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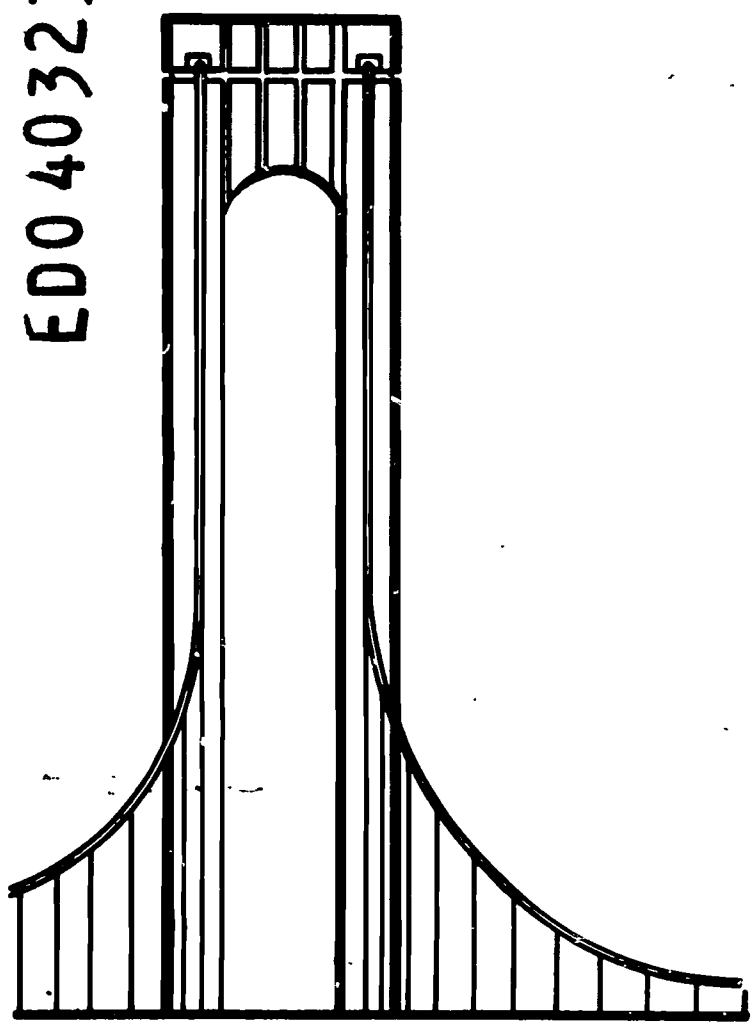
ABSTRACT

This English language curriculum resource handbook provides background information and techniques of instruction designed for instructors helping students to prepare themselves for the General Educational Development Tests in general language and literary abilities. It consists largely of fundamental concepts which high school graduates are expected to retain, together with some techniques which may be of use in developing these concepts. Included are: 99 sample test questions; an annotated list of instructional materials (textbooks, workbooks, and review books); and the addresses of the publishers. (Author/NL)



HIGH SCHOOL EQUIVALENCY

English Language

PART II: CURRICULUM RESOURCE HANDBOOK

THE UNIVERSITY OF THE STATE OF NEW YORK/THE STATE EDUCATION DEPARTMENT
BUREAU OF CONTINUING EDUCATION CURRICULUM DEVELOPMENT/ALBANY

HIGH SCHOOL EQUIVALENCY

PART II:

Curriculum Resource Handbook

ENGLISH LANGUAGE

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Continuing Education Curriculum Development
Albany, 1970

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Foreword

The English language handbook represents a further step by the Department toward the goal of providing adults with realistic personal achievement and its concomitant benefits. Facility with the concepts of grammar and usage and a familiarity with the literary forms of our culture will be useful accomplishments in society which places such value in interpersonal communication.

A field test edition of this manual was distributed to a representative sampling of schools for critical comment. Over half of the responses indicated that the publication was very helpful. Nearly all of the remaining comments described the materials as adequate. Hopefully, this final version reflects the constructive criticism received. Further, it is a continuing responsibility of this Bureau to maintain the currency of, and provide supplementary materials for, the high school equivalency program.

The Bureau expresses appreciation to William E. Crotty, Baldwinsville Public Schools and R. Allan Sholtes, Guilderland Central Public Schools, who jointly prepared the original draft of these materials, and to Mary Hardt, State University of New York at Albany, who contributed to the planning of the project.

Department personnel who assisted in the planning and review of the manuscript include: Walter J. Eddington, Chief, Bureau of English Education; Jerome Flax, Associate, Bureau of English Education, who reviewed portions of the manuscript and made pertinent suggestions for its modification; John P. McGuire, Chief, and John Rajczewski, Assistant, Bureau of Higher and Professional Educational Testing, who actively assisted the project through their analysis of the field test results in relation to the high school equivalency examination. William Jonas, formerly an Associate in this Bureau, and now with the Bureau of General Continuing Education, helped coordinate the project and revised portions of the manuscript. Barry Jamason, Associate, Bureau of Continuing Education Curriculum, designed and prepared the manuscript for publication.

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Message to the Instructor

High School equivalency preparation programs have posed serious problems for those concerned with the development of effective instructional methods in this area. The Department's recent publication, *High School Equivalency Part I: Theory and Design of the Program*, was the first in a series of publications designed to help instructors and administrators in their efforts to develop educationally sound programs of high quality. It provides valuable information concerning the G.E.D.T., program suggestions and some initial direction for such efforts.

This English language curriculum resource handbook provides background information and techniques of instruction designed for instructors helping students to prepare themselves for the G.E.D.T. in general language and literary abilities. It consists largely of fundamental concepts which high school graduates are expected to retain, together with some techniques which may be of use in developing these concepts.

In general, topics are not necessarily presented in any particular order of importance in this publication. However, it is anticipated that instructors will:

- Survey the strengths and weaknessess of students in relation to their language skills
- Group students for instructional purposes
- Establish priorities for each group
- Select topics from this publication for presentation in accordance with these priorities

It should be clearly understood that this publication is not intended to serve as a course of study or curriculum. Most students in these programs already understand many of the concepts presented herein. Furthermore, it is usually not necessary for students to understand all of these concepts in order to succeed in achieving their minimal goals. Nonetheless, it is desirable for students to master as many of them as possible. It is hoped that instructors will use this material to evaluate and improve the quality of their current programs wherever and whenever possible.

