "I can shoot all the scales off a leaping trout with one bullet."

People, who didn't know Mike too well, laughed. "I'll prove it!" Mike said. He jumped into the air, clapped his heels together, yelled "Cock-a-doodle-doo!" and loaded his long flintlock rifle at the same time. "Hold on to your hats and beards while I find something worth shooting at," he said.

"Farmer Neal's having a big shooting contest next Sunday," a townsman told him. "If you can shoot as well as you claim, you'll win a nice hunk of fresh beef. But you'll have to pay a quarter for each shot you try."

Mike went off and sharpened up his shooting eye by practicing on wolves skulking around the woods near his family's log cabin. The wolves were low-slung, shifty fellows, hunting for a farmer's fat duck or even a skinny chicken. The government paid money for wolf skins, because wolves were a nuisance to the settlers. Mike banged and boomed at the wolves until he had about fifty skins. He took the skins to town and got enough money to enter the shooting match.

On Sunday, Mike dressed up in his best buckskin, stuck a wild-turkey feather in his cap, and marched off to Farmer Neal's place. The silver trimmings on his rifle stock were polished like glass.

At the shooting contest, the field was crowded with people. The men trying for the prize were soldiers and hunters, Indian scouts, and boatmen, all of them the best shots in the country. They grinned and winked at seeing young Mike there, and one said:

"You'd better let me lift you up so you can see the target, Sonny."

"I can jump higher than a Plymouth Rock rooster and yell louder," Mike said. He gave a loud crow, jumped, waved his heels, and fired at a passing bee. The bee flipped over, closed its eyes, and landed at Mike's feet. But in a second, the bee sat up and buzzed.

"You didn't kill that bee, young fellow," a man said. "Didn't plan to," Mike said and held up the bee. "I just snipped off his stinger so he won't bother me when I'm aiming at the target."

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Everyone was silent after that, though each really believed Mike had been merely lucky. When his turn came, Mike stepped up to the firing line and got set to take his first shot. The target was a round, white piece of paper tacked to a board on a distant oak tree. At the very centre of the paper was a small circle called the bull's-eye.

No one had hit the centre of the white circle yet. Mike pulled the trigger. Bang-All banged, and the bullet zipped straight through the bull's-eye.

People whistled in surprise, but one man said, "I'll bet you can't do that again, Sonny."

Mike blew the smoke from the muzzle of Bang-All. "I paid for five shots," he said, "and I'll drive every bullet right on top of the other, even with a blindfold on. For I can outshoot, out-thunder, and out-lick any man, mountain lion, or war-whooping redskin this side of the Alleghenies, and the other side too."

"Move the target back!" somebody yelled.

The target was moved so far off that some of the older people in the crowd started hunting for spyglasses in order to see it. Mike whipped his second bullet through the heart of the target. He sent his third bullet whamming in on top of the one before. When he had hit the bull's-eye five times, the rest of the marksmen decided they might as well go home and take up knitting.

Mike went home, too, lugging five quarters of beef with him. The Fink family had enough chops and roasts for a whole winter, even though Mike could eat a dozen steaks all by himself for breakfast.

At other shooting contests after that, the rival sharpshooters would give Mike a quarter of beef beforehand if he would promise not to take part. So Mike had to be satisfied with roaming in the woods, scouting for Indians. He wanted to join George Washington's army and fight the English in the American Revolution, but he was still too young to be a soldier.

With plenty of free meat, plus hominy and fried cornmeal, and buckets of molasses, Mike grew stronger than ever, though he never grew overly tall. When he was seventeen, he started hanging around the river docks in Pittsburgh, watching the boats. There were barges and keelboats, flatboats and Indian canoes, and a few ships left over from the Revolutionary Navy. Some craft carried cargoes of flour, cloth, lumber, and nails. Some carried people and livestock from one town to another, for there were not many roads through the wilderness then.

Mike leaned on his six-foot-long rifle and dreamed about becoming a boatman. He watched the water churn against the sides of the river craft, sparkling like soapsuds. Best of all, he liked watching the men who ran the boats. Most of them were as powerful and as full of brag and fight as he was. A few wore red feathers in their hats. A red feather meant that the person wearing it was the roughest, toughest, hardest-to-beat river man around.

"I aim to get me a red feather," Mike decided. "I aim to get me all the red feathers there are, from here to the Rockies, and on the other side, too!"

Mike told his folks good-bye, polished up Bang-All until it glittered like a hive of bees, and walked up to the first keelboat captain he found in Pittsburgh.

"What can you do?" the captain asked Mike.

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"There's just about nothing I can't do," said Mike, "except possibly drink up the Pacific Ocean in one swallow. Otherwise, I can out-roar a mother hurricane and all her family, knock down a thunderbolt with my breath, spit the Sahara Desert into a flood, and in my spare time, haul up so many whales, the Atlantic will sink a hundred feet. I can also do a few other things that I can't even think of right at the moment."

"I'll try you out," said the captain, and he wrote Mike's name down on the crew list.

Mike bought himself a proper keel boatman's outfit — a red shirt, blue jacket, linsey-woolsey pants, moccasins, a fur cap, and a wide belt from which he hung a knife. He strutted on board and looked around until he saw a big-nosed man with a red feather stuck in his cap. Mike swaggered over to the man, doubled up his fists, and roared:

"Whoop, hi-ho, and cock-a-doodle-doo! I'm the original Pittsburgh screamer, weaned on shark's meal, raised in a crib with rattlesnakes, mad scorpions, and hungry bumblebees. I'm second cousin to a hurricane, first cousin to a seven-day blizzard, and brother to an earthquake. I'm so all-fired ferocious and ornery, it scares me even to think about it. And I'm so chock-full of fight and fury, I have to lick somebody or my muscles will bust like cannon balls!"

The big-nosed boatman, whose name was Carpenter, puffed up his chest and roared right back at Mike, "Whoop and holler! I'm a man-eating panther, with teeth like buzz saws and eyes sharp enough to bore holes through the midnight. My mother was a tiger, and my father was a rhinoceros. I can crack an elephant's bones in one hand, break five grizzly bears' backs with the other, and blow down a forest with one breath. I'm so rough I don't dare scratch myself for fear my skin will come off"

There was nothing to do but fight to prove who was the better man. The rest of the keelboat men watched and trembled. The boat itself trembled, as Mike and Carpenter wrestled and writhed, stuck and staggered, panted and puffed. They fought for two hours, sweating so hard that a crew of men had to bail the boat out to keep everyone from drowning. Finally, Mike gave a whoop loud enough to tear a hole through the boat deck, leaped, drove his feet into Carpenter's belly, and knocked Carpenter flat as a pancake turner.

Carpenter lay still. He said, "Whoop," but his voice was so weak that a ladybug sitting right on his chin couldn't hear it. When he gained enough strength, he stood up and gave Mike the red feather from his hat.

"Mike Fink," he said, "you're the best fighter on the Ohio, the Mississippi, the Missouri, and any other river in the US. of A.!"

"I don't want to brag," Mike said, " but I guess I am." He put the feather in his cap and shook Carpenter's hand. The two felt so friendly that they promised they would die for each other, if they absolutely had to.

In between fighting and friendship-making, which amounted to the same thing, Mike learned how to be a regular keelboat man. He learned how to ram a long pole down to the bottom of the river and push the boat upstream against the current. He learned to watch out for sandbars or snags that could stop the boat. He could see a dead tree floating in the water almost before it died and dropped there.

Mike became the best keelboat man anywhere. Up and down the rivers he went, from Pittsburgh to St. Louis and to New Orleans. He could load up a boat with cargo in less time than it took the other boatmen to drink a cup of hard cider, and usually they drank so fast, they swallowed

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before they even got the cider to their mouths. Mike himself could drink so fast that he only swallowed in between two-gallon sips.

By the time Mike had been on the river awhile, he had so many red feathers in his cap that he threw most of them away, for fear people would think he was a bonfire.

There were lazy times on the river, too, when Mike and his friend Carpenter would stretch out on the deck and watch the sun go by, or fish for catfish, or sit on shore at night studying a campfire.

On one of those lazy days, Mike felt the need for a little extra target practice. He took a tin cup full of cider, handed it to Carpenter, and said, "Pace off about sixty yards and set that cup on your head. I'll shoot it off"

Carpenter looked a bit nervous, but he did as he was told. Mike aimed Bang-All and fired. The bullet whistled through the cup's brim, not spilling a drop. Carpenter took his turn with the same trick. He hit the cup on Mike's head, but he spilled the cider.

From then on, Mike and Carpenter would show off their trick to all the other boatmen. One time, before Mike could fire at the cup on Carpenter's head, there was a blast from another rifle in the woods nearby. The cup flew into the air. Mike spun around so fast the ground smoked. "Who did that?" he roared.

"My name's Talbot," a man said, stepping out of the woods. He was a redheaded fellow with muscles bunched up as thick as thunderclouds.

"Whoop, holler, and hailstones!" Mike yelled, jumping into the air and banging his heels together. "My name's cholera, pestilence, and sudden death. I'm the original meat-grinder, man-mauler, muscle-ripper, and the meanest, cruellest, blood-thirstiest creation that ever drew breath."

Talbot took a deep breath and shouted back, "Whoop! I'm the man who invented fighting. I've got fists so big they make mountains look like bumps. I've got a hide like an alligator and a heart as black as a buzzard in a coal mine. I'm so mean, I hate not being able to kill a man more than once."

They leaped at each other. They hissed and hollered. They slammed, rolled, and punched. The ground shook, and the trees shook until all the leaves fell off. At last, after several hours, Mike swung his fist up from the ground. His knuckles banged Talbot's chin so hard that Talbot flew up and hit his head on a tree branch. When he sailed down to earth again, his head was considerably flatter, and all the fight had gone out of him.

Talbot and Mike shook hands, and when the men went back onto the keelboat, Talbot went along. He, Carpenter, and Mike all swore they would die for each other if they absolutely had to.

With three mighty men like that fighting for each other and whooping up and down the rivers, it seemed there was no one they couldn't lick. But there was. The man who had them licked wasn't even very good with his fists, and he didn't whoop and holler at all. His name was Robert Fulton, and all he did to become the new ruler of the river was invent the steamboat.

Mike hated steamboats even more than he hated to sit still. Every time he saw one coming, its big side-wheels churning the water, he shook his fists at the sky. But the steamboats kept on coming, getting bigger and faster, pushing the keelboats out of the way, and winning every race. Mike still worked on the keelboats, but it wasn't like the old days. He wasn't the real boss of the

river anymore. And Pittsburgh, St. Louis, and New Orleans were growing too civilized for his liking.

That's how Mike happened to become a mountain man. Talbot and Carpenter did, too. In St. Louis one day, they signed up with a fur-trapping party to go up the Missouri River, farther west than almost anyone but Lewis and Clark had been before. They went in two keelboats loaded down with traps, guns, and supplies.

The Missouri was muddier than the underside of a mud turtle. It was so full of snags, the men used axes more than they used oars. The wild animals and Indians swarmed around the river banks in such numbers that Mike's rifle barrel grew so hot from shooting, it nearly melted.

"Come on, you beaver and buffalo and grizzlies. I'm the original mountain-beater and grizzly-tamer, and I can out-trap, out-skin, and out-trade any man west or east of the sun."