JOSEPH A. MANGANO, *Chief*
Bureau of General Continuing Education

MONROE C. NEFF, *Director*
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READING SKILLS IN ENGLISH LANGUAGE

The literature section of this handbook has been written from the standpoint of reading skills development. The various literary forms are analyzed in a manner which will most readily enhance reading ability and understanding on the part of the student. The grammar and usage portion of the handbook naturally complements that design in that it subscribes to and illustrates the basic structure of the English language.

The skills summary below may prove to be of value as a checklist of conceptual understandings for measuring student progress. Students should learn to:

- Appreciate literary materials by analyzing their elements

  Plot
  - recognize the main incident
  - witness supporting incidents
  - view the outcome of the story as resulting logically from actions of the characters in these incidents

  Characterization
  - understand how character is developed
  - understand that character "lives" in an environment created by the author
  - understand that a character's action results from his own unique composite of traits interacting with variously motivated behavioral aspects of environment
  - understand that a character's believability exists as the unity of individual traits blended with environmental situations

  Theme
  - see theme as a view of life which serves to unify a work of literature
  - recognize the theme indicated by title, author's statement, or dialog

  Setting
  - recognize the total environment
  - recognize time as a factor
  - recognize moral, social, and political attitudes as factors

  Point of view
  - distinguish between first person or third person
  - distinguish between omniscience or limited omniscience

- Increase his vocabulary

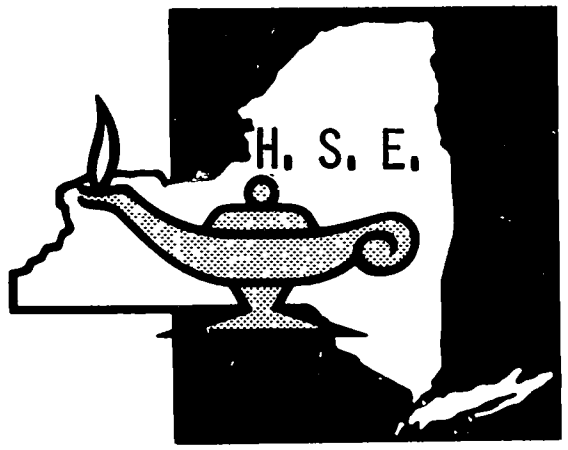
  Distinguish between denotations and connotations of words

- Appreciate poetry

  Theme
  - see it as a view of life

  Rhythm
  - distinguish between regular and irregular beat
  - understand capitalization and punctuation in poetry

- Retain and recall literary themes to compare with future works



English Language

in the

High School Equivalency Program

The English Language Program

Designing an English language program tailored to fit the needs of all high school equivalency students is extremely difficult. The primary objective of this program is that the individual student become proficient in written and oral expression and in literary appreciation within the scope of his needs. The grammar and usage skills that he develops should be functional, and he should not be burdened with learning a set of rules that he will have little or no opportunity to apply. A further important objective of the literature program is to develop, within each student, permanent reading habits which are based upon a sincere enjoyment gained from reading.

This curriculum resource handbook has purposely been given a broad design so that the instructor may determine what parts of the language program should receive emphasis. Wherever possible, the language program should be coordinated with other areas of the equivalency program. By relating the learnings in the language program to the student's experiences in other learning areas, the practicality and functionality of his language become apparent to him. Improved reading skills is the most vital focus in the equivalency program.

The understandings included in the program are those that are essential for effective communication. Through the application of these understandings and the practice of proper usage outlined in the program, the student should become a more effective speaker, writer, and listener.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
Punctuation	All punctuation is used to make the meaning of written expression clear to the reader.	Punctuation is used because meaning demands it or conventional usage requires it.
• End Punctuation	End punctuation is used to clarify the writer's meaning.	*The choice of an auto is difficult there are many good makes on the market.* This is an example of two complete thoughts run together, and the written expression is not immediately clear to the reader.
	End punctuation is punctuation that comes at the end of a sentence.	
• Period	• A statement is followed by a period.	*The choice of an auto is difficult. There are many good makes on the market.*
• Question Mark	• A question is followed by a question mark.	*Do you know what the address is?*
• Exclamation Point	• An exclamation is followed by an exclamation point.	*What a beautiful day!*
• Comma	Commas directly affect the meaning of a sentence.	*My favorite friends are Bonnie Jo Beth Ann Joan and Matt.* It is not clear how many friends there are.
	• Commas separate items in a series.	*My favorite friends are Bonnie Jo, Beth, Ann, Joan, and Matt.*
	• Commas set off elements that interrupt the sentence and are parenthetic or nonessential.	When the interrupter comes at the beginning or end of a sentence, one comma is needed. If it comes in the middle of the sentence, two are needed. *They, of course, will not arrive on time.* *Frank Jones, who was caught speeding recently, was fined twenty-five dollars.* *The ski slope is always busy, especially on weekends.*

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
	• Use commas to set off an appositive in a sentence.	*Alice Morgan, a talented pianist, won first prize.*
	• Use commas to set off a direct address.	*John, please close the window.*
	• Commas set off dates and addresses in a sentence.	*He was transferred to San Francisco, California, on Tuesday, February 16, 1968.*
	• Commas set off nonrestrictive clauses in a sentence.	*Mr. Culver, who is president of our club, served as toastmaster.* *Our dog, frightened by the lightning, ran to the house.* *While Frank was searching for his briefcase, the bus left without him.*
	• Commas precede the conjunction when it is used to join main clauses unless the clauses are very short.	*The meeting was unusually long, for everyone seemed to have questions.*
	• Commas are used after the salutation of a friendly letter and after the closing of any letter.	*Dear Mary,* *Sincerely yours,*
• Quotations	Quotation marks make clear to the reader the exact words of the speaker.	
	• Quotation marks enclose a person's exact words.	*Father said, "You may not use the car this evening."* *"You may not use the car this evening," Father said.* *"You may not," said Father, "use the car this evening."* Note: A comma or commas are used to set off a quotation from the rest of the sentence.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
	• Quotation marks indicate titles of chapters, articles, short stories, poems, songs, and other parts of books or periodicals.	*Have you read Edgar Allan Poe's "Annabel Lee"?*
• Colon	A colon alerts the reader to note what follows.	
	• A colon is used before a list of items.	*Next summer we expect to travel through the following states: Maine, New Hampshire, Vermont, and Connecticut.*
	• A colon is used before a long and formal statement.	*The principal issued the following statement: Any student who discontinues his schooling before graduation seriously jeopardizes his chances of securing a good job.*
	• A colon is used after the salutation of a business letter.	*Dear Sir:* *Gentlemen:*
• Semicolon	A semicolon alerts the reader to stop longer than he would for a comma, thereby aiding understanding.	
	• A semicolon is used between independent clauses in a sentence if they are not joined by a conjunction.	*He did not come to the reception; he didn't even bother to answer the invitation.*
	• A semicolon is used between main clauses connected by a coordinating conjunction if there are commas within the clauses.	*A discussion was held among teenagers, adults, and the aged concerning education, politics, and religion; and, surprisingly enough, there was considerable agreement.*
Spelling		
• Plural of Nouns	A plural indicates more than one.	
	• The plural of most nouns is formed by adding an *s*.	*desk, desks* *paper, papers*

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
	• The plural of nouns ending in *s, sh, ch, x,* and *z* is formed by adding *es.*	*class, classes* *ax, axes* *buzz, buzzes* *bush, bushes* *church, churches*
	• The plural of nouns ending in *y* following a consonant is formed by changing the *y* to *i* and adding *es.*	*family, families* *lady, ladies*
	• The plural of nouns ending in *y* following a vowel is formed by adding an *s.*	*donkey, donkeys* *boy, boys*
	• The plural of most nouns ending in *f* or *fe* is formed by adding *s.* The plural of some nouns ending in *f* or *fe* is formed by changing the *f* or *fe* to *ve* and adding *s.*	add s--*roof, roofs* change f to v--*knife, knives* *chief, chiefs* and add e or es--*leaf, leaves*
	• The plural of most nouns ending in *o* following a vowel is formed by adding *s.* The plural of most nouns ending in *o* following a consonant is formed by adding *es.*	o following a vowel--*rodeo, rodeos* *radio, radios* o following a consonant--*potato, potatoes* *hero, heroes*
	• The plural of a few nouns is formed irregularly.	*man, men* *mouse, mice* *ox, oxen* *child, children*
	• The plural of compound nouns which are not hyphenated and end in *ful* is formed by adding *s* to the end of the word.	*handful, handfuls* *spoonful, spoonfuls*
	• The plural of numbers and letters is formed by adding an apostrophe and *s.*	*4, 4's* *B, B's*

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
	• The plural form of some nouns is the same as the singular.	*deer, deer* *sheep, sheep* *Japanese, Japanese*
• Possessives	Apostrophes in possessives show ownership or relationship.	
	• The possessive case of a singular noun is formed by adding an apostrophe and an *s*.	*Dad's hammer* *this evening's paper* *Mr. Jones's car* *Alice's house*
	• The possessive case of a plural noun ending in *s* is formed by adding an apostrophe.	*three weeks' vacation* *both girls' bicycles*
	• The possessive case of a plural noun that does not end in *s* is formed by adding an apostrophe and an *s*.	*deer's horns* *men's shoes*
• Contractions	A contraction is a shortened form of a word or figure or of a group of words.	Contractions are used mainly in conversation and in informal writing.
	• An apostrophe in a contraction indicates where a letter or letters have been left out.	*They are late.* = *They're late.* *He has arrived.* = *He's arrived.* *I had left.* = *I'd left.* *1968* = *'68* *let us* = *let's* *of the clock* = *o'clock*
		Usually, when *not* is shortened to *n't* and added to a verb there is no change in the spelling of the verb.
		does + not = doesn't *should + not = shouldn't* *is + not = isn't* *do + not = don't* *has + not = hasn't* *were + not = weren't*
		Note exceptions: *cannot = can't* *will + not = won't*

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Homonyms	Distinction must be made between words that sound alike but have different meanings and usually different spellings.	The instructor should select for study those homonyms which his students are most apt to use in their writing. The following is a suggested list. **already** - *previously* **all ready** - *all are ready* **brake** - *device to stop a machine* **break** - *to fracture* **capital** - *city* **capitol** - *building* **coarse** - *rough* **course** - *path of action* **des´ert** - *a dry region* **desert´** - *to leave* **dessert** - *final course of a meal* **minor** - *less important; not of legal age* **miner** - *one who works in a mine* **peace** - *opposite of war* **piece** - *a part* **plane** - *a tool; an airplane* **plain** - *not fancy* **principal** - *head of a school; the main one* **principle** - *a fact or law; a rule* **waste** - *refuse; unused material* **waist** - *a person's middle* **your** - *shows possession* **you're** - *contraction for* (you are)

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES	
		Special emphasis should be placed on the following homonyms. **there** - *a place* **their** - *shows possession* **they're** - *contraction for* (they are) **to** - *a preposition* **too** - *also; in excess* (too much) **two** - *the number*	
• Suffixes	A suffix is a letter or group of letters added to the end of a word to change its meaning.		
	• The suffixes *ness* and *ly* added to words usually do not change the spelling of the word itself.	*stubborn + ness = stubbornness*	*actual + ly = actually*
		The exceptions to this rule are the words that end in *y*. Here the *y* is changed to *i* before adding the *ness* and *ly*.	
		happy = happiness	*handy = handily*
	• Drop the final *e* before suffixes beginning with vowels.	*dare + ing = daring*	*desire + able = desirable*
	• Do not drop the final *e* before a suffix beginning with a consonant.	*care + less = careless*	*hope + less = hopeless*
• Prefixes	A prefix is a letter or group of letters added to the beginning of a word to change its meaning.		
	• When a prefix is added to a word the spelling of the word itself remains the same.	*dis + obey = disobey* *re + group = regroup*	*im + possible = impossible* *mis + lead = mislead*