Mike turned out to be almost as good a trapper as he had been a river man. That first winter, near the mouth of the Yellowstone River, he brought in so many furs that half the beaver population was left running around naked.

Mike was mighty happy and proud those days, and it seemed he could beat the Rockies down with his fists the way he claimed he could. But then he and his friend Carpenter had a quarrel. They whooped and hollered at each other and almost had a fist fight before they remembered that they were supposed to be friends. They made up and shook hands, but Mike didn't seem quite so hearty about it as usual.

Spring came to Fort Henry, the main camp. The men felt like celebrating, so they tuned up their banjos and blew the frost out of their harmonicas.

"Let's give them a show," Mike said to Carpenter. "We'll show them what real shooting's like." He handed Carpenter a cup of cider for Carpenter to place on his head.

Carpenter walked off sixty yards, put the cup on his head, and faced Mike. Some people say Carpenter trembled and didn't trust Mike, because of the quarrel. Others say he was as calm as a fence post on a windless day.

Mike brought Bang-All up against his cheek and squinted. For the first time in his life he had trouble holding the barrel steady. And the sunlight, glancing along the muzzle, made him blink. He shook himself squeezed the trigger, and fired.

Carpenter gave a surprised look and fell, a bullet hole gleaming in the middle of his forehead.

"You've killed him dead!" a man yelled at Mike.

Mike stared, and then he ran over to Carpenter. He bent down, silent.

"It was an accident," Mike said at last. He ran back and picked up Bang-All. He broke the rifle over his knee. He roared with grief. He swore at the bullet and the powder horn, and at the mountains and himself "It was an accident!" he cried. "I aimed for the cup."

A trapper jeered, "I guess you must be getting old, Mike Fink. I guess maybe you're not the best sharpshooter around."

Mike turned red in the face, but he didn't say anything. Another trapper called out, "Hey, Mike, I thought you never missed a shot yet. Just big talk, huh?"

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Mike turned purple.

Talbot stepped forward. His eyes were both sharp and sad. "What made you miss, Mike?"

Mike felt a shrill "Whoop!" gather in his throat, as it had every time before when he knew he could out-shoot any man east or west.

"I didn't miss!" he roared at Talbot. "I aimed right for Carpenter's forehead. I'm the greatest sharpshooter that every drew a bead..."

He never finished, because Talbot lifted his own rifle and shot Mike through the heart, not spilling a drop of blood.

Mike slumped to the ground. He had only enough breath left to puff his chest up one final time.

"Whoop!" he roared. "Cock-a-doodle-doo! I'm the original Pittsburgh screamer, roarer, and thunderer. I can out-shoot, out-fight, and out-yell anybody anywhere at any time." He took a final, small breath, and the words came out so faintly that it was almost a whisper. "And I was the best keelboat man that ever lived."

Mike was bragging still, there at the end. But those last words, as everybody knows, were the honest truth.

Practice Exercise 23 C

Tall Tales

C. Answer the questions.

1. What characteristics of a tall tale are present in this story? Give an example for each characteristic.

2. Place these events in the correct order.

1. ___ Mike becomes a mountain man.
2. ___ Mike wins farmer Neal's shooting contest.
3. ___ Talbot shoots Mike.
4. ___ Mike finds work on a boat.
5. ___ Mike and Carpenter fight.
6. ___ Mike shoots Talbot.

Modern Short Story

Modern short stories deal with ordinary people. The plots and settings 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 24 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. artisans

2. nimbleness

3. exquisite

4. homage

5. gallantries

6. petulantly

7. francs

“The Necklace”

By Guy de Maupassant

Translated by Ernest Boyd

She was one of those pretty and charming girls born, as though fate had blundered over her, into a family of artisans. She had no marriage portion, no expectations, no means of getting known, understood, loved, and wedded by a man of wealth and distinction; and she let herself be married off to a little clerk in the Ministry of Education.

Her tastes were simple because she had never been able to afford any other, but she was as unhappy as though she had married beneath her; for women have no caste or class, their beauty, grace, and charm serving them for birth or family. Their natural delicacy, their instinctive elegance, their nimbleness of wit, are their only mark of rank, and put the slum girl on a level with the highest lady in the land.

She suffered endlessly, feeling herself born for every delicacy and luxury. She suffered from the poorness of her house, from its mean walls, worn chairs, and ugly curtains. All these things, of which other women of her class would not even have been aware of tormented and insulted her. The sight of the little Breton girl who came to do the work in her little house aroused heart-broken regrets and hopeless dreams in her mind. She imagined silent antechambers, heavy with Oriental tapestries, lit by torches in lofty bronze sockets, with two tall footmen in knee — breeches sleeping in large armchairs, overcome by the heavy warmth of the stove. She imagined vast saloons hung with antique silks, exquisite pieces of furniture supporting priceless ornaments, and small, charming, perfumed rooms, created just for little parties of intimate friends, men who were famous and sought after, whose homage roused every other woman's envious longings.

When she sat down for dinner at the round table covered with a three-days-old cloth, opposite her husband, who took the cover off the soup tureen, exclaimed delightedly, "Aha! Scotch broth! There's nothing better," she imagined delicate meals, gleaming silver, tapestries peopling the walls with folk of a past age and strange birds in faery forests; she imagined delicate food served in marvellous dishes, murmured gallantries, listened to with an inscrutable smile as one trifled with the rosy flesh of trout or wings of asparagus chicken.

She had no clothes, no jewels, nothing. And these were the only things she loved; she felt that she was made for them. She had longed so eagerly to charm, to be desired, to be wildly attractive and sought after.

She had a rich friend, an old school friend whom she refused to visit, because she suffered so keenly when she returned home. She would weep whole days, with grief regret, despair, and misery.

One evening her husband came home with an exultant air, holding a large envelope in his hand.

"Here's something for you," he said.