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
Capitalization	A capital letter serves as an important eye signal to the reader and often marks a significant difference in meaning.	The capital letter indicates a difference between march and March. The capital letter at the beginning of a sentence signals the reader that a new thought is beginning. *The warm weather is expected to continue through tomorrow.*
	• Capitalize the first word in every sentence.	
	• Capitalize the names of particular persons, places, and things.	Captialize proper nouns and the proper adjectives that come from those nouns. Common Noun / Proper Noun / Proper Adjective a country / America / American a queen / Queen Victoria / Victorian literature a month / April / April showers Capitalize east, west, north, and south only when they refer to recognized sections of the country. *We were headed north when the accident occurred.* *We were going North for the summer months.*
	• School subjects, with the exception of languages, are not capitalized.	*Spanish* *physics* *German* *social studies*
	• Capitalize the title of a person when the title precedes the person's name.	*President Adams* *Superintendent Smith*
	• Capitalize a title when used alone only if it refers to a high government official or if you wish to show respect.	*Nelson A. Rockefeller, Governor of New York State* *Earl Warren, Chief Justice* *the Senator* *The Secretary of the Interior*

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
	• Capitalize the first word and all important words in titles of books, magazines, articles, newspapers, documents, laws.	*To Kill a Mockingbird* Atlantic Monthly New York Times Treaty of Versailles Antidiscrimination Law
Usage		
• The Sentence	The sentence is the basic unit of written expression.	
• Sentence Recognition	• A sentence is a group of words expressing a complete thought.	Through constant practice the student should develop a sentence sense by "listening" to the sentences he writes. In this way he perhaps can "hear" the rise and fall of the voice as it indicates the beginning and end of a sentence. Sentence: *The people rushed in.* Fragment: *The people outside the building*
• Simple Sentence	• A simple sentence has one independent clause and no subordinate clause.	*The tourists from America were met at the station by the guide.*
• Compound Sentence	• A compound sentence is a sentence composed of two or more main clauses. It has no subordinate clauses.	*The tourists from America arrived at the station, and they were met by the guide.* The tourists from America arrived at the station. They were met by the guide.
• Complex Sentence	• A complex sentence has one main clause and one or more subordinate clauses.	*The tourists from America arrived at the station where they were met by the guide.* The tourists from America arrived at the station. (main clause) where they were met by the guide (subordinate clause)
• Clause	A clause is a group of words used as part of a sentence.	A clause differs from a phrase because it contains a subject and a verb; a phrase does not.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Independent Clause	• An independent clause expresses a complete thought.	The independent clause, sometimes referred to as the main clause, can stand by itself and can be written as a sentence. *We visited Lake George when we were in the Adirondack Mountains last summer.* *We visited Lake George* is an independent clause that expresses a complete thought.
• Dependent Clause	• A dependent clause does not express a complete thought.	The dependent clause, sometimes referred to as a subordinate clause, cannot stand by itself and be written as a sentence. *When we were in the Adirondack Mountains last summer* is a dependent clause because it cannot stand alone as a complete thought. It needs an independent clause to complete its meaning.
• Sentence Base	Every sentence has as its base a subject and a predicate.	SUBJECT PREDICATE *(The annoying bees) (were buzzing around the hive.)*
• Subject	• A subject is that part of a sentence about which something is said.	The subject *the annoying bees* is part of the sentence about which something is said.
• Predicate	A predicate is that part of a sentence which says something about the subject.	*were buzzing around the hive* says something about the subject *The annoying bees.*
• Simple Subject and Verb	The simple subject is the main word or group of words in the complete subject. The main word or group of words in the predicate is called the verb.	*The annoying bees were buzzing around my head.* *bees* - simple subject *were buzzing* - verb
• Agreement of Subject and Verb	Certain words that are closely related in sentences have matching forms.	Subjects and verbs, because they form the base for sentences, have this relationship.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
	• A verb agrees with its subject in number.	Number indicates whether the word is referring to one or more persons or things. If the subject refers to one (singular), the verb must agree and be singular also. If the subject refers to more than one (plural), the verb must agree and be plural. *That girl works for the government.* Singular verb *works* agrees with singular subject *girl*. *Those girls work for the government.* Plural verb *work* agrees with plural subject *girls*.
		Nouns ending in *s* are generally plural; however, verbs ending in *s* are generally singular.
• Prepositional Phrases	The number of the subject is not changed by a phrase following the subject.	The subject is never part of the prepositional phrase. *The march of the elephants was impressive.* The verb *was* agrees with the singular subject *march* and not the plural object of the preposition *elephants*.
	• A prepositional phrase is a group of words which begins with a preposition and ends with a noun or pronoun.	A preposition shows the relationship of one word to another. *The man at the bridge looked tired and worried.* *At* is a preposition and *at the bridge* is a prepositional phrase. The word *at* shows the relationship of the man to the bridge. The relationship of the man to the bridge changes when the preposition changes. *man at the bridge* *man under the bridge* *man near the bridge* *man on the bridge* *man beside the bridge*
• Object of the Preposition	The noun or pronoun that ends the prepositional phrase is the object of the preposition that begins the phrase.	*The man at the bridge looked tired and worried.* *Bridge* is the object of the preposition *at*.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Pronouns	A pronoun is a word used in place of a noun.	Once the identity of a person or thing is made clear, it is unnecessary and awkward to repeat that name. Instead, a pronoun is used to take the place of a noun. AWKWARD - *George is very proud of the wallet George's uncle gave George on George's birthday, and George always carries the wallet with George.* IMPROVED - *George is very proud of the wallet his uncle gave him on his birthday, and he always carries it with him.*
• Pronoun Cases	Pronouns are grouped in cases.	Note that in the above example the same pronoun has not been substituted in all cases. The pronoun that is substituted is determined by the function it is to serve in the sentence and the kind of noun it replaces.
• Possessive Case	• The possessive form of a pronoun shows ownership.	A possessive case pronoun does not require an apostrophe. *my, mine* — *our, ours* *your, yours* — *their, theirs* *his, hers, its*
• Objective Case	• Objective case pronouns are used as objects of verbs or objects of prepositions.	It is suggested that at this point the instructor briefly explain the term "object of a verb."
• Direct Object	The direct object of a verb is a noun or pronoun that receives the action of the verb or shows the result of the action.	*Frank hit the ball over the fence.* In this sentence *ball* receives the action of the verb *hit.*
• Indirect Object	The indirect object of a verb is a noun or pronoun that precedes the direct object and usually tells to whom or what or for whom or what the action of the verb is done.	*Mother knit a sweater.* (Sweater is the direct object because it receives the action.) *Mother knit Mary a sweater.* (Mary is the indirect object because it tells for whom the sweater was knit.)

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
		If the objects of the verbs are pronouns, they must be in the objective case. The objective case pronouns are *me, him, her, us, them,* and *whom. You* and *it* have only one form and are used as both objective and nominative case pronouns. Their case can be determined by examining their function in the sentence.
• Nominative Case Pronouns	Nominative case pronouns are used as subjects of sentences and as predicate nominatives.	Nominative case pronouns are *I, he, she, we, they,* and *who.* Again, *you* and *it* can be used as either objective case or nominative case pronouns.
• Nominative Case Pronouns as Subjects		*He was elected president of the organization.* *He* is subject of the sentence, therefore is in the nominative case. Note: Most students will be able to determine which is the correct pronoun simply by "sound." Him was elected president of the organization does not sound correct. If they find that the "sound" principle is more difficult when the subject is compound, suggest that they try each pronoun separately with the verb. *She and I attended the dance.* *She attended the dance.* *I attended the dance.* *She and I attended the dance.*
• Predicate Nominative	A predicate nominative is a noun or pronoun that follows a linking verb and explains or identifies the subject of the sentence.	It is suggested that at this point the instructor briefly explain the term predicate nominative. *Beth is a cheerleader.* In this sentence *cheerleader* is a noun that follows the verb and identifies *Beth.* *The cheerleader is she.* In this sentence *she* identifies the subject *cheerleader* and is a predicate nominative. Because *she* is a nominative, it must be a nominative case pronoun.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Pronoun Agreement	A pronoun must agree with its antecedent in number and gender.	Since a pronoun takes the place of a noun, it almost always refers to a word mentioned earlier. This noun on which the pronoun depends for its meaning is called its antecedent. *Tomorrow Chuck will begin his trip to Europe.* The pronoun *his* is correct because it is a masculine pronoun and it is singular. *His* refers to *Chuck*.
	• Two or more antecedents joined by and should be referred to by a plural pronoun.	*Sue and Margaret were smiling because they saw the humor in the comment.* The pronoun *they* is correct because it refers to *Sue and Margaret* and is plural.
• Verb Tense	Verb forms change to show the time of their action or of the idea they express. The time expressed by the verb is called its tense.	Every verb has six tenses: the present tense, the past tense, the future tense, the present perfect tense, the past perfect tense, and the future perfect tense. Only the present tense, the past tense, the future tense, and the past participle will be considered here.
• Present Tense	• The present tense is used to express action or state of being occurring at the present time.	*I appoint a new committee chairman each year.*
• Past Tense	• The past tense is used to express action or state of being that occurred in the past but did not continue into the future.	Most verbs add ed to the present tense to form the past tense. *Last year I appointed a new chairman at the first meeting.*
• Future Tense	• The future tense is used to express action or state of being at some time in the future.	The future tense is formed with shall or will. *I will appoint a chairman at the first meeting.*

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Past Participle	• The past participle of a regular verb is its past tense form preceded by a helping verb.	Past / Past Participle used / (have) used asked / (have) asked Some verbs are irregular in the formation of the past participle. These forms must be learned. The dictionary lists the principal parts of irregular verbs. sink sank sunk sing sang sung
• Double Negative	A double negative is a construction in which two negatives are used when one is adequate.	The following words are negatives, and two of them should not be used in the same construction. not — hardly no — scarcely nothing none WRONG: *I can't hardly tell the difference between her and her twin sister.* RIGHT: *I can hardly tell the difference between her and her twin sister.* WRONG: *It doesn't make no difference to him.* RIGHT: *It makes no difference to him.* RIGHT: *It doesn't make any difference to him.* **In certain uses but and only are negatives.** WRONG: *He hadn't but one dollar with him.* RIGHT: *He had but one dollar with him.* WRONG: *He hadn't only one dollar with him.* RIGHT: *He had only one dollar with him.*

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Participle	A participle is a verb form used as an adjective.	*Winning teams should beware of overconfidence.* Winning is a participle; it is a form of the verb win, and it modifies teams.
• Gerund	A gerund is an ing form of a verb that is used as a noun.	A gerund may be used as a subject, an object, or a predicate nominative. Subject - *Swimming keeps one in good physical condition.* Object of the Preposition - *That pond is used for swimming.* Predicate Nominative - *My favorite sport is swimming.*
• Infinitive	An infinitive is a verb form, usually preceded by to, that is used as a noun, an adjective, or an adverb.	Noun - *Your sole objective should not be to win.* (predicate nominative) *To disagree is your privilege.* (subject) Adjective - *Have you any advice to give?* Adverb - *She went to the sanitarium to recover.*
Parts of Speech	The function of a word in a sentence determines its name, or part of speech.	Words can be used in eight different ways in a sentence, therefore requiring eight different names, or *parts of speech.* Because most students will have had some basic work on parts of speech in their formal schooling, it is suggested the instructor test students diagnostically to determine what areas need review and what areas need more concentrated work. This outline provides a simple review.
• Noun	A noun is a word that names a person, place, thing, or idea.	Examples are *woman, city, baseball, liberty.*
• Proper noun	A proper noun names a particular person, place, thing, or idea and is capitalized.	Examples are *George, Kansas City, White House.*
• Common noun	A common noun does not name a particular person, place, thing, or idea and is not capitalized.	Examples are *man, city, building.*