Swiftly she tore the paper and drew out a printed card on which were these words:

"The Minister of Education and Madame Ramponneau request the pleasure of the company of Monsieur and Madame Loisel at the Ministry on the evening of Monday, January the 18th."

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Instead of being delighted, as her husband hoped, she flung the invitation petulantly across the table, murmuring, "What do you want me to do with this?"

"Why, Darling, I thought you'd be pleased. You never go out, and this is a great occasion. I had tremendous trouble to get it. Everyone wants one; it's very select, and very few go to the clerks. You'll see all the really big people there."

She looked at him out of furious eyes, and said impatiently:

"And what do you suppose I am to wear at such an affair?"

He had not thought about it; he stammered:

"Why, the dress you go to the theatre in. It looks very nice, to me..."

He stopped, stupefied and utterly at a loss, when he saw that his wife was beginning to cry. Two large tears ran slowly down from the corners of her eyes towards the corners of her mouth.

"What's the matter with you? What's the matter with you?" he faltered.

But with a violent effort she overcame her grief and replied in a calm voice, wiping her wet cheeks:

"Nothing. Only I haven't a dress and so I can't go to this party. Give your invitation to some friend of yours whose wife will be turned out better than I shall."

He was heart-broken.

"Look here, Mathilde," he persisted. "What would be the cost of a suitable dress, which you could use on other occasions as well, something very simple?"

She thought for several seconds, reckoning up prices and also wondering for how large a sum she could ask without bringing upon herself an immediate refusal and an exclamation of horror from the careful-minded clerk.

At last she replied with some hesitation:

"I don't know exactly, but I think I could do it on four hundred francs."

He grew slightly pale, for this was exactly the amount he had been saving for a gun, intending to get a little shooting next summer on the plain of Nanterre with some friends who went lark-shooting there on Sundays.

Nevertheless he said: "Very well. I'll give you four hundred francs. But try and get a really nice dress with the money."

The day of the party drew near, and Madame Loisel seemed sad, uneasy and anxious. Her dress was ready, however. One evening her husband said to her:

"What's the matter with you? You've been very odd for the last three days."

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"I'm utterly miserable at not having any jewels, not a single stone, to wear," she replied. "I shall look absolutely no one. I would almost rather not go to the party."

"Wear flowers," he said. "They're very smart at this time of year. For ten francs you could get two or three gorgeous roses."

She was not convinced.

"No...there's nothing so humiliating as looking poor in the middle of a lot of rich women."

"How stupid you are!" exclaimed the husband. "Go and see Madame Forestier and ask her to lend you some jewels. You know her quite well enough for that."

She uttered a cry of delight.

"That's true. I never thought of it."

Next day she went to see her friend and told her trouble.

Madame Forestier went to her dressing-table, took up a large box, brought it to Madame Loisel, opened it, and said:

"Choose, my dear."

First she saw some bracelets, then a pearl necklace, then a Venetian cross in gold and gems, of exquisite workmanship. She tried the effect of the jewels before the mirror, hesitating, unable to make up her mind to leave them, to give them up. She kept on asking:

"Haven't you anything else?"

"Yes. Look for yourself I don't know what you would like best."

Suddenly she discovered, in a black satin case, a superb diamond necklace; her heart began to beat covetously. Her hands trembled as she lifted it. She fastened it round her neck, upon her high dress, and remained in ecstasy at sight of herself

Then, with hesitation, she asked in anguish:

"Could you lend me this, just this alone?"

"Yes, of course."

She flung herself on her friend's breast, embraced her frenziedly, and went away with her treasure.

The day of the party arrived. Madame Loisel was a success. She was the prettiest woman present, elegant, smiling, and quite above herself with happiness. All the men stared at her, inquiring her name, and asked to be introduced to her. All the under-secretaries of state were eager to waltz with her. The Minister noticed her.

She danced madly, ecstatically, drunk with pleasure, with no thought of anything, in the triumph of her beauty, in the pride of her success, in a cloud of happiness made up of this universal

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homage and admiration, of the desires she had aroused, of the completeness of a victory so dear to her feminine heart.

She left about four o'clock in the morning. Since midnight her husband had been dozing in a deserted little room, in company with three other men whose wives were having a good time.

He threw over her shoulders the garments he had brought for them to go home in, modest everyday clothes, whose poorness clashed with the beauty of the ball dress. She was conscious of this and was anxious to hurry away, so that she would not be noticed by the other women putting on their costly furs.

Loisel restrained her.

"Wait a little. You'll catch cold in the open. I'm going to fetch a cab."

But she did not listen to him and rapidly descended the staircase. When they were out in the street they could not find a cab; they began to look for one, shouting at the drivers whom they saw passing in the distance.

They walked down towards the Seine, desperate and shivering. At last they found on the quay one of those old night-prowling carriages, which are only to be seen in Paris after dark, as though they were ashamed of their shabbiness in the daylight.

It brought them to their door in the Rue des Martyrs, and sadly they walked up to their own apartment. It was the end, for her. As for him, he was thinking he must be at the office at ten.

She took off the garments in which she had wrapped her shoulders, so as to see herself in all her glory before the mirror. But suddenly she uttered a cry. The necklace was no longer round her neck!

"What's the matter with you?" asked her husband, already half undressed.

She turned towards him in the utmost distress.

"I...I...I've no longer got Madame Forestier's necklace..."

He started with astonishment.

"What? Impossible!"

They searched in the folds of her dress, in the folds of the coat, in the pockets, everywhere. They could not find it.

"Are you sure that you still had it on when you came away from the ball?" he asked.

"Yes, I touched it in the ball at the Ministry."

"But if you had lost it in the street, we should have heard it fall."

"Yes, probably we should. Did you take the number of the cab?"

"No. You didn't notice it, did you?"

"No."

They stared at one another, dumbfounded. At last Loisel put on his clothes again.

"I'll go over all the ground we walked," he said, "and see if I can't find it."

And he went out. She remained in her evening clothes, lacking strength to get into bed, huddled on a chair, without volition or power of thought.

Her husband returned about seven. He had found nothing.

He sent to the police station, to the newspapers, to offer a reward, to the cab companies, everywhere that a ray of hope impelled him.

She waited all day long, in the same state of bewilderment at this fearful catastrophe.

Loisel came home at night, his face lined and pale; he had discovered nothing.

"You must write to your friend," he said, "and tell her that you've broken the clasp of her necklace and are getting it mended. That will give us time to look about us."

She wrote at his dictation.

By the end of a week they had lost all hope. Loisel, who had aged five years, declared.

"We must see about replacing the diamonds."

Next day they took the box, which had held the necklace and went to the jewellers whose name was inside. He consulted his books.

"It was not I who sold the necklace, Madame; I must have merely supplied the clasp."

Then they went from jeweller to jeweller, searching for another necklace like the first, consulting their memories, both ill with remorse and anguish of mind.

In a shop at the Palais-Royal they found a string of diamonds, which seemed to them exactly like the one they were looking for. It was worth forty thousand francs. They were allowed to have it for thirty-six thousand.

They begged the jeweller not to sell it for three days. And they arranged matters on the understanding that it would be taken back for thirty-four thousand francs, if the first one were found before the end of February.

Loisel possessed eighteen thousand francs left to him by his father. He intended to borrow the rest.

He did borrow it, getting a thousand from one man, five hundred from another, five louis here, three louis there. He gave notes of hand, entered into ruinous agreements, did business with usurers and the whole race of moneylenders. He mortgaged the whole remaining years of his existence, risked his signature without even knowing if he could honour it, and, appalled at the agonizing face of the future, at the black misery about to fall upon him, at the prospect of every

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possible physical privation and moral torture, he went to get the new necklace and put down upon the jeweller's counter thirty-six thousand francs.

When Madame Loisel took back the necklace to Madame Forestier, the latter said to her in a chilly voice:

"You ought to have brought it back sooner; I might have needed it."

She did not, as her friend had feared, open the case. If she had noticed the substitution, what would she have thought? What would she have said? Would she not have taken her for a thief?

Madame Loisel came to know the ghastly life of abject poverty. Right from the start she played her part heroically. This fearful debt must be paid off She would pay it. The servant was dismissed. They changed their apartment; they took a garret under the roof

She came to know the heavy work of the house, the hateful duties of the kitchen. She washed the plates, wearing out her pink nails on the coarse pottery and the bottoms of pans. She washed the dirty linen, the shirts and dishcloths, and hung them out to dry on a string; every morning she took the dustbin down into the street and carried up the water, stopping on each landing to get her breath. And, clad like a poor woman, she went to the fruiterer, to the grocer, to the butcher, a basket on her arm, haggling, insulted, and fighting for every wretched halfpenny of her money.

Every month notes had to be paid off others had to be renewed, time to be gained.

Her husband worked in the evenings at putting straight a merchant's accounts, and often at night he did copying at two-pence-halfpenny a page.

And this life lasted ten years.

At the end often years everything was paid off everything, the usurer's charges and the accumulation of superimposed interest.

Madame Loisel looked old now. She had become like all the other strong, hard, coarse women of poor households. Her hair was badly done, her skirts were awry, and her hands were red. She spoke in a shrill voice, and the water slopped all over the floor when she scrubbed it. But sometimes, when her husband was at the office, she sat down by the window and thought of that evening long ago, of the ball at which she had been so beautiful and so much admired.

What would have happened if she had never lost those jewels? Who knows? How strange life is, how fickle! How little is needed to ruin or to save!

One Sunday, as she had gone for a walk along the Champs-Élysées to freshen herself after the labours of the week, she caught sight suddenly of a woman who was taking a child out for a walk. It was Madame Forestier, still young, still beautiful, still attractive.

Madame Loisel was conscious of some emotion. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all. Why not?

She went up to her.

"Good morning, Jeanne."

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The other did not recognize her, and was surprised at being thus familiarly addressed by a poor woman.

"But...Madame..." she stammered. "I don't know...you must be making a mistake."

"No...I am Mathilde Loisel."

Her friend uttered a cry.

"Oh!...my poor Mathilde, how you have changed!..."

"Yes, I've had some hard times since I saw you last, and many sorrows . . . and all on your account."

"On my account! ...How was that?"

"You remember the diamond necklace you lent me for the ball at the Ministry?"

"Yes. Well?"

"Well, I lost it."

"How could you? Why, you brought it back."

"I brought you another one just like it. And for the last ten years we have been paying for it. You realize it wasn't easy for us; we had no money... Well, it's paid for at last, and I'm mighty glad."

Madame Forestier had halted.

"You say you bought a diamond necklace to replace mine?"

"Yes. You hadn't noticed it? They were very much alike."

And she smiled in proud and innocent happiness.

Madame Forestier, deeply moved, took her two hands.

"Oh my poor Mathilde! But mine was imitation. It was worth at the very most only five hundred francs!..."

Practice Exercise 24 C

Modern Short Story

C. Answer the questions.

1. Which point of view is used to tell the story?

2. Describe Mathilde Loisel's personality. Include examples.

3. Where does the story take place. How do you know?

Practice Exercise 24 C

Modern Short Story

4. Name the types of conflict in the story. Give examples for each.

5. Predict how Mathilde Loisel will respond to the news that the necklace was only worth 500 francs. Explain why you think this way.

Novels

What are novels?

Novels are the longest type of narrative. The plot, setting, and characters are more developed than other types of narratives. There may be more than one main character, plot, and setting. The events of a novel may take place in several locations. You are able to learn more about the characters because you get to see how they change over time.