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Pronoun		Information concerning the pronoun appears on pages of this guide.
• Adjective	An adjective is a word used to modify a noun or pronoun.	It should be explained to students that *modify* means to make definite the meaning of a word, or to describe it. Adjectives modify by: • telling what kind - *small* car, *huge* tree, *funny* clown • telling which one - *this* idea, *that* office • telling how many - *eight* girls, *many* boys Not all adjectives come immediately before the word they modify. The racer, *sleek* and *trim*, sped around the track.
• Predicate Adjective	When a verb separates an adjective from the word it modifies, the adjective is called a predicate adjective.	Frank is *tall*. (*tall* modifies Frank) Her face felt *warm*. (*warm* modifies face) The hot coffee tasted *good*. (*good* modifies coffee) Some words may be used as more than one part of speech. Students must analyze their use in the sentence to determine the part of speech. Noun - *Red is Fred's favorite color.* Adjective - *Fred likes the red car.* Pronoun - *Give me that.* Adjective - *Give me that sweater.*
• Verb	A verb is a word that shows action or helps to make a statement.	The action shown by a verb is sometimes distinguished as mental or physical action. mental action: think, know physical action: run, play, throw, jump
• Linking verb		Some verbs do not show action but help to make a statement by *linking* the subject to a word or idea. These verbs are called linking verbs.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
		They *seem* tired after the long trip. The baby *is* ill. Forms of the verb *to be* are linking verbs. They are *be, am, is, are, were, was, been*. Other commonly used linking verbs are *taste, smell, look, feel, become, appear, seem, grow, stay, remain*.
• Verb phrase	A verb phrase is a verb of more than one word.	The verb phrase is made up of a main verb and one or more helping verbs. The driver of the auto *must have been injured* in the accident. The employees *will be paid* on Friday. The main verb and helping verb may be separated by other words. The serviceman *will* soon *install* the new furnace. *Did* you *see* George yesterday?
• Adverbs	An adverb is a word used to modify a verb, an adjective, or another adverb.	Adverbs modify verbs by: • telling how - She sang *beautifully*. • telling when - She sang *before* the curtain rose. • telling where - He parked the car *there*. • telling to what extent - The orchestra played *frequently*. An adverb may modify an adjective. She is *extremely* beautiful. An adverb may modify another adverb. The traffic moved *very* rapidly on the expressway.
• Preposition		Information concerning the preposition appears on page 12 of this guide.
• Conjunction	A conjunction is a word that connects words or groups of words.	Coordinating conjunctions are *and, or, but, for* and *so*. Snow *and* high winds are predicted for tomorrow. Have you seen Frank *or* John?

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
		I rang the doorbell, *but* no one answered. We believe that he will succeed, *for* he has talent. It was raining, *so* we took our umbrella. Correlative conjunctions are used in pairs. Examples are *either...or, neither...nor, both...and, whether...or, not only...but also.* *Either* mother *or* father will meet you at the train. *Neither* mother *nor* father will meet you at the train. *Both* mother *and* father will meet you at the train. He didn't know *whether* I was serious *or* not. The grand opening was attended *not only* by the president *but also* by the vice president. Subordinating conjunctions are used to begin subordinate clauses. We cannot leave *until* the bus comes. *Because* the line was busy, I was unable to call you. Look both ways *as* you cross the street. Please check with me *before* you leave. *When* the doctor arrives, show him in immediately.
• Interjection	An interjection is a word which expresses emotion or strong feeling.	An interjection is not related grammatically to the other words in the sentence. An interjection is followed by an exclamation point. *Wow! Ouch! Ha!Ha! My goodness! Hurray! Look out!*

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TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
Short Story	A short story is a brief fictional prose narrative, usually dealing with a few characters in limited settings, uncomplicated plot, and striving for a single effect and/or theme.	Students who have never read a "whole book" will find pleasure and a sense of accomplishment after reading a short story in one sitting. To insure this satisfaction, the short story assigned should parallel their reading levels and tastes. "The Erne from the Coast" by T.O. Beachcroft is suggested as a short story with a high interest level for adults.
Elements	There are usually five major elements to consider in teaching the short story: plot, setting, theme, characterization, and style.	Little value can be attached to these until the student discovers their importance through reading.
• Plot	A plot is a combination of events or incidents by means of which a short story is related.	The student should become skilled in recognizing the chronological order of events after he has read a short story and in understanding the relationship between them.
	The reader must be willing to accept the incidents related in the story.	Short story writers often strive to present life as it really is, but in instances of chance and seeming improbability or unreality the reader must suspend his disbelief. In "The Erne from the Coast" the reader reads that a bird carries off a lamb and kills a sheepdog. He may be skeptical of these feats, since it is not until the conclusion of the story that the bird's wingspan is mentioned.
Man vs. man Man vs. himself Man vs. nature	The plot is based on a conflict between the main character and an internal or external force. Recognition of the conflict and its subsequent resolution aids comprehension.	A list of conflicts and short stories exhibiting these conflicts follows. • *man vs. man* - the main character opposes another character, as in "The Most Dangerous Game" by Richard Connell. • *man vs. himself* - the main character struggles with his own conscience, perhaps to determine what is right or wrong, as in "Cranes Fly South" by Edward McCourt. • *man vs. nature* - the main character opposes a force of nature, as in "Leiningen Versus the Ants" by Carl Stephenson.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
Man vs. society		• *man vs. society* - the main character opposes economic, social, political, or religious forces, as in "The Man Without a Country" by Edward Everett Hale.
Man vs. animal		• *man vs. animal* - the main character is pitted against an animal, as in "The Erne from the Coast" by Beachcroft.
• Plot development	Plot is developed through a situation, rising action, a climax, denouement, and a conclusion.	These components are not developed independently but are blended by the accomplished writer into a smooth-flowing, unified plot.
Situation		• *situation* - background information necessary to get the plot and the conflict underway; sometimes referred to as the introduction. In "The Erne from the Coast" the father's sarcastic "Your own brains could have told you that. Can't you ever use them?" introduces the situation. Harry, the boy, is irresponsible and immature and is not accepted by the father.
Rising action		• *rising action* - the events that develop the conflict; the development of suspense. In "The Erne from the Coast" the boy is sent to shepherd, encounters the eagle, is accused of lying by his father, and shamed before a third party.
Climax		• *climax* - the point at which the story reaches its highest dramatic tension; the major turning point in the story. In "The Erne from the Coast" the point of highest intensity follows the second coming of the bird and the ensuing fight and is reached at the bird's death.
Denouement		• *falling action* (denouement) - a solution to the conflict forms. In "The Erne from the Coast" the boy convinces the father that he is mature and was not lying by displaying the eagle's carcass.
Conclusion		• *conclusion* - usually a resolution of the conflict or conflicts. In the conclusion of "The Erne from the Coast" the father shows acceptance of the boy as a man by taking him to the pub and by praising him there.