What types of novels are there?

Many of today's novels can be grouped together based on their settings, themes, or plots. For example, there are historic novels, science-fiction novels, mystery novels, Western novels, adventure novels, romance novels, and more.

How do I read novels?

As with other types of literature, the reading experience will be more enjoyable and rewarding if you look for specific types of information.

- *Research the author.*
- *Research the setting for the novel (time and place).*
- *Read the novel once for fun.*
- *Read sections of the novel a second time as needed.*
- *Highlight important details about characters, setting or plot.*
- *Highlight difficult or new words or phrases.*
- *Highlight major changes in characters, plots, or setting.*
- *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 of each plot.*
- *Determine the types of conflict (others, self nature, fate).*
- *Find figures of speech or literary devices.*
Evaluate the over all effectiveness of the novel.

Finding the answers to these questions can be challenging. You may need to reread the novel to answer some questions. When you answer these questions, it is important to be able to offer details or quotes from the novel to support your answers. This may mean using your scanning or skimming skills to find examples. For instance, it is not enough to say that the mood is sombre and hopeless. You need to support the statement with examples such as the description of the setting or the thoughts and feelings of the characters.

Practice Exercise 25 A, B

Novel

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. shimmies

2. clemency

3. ultimate

4. obscene

5. recapture

6. bucket

7. reprieve

Mau Mauing the Flackcatchers (Excerpt)

By Tom Wolfe

The Flak Catcher (a government official whose job is to take the blame for mismanaged programs) is still staring at them, and his... grin is getting worse. It's like he knows the worst is yet to come... Goddamn... that one in front there... that Pineapple Brute...

"Hey, Brudda," the main man says. He has a really heavy accent. "Hey, Brudda, how much you make?"

"Me?" says the Flak Catcher. "How much do I make?"

"Yeah, Brudda, you. How much money you make?"

Now the man is trying to think in eight directions at once. He tries out a new smile. He tries it out on the Bloods, the Chicanos, and the Filipinos, as if to say, "As one intelligent creature to another, what do you do with dumb people like this?" But all he gets are the glares, and his mouth shimmies back into the terrible sickening grin, and then you can see that there are a whole lot of little muscles all around the human mouth, and his are beginning to squirm and tremble... He's fighting for control of himself.... It's a lost cause...

"How much, Brudda?"

Ba-ram-ba-ram-ba-ram-ba-ram - - they keep beating on the floor.

"Well," says the Flak catcher, "I make \$1,100 a month."

"How come you make so much?"

"Wellllll" - - grin, the last bid for clemency..., and now the poor man's eyes are freezing into little round ice balls, and his mouth is getting dry - -

Ba-ram-ba-ram-ba-ram-ba-ram

"How come you make so much? My fadda and mudda both work and they only make six hundred and fifty."

That cat kind of blew it there. That's way over the poverty line, about double, in fact. It's even above the guideline for a family of twelve. You can see that fact register with Flak Catcher, and he's trying to work up the nerve to make the devastating comeback. But he not about to talk back to these giants.

"Listen, Brudda. Why don't you give up your paycheck for summer jobs? You ain't doing [nothing]."

"Wellllll" - - The Flak Catcher grins, he sweats, he hangs over the back of the chair - -

Ba-ram-ba-ram-ba-ram-ba-ram - - "Yeah, Brudda! Give us your paycheck!"

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There it is... the ultimate horror... He can see it now, he can hear it ... Fifteen tons of it... It's horrible., it's possible... It's so obscene it just might happen... Huge Polynesian monsters marching down to his office every payday... Hand it over, Brudda... ripping it out of his very fingers... eternally.

He wrings his hands... the little muscles around his mouth are going haywire. He tries to recapture his grin, but those little amok muscles pull his lips up into an O, like they were drawstrings.

"I'd gladly give up my salary," says the Flak Catcher. "I'd gladly do it, if it would do any good. But can't you see, gentlemen, it would be just a drop in the bucket... just a drop in the bucket!" This phrase, "a drop in the bucket," seems to give him heart... it's something to hang onto... an answer... a reprieve.... "Just consider what we have to do in this city alone, gentlemen! All of us! It's just a drop in the bucket!"

The Samoans can't come up with any answer to this, so the Flak Catcher keeps going.

"Look, gentlemen," he says, "you tell me what to do and I'll do it. Of course you want more summer jobs, and we want you to have them. That's what we're here for. I wish I could give everybody a job. You tell me how to get more jobs, and we'll get them. We're doing all we can. If we can do more, you tell me how, and I'll gladly do it."

One of the Bloods says, "Man, if you don't know how, then we don't need you."

"Dat's right, Brudda! Whadda we need you for?" You can tell me Samoans wish they had thought of that shoot-down line themselves - - Ba-ram-ba-ram-ba-ram-ba-ram - - they clobber the hell out of the floor.

"Man," says the Blood, "if you don't know nothing and you can't do nothing and you can't say nothing, why don't you tell your boss what we want."

"Dat's right, Brudda. You just drawing pay." Ba-ram- ba-ram-ba-ram-ba-ram.

"As I've already told you, he's in Washington trying to meet the deadlines for your projects!"

"You talk to the man, don't you? He'll let you talk to him, won't he?"

"Yes..."

"Send him a telegram, man!"

"Well, all right- -"

"...Pick up the telephone, man!"

"Dat's right, Brudda. Pick up the telephone." Ba-ram-ba-ram-ba-ram-ba-ram

"Please gentlemen! That's pointless! It's already after six o'clock in Washington. The office is closed!"

Reading Comprehension #14017

"Then call him in the morning, man," says the Blood. "We coming back here in the morning and we gonna watch you call the man! We gonna stand right on top of you so you won't forget to make the call!"

"Dat's right, Brudda! On top of you!" Ba-ram-ba-ram-ba-ram-ba-ram

Practice Exercise 25 C

Novel

C. Answer the questions.

1. How does dialogue help you get to know the people the Flak Catcher is speaking to? Give two or more examples.

2. Name and give examples of two types of conflict found in the story. Give one example for each.

Practice Exercise 25 C

Novel

3. Write a paragraph about what you expect will happen next. Explain why.

4. Explain the meaning of the following quotation.

"It would be just a drop in the bucket... just a drop in the bucket!" This phrase, "a drop in the bucket," seems to give him heart... it's something to hang onto... an answer... a reprieve...

Non Fiction

What is non-fiction?

Non-fiction includes essays, biographies, autobiographies, diaries, and journals. Occasionally, fiction writers will use one of these forms to create fictional stories. The main purpose of these forms of writing is to present facts. Authors may have additional reasons for writing non-fiction.

Essays are used to explore a range of topics. Essay topics range from explaining complex relationships between facts to encouraging discussion about controversial topics. Biographies and autobiographies, especially modern forms, focus on revealing the thoughts, feelings, and actions of a person. Diaries keep records of the personal thoughts, feelings, or observations of one person. Journals, like diaries, record events or observations on a regular basis, often daily.

Many forms of non-fiction require research or thought on the part of the writer. This research is found in these types of literature in the form of quotes, references, or bibliographies. Writers use a variety of styles. Some writers use a concise, direct style, while others use longer, less formal style.

What types of non-fiction are there?

Biography and Autobiography

Biographies and autobiographies are the stories about individuals and their experiences. Biography writers choose a person, complete the research, and write about the person. Modern biographies tend to focus on trying to understand the person's motivations and to understand their "inner thoughts." Autobiographies, however, are written by the person being described.

Biographies and autobiographies are written about many famous people. They are also written about ordinary people. Some biographies and autobiographies focus on specific events or personality traits of a person. This type of writing is often seen in "Hollywood biographies" of famous people. Often these are written quickly and are sold quickly. The best literature presents a well balanced account of a person's personalities and abilities. "Good" biographies are recognized by their balanced approach and evidence of comprehensive research. Evidence of research includes the inclusion of a number of quotes from a variety of sources as well as a bibliography outlining the written sources used.

How to read biographies and autobiographies

When reading biographies and autobiographies, it is important to read critically. Consider the following items:

- Distinguish fact from opinion.
- Determine the reliability of the source.
- Is the material an autobiography or biography?
- Have several knowledgeable sources been used?
- Is there evidence of slanted or biased writing?
- What is the writer's style?
- Is the autobiography or biography effective?
- Are statements supported by facts, quotes, and anecdotes?

Practice Exercise 26 A, B

Biographies and Autobiographies

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. summit

2. ordinary

3. chiefly

4. syndrome

5. banter

6. indignantly

You Can't Print That (Excerpt)

by Charles Lynch

Over the years, I have covered seven prime ministers and written millions of words about them, without ever really knowing them. Two — John Diefenbaker and Lester Pearson — were treasured and admired friends before they became parry leaders. We called them "John" and "Mike," but all that ended when they reached the summit, and both of them wound up their political careers damning my name.

Besides the prime ministers, this book is about many more ordinary folk, whom I hope the reader will find as extraordinary as I did. And what it's chiefly about is me. After all these years, it's hard to break the habit, even by the dodge of pretending to write about others.

There's a lot of journalism here, too, and quite a few journalists. We used to say it was fun being in the newspaper business, because you met such interesting people and they were all in the newspaper business. That was true in the days before celebrated reporters who retain a degree of perspective, but many are caught up in the syndrome pioneered by old friend and colleague Lionel Shapiro, who once said, "I've talked about myself long enough. Now you talk about me."

Some of the newspaper people in this book were people in the full sense, though they may have suffered from the great failing of the business, which is that we don't know our subjects all that personally, and we don't get to know anybody else very well either. But we do get to exchange banter with the greats...

Henry Kissinger says he never wants to see me again after I have described him as stupid for bringing the sick Shah of Iran to New York for medical treatment.

Sir Peter Hayman, the British high commissioner, tries to strangle me with his bare hands after I've told Prime Minister Harold Wilson that relations between Canada and Britain have ceased to exist.

Pierre Trudeau wonders indignantly why I stoop so low as to ask him about the prospect of a separation agreement between him and Margaret. Six days later the agreement is made public.

Robert Stanfield pleads with me, when his chances for the prime ministership look brightest, not to praise him in print or he is doomed.

Joe Clark, when I ask how he expects to win with a name like Joe, and hasn't he another name, says, "Sure. It's Charlie. But you wouldn't expect me to run on that, would you?"

Practice Exercise 26 C

Biographies and Autobiographies

C. Answer the following:

1. Describe the tone of this excerpt. Give two examples.

2. Explain the meaning of the following quote.

"Besides the prime ministers, this book is about many more ordinary folk, whom I hope the reader will find as extraordinary as I did."

Journals and Diaries

Journals and diaries are first person accounts of personal events or experiences. Journals may be found more often detailing the daily events that take place at work or in society. Ship's captains, for example, would record the daily events of a voyage. Diaries cover more personal experiences and reactions to the experiences.

How to read journals and diaries

It is important to do some research about the time period, geographic location, and societal structure to be able to put journals and diaries in context. Depending on the setting for a journal or a diary, a reader may need to look up unfamiliar vocabulary in a dictionary.

Readers must also keep in mind that diaries, in particular, present an individual's thoughts, feelings, and opinions. The language may be unedited and informal. Focus on understanding the person's feelings and thoughts rather than the quality of the prose.