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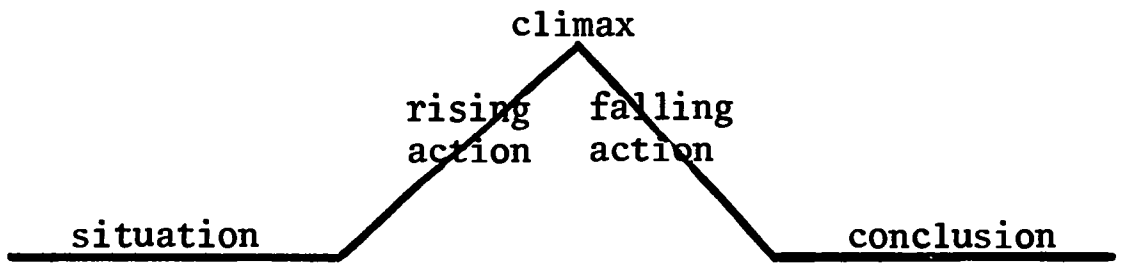
		Plot development may be illustrated as follows:  The elements of the plot are not always proportionately equal, as represented on the illustration. The author may choose to treat one element at greater length than the others, but the climax is always the point of highest dramatic tension in the story.
• Setting	A setting is the circumstances that surround the action; it is the time and place of the plot and is usually a physical place.	The student should be able not only to recognize the obvious time and place but to make correct inferences about them when they are not obvious. Land features, the characters' clothing, dialect's or speech patterns, and similar information often suggest a setting.
	The setting can affect and is affected by other elements of the short story.	The conditions of the setting may determine the course of events, or plot. Setting often determines the mode of life and attitudes and actions of the characters. Human factors can affect setting, particularly a setting that transcends time and place.
• Theme	The theme is the controlling idea of the short story and is the main idea or thought the writer presents and wishes the reader to remember.	The reader should be able to recognize both the obvious and the inferred theme. An awareness of and an ability to understand symbolism, foreshadowing, satire, irony, and other literary devices will aid in theme recognition. Some short stories are intended to be read solely for entertainment and do not have a theme. The author's attitude toward life is often reflected in his theme, and the reader can compare it to his own set of values.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
Characterization • Protagonist • Antagonist • Minor characters	Characterization is essentially the treatment of human nature in literature.	Characterization is a general term that may be subdivided into specific types of characters: • *protagonist* - the main character who demands most of the reader's attention and who is the center of the plot. Often called the hero. • *antagonist* - the person or force which opposes the protagonist. Sometimes referred to as the villain. • *minor characters* - those persons who play a less dominant role, but who support or oppose the protagonist, give information about other characters, or supply background material. The reader will come to know a character through his appearance, his speech, his actions, what other characters say about him, and how other characters react to him.
Style • Sentence structure • Clarity • Force • Originality	Style is an author's way of expressing his thoughts in writing. Style is the main avenue for the treatment of plot, setting, theme, and characterization.	Style is determined by the subject matter, the purpose the author wants to achieve, the points of view to be expressed, and the reader to be reached. An accomplished writer has his particular style, yet his proficiency and versatility permit him to adapt his style to the purpose and type of his writing. The reader should develop an understanding of and an appreciation for style. What goes into style can be very complex, but the following are four points the student should recognize: • *sentence structure* - traditional rules of sentence structure are not always followed, and characters and situations dictate word patterns. • *clarity* - whatever the sentence structure or word patterns, the material should be expressed clearly. • *force* - the reader should be able to feel the effect of the author's sentence structure and to evaluate it in relation to the subject presented. • *originality* - the use of words in patterns may be individualistic but should achieve a particular effect and should enable the writer to express himself in the most effective way.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
Point of View	Point of view is the perspective from which a work of literature is written.	There are three popular points of view most often used by authors. • *first person* - the story is told by an "I" character or "we" characters who can tell their own thoughts but not the thoughts of others. "The Telltale Heart" by Edgar Allan Poe is an example. • *third person* - the story is told by a "he" or "she" character, or by "they" characters who tell what is happening but do not relate the thoughts of any of the characters. "Flight" by John Steinbeck is an example. • *omniscient observer* - an all-knowing observer allows the reader to see into the minds of all the characters. "The Erne from the Coast" is written from this point of view. An author may choose to use more than one point of view in his writing. Ambrose Bierce, for example, uses all three in "The Damned Thing."
• First person		
• Third person		
• Omniscient observer		
Literary Techniques and Devices	An author employs many literary techniques and devices to produce an effect and achieve his purpose for writing.	
• Allusion		*Allusion* - the writer uses an indirect reference to add enrichment or understanding by connotation. "The Fallen Angel" by Evan Hunter alludes to the fallen angel, Lucifer.
• Analogy		*Analogy* - the writer expands a comparison, usually to make clear one of the two things compared; for example, the arrangement of a molecule might be compared with that of the solar system.
• Chronological order		*Chronological order* - the events which make up the plot are presented in the order in which they occur. Jesse Stuart's "The Split Cherry Tree" is told in chronological order.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Dialect		*Dialect* - dialog may be in a speech pattern peculiar to a certain people or locale. Dialect is used to make characters realistic. An example is "The Erne From the Coast."
• Dialog		*Dialog* - may be used to give background information, to reveal character and character relationships, or to advance the plot. "The Killers" by Ernest Hemingway is an example.
• Flashback		*Flashback* - as opposed to chronological order, flashbacks interrupt the narrative to present events that occurred earlier. Hale's "A Man Without a Country" is an example.
• Foreshadowing		*Foreshadowing* - an event or comment in the narrative that hints at what will happen in the future. "The Scarlet Ibis" by James Hurst is an example.
• Irony		*Irony* - the writer makes a statement the meaning of which is the opposite of what is said or creates a situation the outcome of which is the opposite of what is anticipated. "The Scoop" by James T. Farrell is an example.
• Local color		*Local Color* - people and life in a particular geographic setting are portrayed. "The Erne from the Coast" exhibits local color.
• Metaphor		*Metaphor* - the writer makes explicit an implied comparison. An example is "a marble brow." (See *simile*.)
• Mood		*Mood* - the author intentionally creates an atmosphere or an effect by the manner in which he presents his material. Poe's "Telltale Heart" is an example.
• Personification		*Personification* - the writer uses language in which he gives human characteristics to what is not human. "The floods clap their hands" is an example.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Satire		*Satire* - the writer uses this form of persuasion to ridicule the foibles and evils of mankind. "The Necklace" by Guy de Maupassant is satire directed toward the ambitious social climber.
• Simile		*Simile* - the writer implies a comparison between two essentially unlike things by use of the word "like" or "as." An example is "a brow as white as marble."
		Simile, metaphor, personification, and analogy are perhaps the best examples of figurative language. "The Snow Goose" by Paul Gallico is a short story rich in figurative language.
• Symbolism		*Symbolism* - the writer uses something that stands for something else; often tangible objects represent abstract ideas or beliefs. When used extensively, symbols can form a network that carries more significance than if single words or objects were used. James Hanley employs symbolism in "The Butterfly."
• Tone		*Tone* - the aspect of the author's style that reveals his attitude. This term is sometimes used as a synonym for mood, although technically it is not. They are, however, closely related. "Her Lover" by Maxim Gorky is an example.