Practice Exercise 27 A, B

Diaries and Journals

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. patronage

2. lyrical

3. Fascist

4. circuitous

5. regaled

6. baroque

7. esoteric

Going Home: Brooklyn Revisited (Excerpt)

(November, 1974)

During World War II my grandfather had a victory garden in Bensonhurst, a small plot of city-owned land on which, as his contribution to the war effort, he planted hot and sweet basil. To be able, with the blessing and under the patronage of the American government, to do the noble work of farming, the good earth made glad his lyrical Italian heart, he sang aloud with happiness. The song he sang aloud (very loud), as he harvested and hoed, was the Italian Fascist Youth Anthem. Grandpa was unable to see any irony in this; attempts to persuade him that the work of his hands contradicted the words of his mouth merely reinforced his conviction that all American-Americans were simpletons, pazzi (crazy). Wasn't he Italian, after all? And wasn't he American, after all? And weren't all American-Americans perverse - - unable and unwilling to understand the first thing about Italian-Americans, who in any case had no wish to be understood by people, so pazzi that they couldn't even pronounce Il Duce's name correctly? Till the day he died, Grandpa persisted in pronouncing Mussolini 'Mussolino,' arguing with awesome circuitous logic that FDR called him Mussolini, then — since all Americans were pazzi and perverse and had never cared enough to get the final vowel of any Italian name right — it must, of necessity, be Mussolino.

Toward the end of his life, Grandpa, as fierce in senility as he had been in full-blooded vigour, regaled visitors with the story of his flight across the Atlantic with Charles Lindbergh. He had been denied recognition, he claimed, because they wouldn't let it be known that an Italian had shared the controls with "an American boy." Italians were always deprived of their just rewards. (My grandfather, a carpenter, had once worked with Bruno Hauptmann, the kidnapper of the Lindbergh baby; even his most baroque fictions usually had some remote link to an esoteric truth.)

I grew up in Bensonhurst among people who, if they had little else, had the courage of their contradictions. I grew up trying to sort truth from fiction (which was almost always more picturesque and more compelling than truth) among proud, stubborn Italian — Americans who were convinced that they were doomed to be misunderstood... a conviction that paradoxically was a source of stoic pride. To compound the paradox, these same people — who were eloquent in their belief that they would be forever deprived, by the pazzi Americans, of what was rightfully theirs — managed also to believe absolutely in the American Dream: when Grandpa wasn't singing hymns to the Brownshirts, he was singing Frank Sinatra's 'What is America to Me?' The house I live in... the street, the house, the road... the church, the school, the clubhouse., the little corner newsstand... the dream that's been agrowin' for about two hundred years.

Bensonhurst is still Sinatra territory. Some say it is Mafia territory. It is still peopled by proud, stubborn, first-, second-, and third-generation southern Italians for whom the ownership of a little bit of land represents not just material success but the attainment of the highest moral and ethical ideal. The church, the school, the clubhouse - - especially the neighbourhood school - - are regarded now, as they were then, as theirs to love and theirs to defend. Now, more than ever, Bensonhurst's Italian-Americans are convinced that they are trying to take away the just rewards — especially the neighbourhood schoolhouse — that by right should have accrued to decent, hardworking patriots.

What is no longer certain is that anyone in Bensonhurst believes, any more, in the American Dream. The dreams of Bensonhurst's Italian-Americans are blood-coloured now, and the stink of fear is in the air.

On Monday, October 7, racial tension exploded into racial violence at New Utrecht High School (my old high school).

Reading Comprehension #14017

During the nine-thirty A.M. third period, a white male student jumped a black male student in a hallway. As news of the attack spread, enraged black students, outnumbered at Utrecht four to one, fled from their classrooms and stormed through the lunchroom and out of the school building. Teachers barricaded their classroom doors and locked white students inside. The following day, racial fights on the nearby BMT "el" and outside the school building resulted in several injuries to both white and black students (some serious enough to require hospitalization), and in the suspension of eighteen students and the arrest of six others. On Wednesday, school was shut down. On Thursday, New Utrecht, heavily guarded by police from four precincts, opened only for Regents exams. On Friday, October 11, school reopened. No serious incidents were reported that day to the more than two-hundred policemen who were there to be sure that there would be no repetition of bloody Tuesday. On that tense Friday, however, twenty-one blacks, reputed to be carrying meat cleavers, pipes, and chains, were arrested at the BMT station. None of them was a New Utrecht student.

Those are the facts of which everybody — black students and white students, neighbourhood hang-out goons, teachers, schools administrators, and community people — seem to agree. Those are the only facts on which everybody agrees. From there on, Bensonhurst was a changed community.

There is one other point of consensus; that is the fact that no one from the press cares enough even to try to sort truth from fiction. The population of Bensonhurst and New Utrecht is vociferously contemptuous of media people, and in particular, of television journalists, who are seen as predatory, manipulative trouble-mongers with scant regard for fact or sensibility. I heard from too many sources not to give credence to the story that television cameramen "posed" and instructed kids ("All right, let's have fists up in the air... let's hear "kill the niggers"... or "kill whitey") for maximum-impact footage. (The first call alerting anybody to the troubles at Utrecht was made [by a student] not to the cops, but to Channel 5 TV.)

Practice Exercise 27 C

Diaries and Journals

C. Answer the questions.

1. How does the author feel about his grandfather? Give two examples.

2. How does the author feel about his community? Give two examples.

3. Summarize the events between October 7th to October 11th.

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 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 reader's 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 sentences 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.

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

Magazines

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

Note: The "front page" of a magazine is its cover.

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 them 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 the 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 28 A, B

Objective Article

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

B. Answer the questions.

1. Name the newspaper.

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

3. Summarize the story in a paragraphs.

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

Practice Exercise 28 B

Objective Article

B.

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

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