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TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
Novel	A novel is a prose narrative of considerable length that deals imaginatively with human experiences through created plot, characters, and setting.	The novel embodies most of the characteristics of the short story but is longer, broader in scope, and more complex. It is not usually read in one sitting.
Types	Novels are often classified by subject matter.	Students should be made aware that there is a wide variety of novels available to appeal to the wide variety of reading tastes. Being able to name each type is not important, but realizing there is a diversity of novels is. The following is a partial listing.
• Realistic		• A realistic novel portrays the exact details and specific situations that express human values. It pictures ordinary people in ordinary settings. Harper Lee's *To Kill a Mockingbird* is an example.
• Romantic		• A romantic novel usually has as its subject characters and events remote in time or place and unrelated to everyday life. *Lost Horizon* by James Hilton is an example. The instructor should point out that the word "romantic" in this case does not refer to love.
• Naturalistic		• A naturalistic novel depicts life as a struggle for survival, often against superior powers such as economic hardship or political oppression. *The Pearl* by John Steinbeck is an example.
• Mystery		• A mystery treats the resolution of a crime or an unexplained event and is usually characterized by considerable suspense. The *FBI Story* by The Gordons is an example.
• Adventure		• An adventure novel presents a character involved in daring and heroic actions, such as *The Wooden Horse* by Eric Williams.
• Historical		• An historical novel is set in the past during a real period of history and mixes the author's interpretation with fact. *Johnny Tremain* by Esther Forbes is an example.
• Science fiction		• A science fiction novel is based primarily on a projection into the future or into the unknown. An example is Arthur Clarke's *2001: A Space Odyssey*.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Western		• A western is a novel steeped in the local color and stereotyped characters of the American West. *Shane* by Jack Schaefer is an example. The intent of the author in each type may be different, and the student should be aware of this if he is to fully appreciate the novel.
	Novels sometimes appear in condensed or serialized form.	The Reader's Digest Association, Inc. publishes condensed versions of popular novels such as *A Single Pebble* by John Hersey. A serial appears in a periodical one installment at a time. John Steinbeck's *The Winter of Our Discontent* is an example.
	A sequel continues a narrative begun in an earlier novel.	Mark Twain's *Huckleberry Finn* is a sequel to his *Tom Sawyer*.
Elements	The major elements embodied in the short story (plot, setting, theme, characterization, and style) are also present in the novel.	Because of the similarity of elements in the short story and the novel, they will not be discussed in detail here. Reference should be made to the curriculum guide for the short story. However, variations and minor differences will be indicated.
• Plot	The novelist is not confined by the brevity observed by the short story writer.	The novelist may use greater detail when structuring his plot and developing the background information, the conflict, the climax, and the conclusion. He may choose to develop minor or sub-plots, and the student should recognize these.
• Setting		The novelist can give more attention to creating specific settings for his characters. Although these settings may shift in time and place, they are carefully developed, and the characters may seem more realistic because they emerge as products of the conditions peculiar to their physical and social environment.
• Character		Through a close observation of these characters, the reader may inductively arrive at some general conclusions about human behavior.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
• Theme		Having acquired some facility in recognizing themes in his short story readings, the student should become aware of the author's attempts to influence the reader's thinking about the theme. These attempts on the author's part may be honest or his treatment of theme may be exaggerated and unrealistic.
• Style		As the student broadens and increases his reading experiences, he will have the opportunity to compare and contrast the styles of many authors. He will also learn to recognize the individual styles of specific authors and to realize that these styles reflect the traits of the author himself.
Point of View	The novelist employs the same points of view used by the short story writer.	In the first person the author may act as an observer in the plot, not of it, as in Daniel Defoe's *Robinson Crusoe*, or he may have a principal character not only narrate the story but play an important role in the plot. An example is David in Charles Dickens' *David Copperfield*.
• First person	Regardless of the point of view from which the story is written, the voice of the narrator is always present and responsible for the continuum in which the action, the setting, and the characters are placed.	
• Third person		In the third person the author is not a part of the plot. The reader, however, can recognize him reflected in the treatment of his characters. William E. Barrett's *Lilies of the Field*, is an example.
• Combined		Occasionally an author will combine the first and third person points of view as Robert Louis Stevenson does in *Treasure Island*.
		An example of a narrative told from an omniscient point of view is William Golding's *Lord of the Flies*.

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
Literary Techniques and Devices	The novelist employs the same literary techniques and devices to produce an effect and achieve his purpose as does the short story writer.	Discussion of literary techniques and devices appears in the short story curriculum guide and will not be repeated here. However, students should be made aware that because most novels are considerably longer than most short stories, the novelist has more opportunity to use and develop these techniques and devices. The instructor may find the following list helpful for illustration during his instruction or in guiding his students to novels suited to their interests.
• Conflict		The basic conflicts that appear in the plot and a novel exhibiting each follow. • man vs. man - *A Walk in the Sun* by Harry Brown • man vs. himself - *The Red Badge of Courage* by Stephen Crane • man vs. nature - *The Raft* by Paul Trumbull • man vs. society - *The Pearl* by John Steinbeck • man vs. animal - *The Yearling* by Marjorie Rawlings • man vs. the unknown - *Planet of the Apes* by Pierre Boulle
• Points of view		The points of view from which a narrative can be told and a novel exhibiting each follow. • first person - *David Copperfield* by Charles Dickens • third person - *The Scarlet Letter* by Nathaniel Hawthorne • omniscient observer - *Lord of the Flies* by William Golding • both first and third person - *Treasure Island* by Robert Louis Stevenson
• Others		Literary techniques employed by writers and a novel exhibiting each follow. • dialog - *To Kill a Mockingbird* by Harper Lee • dialect - *Huckleberry Finn* by Mark Twain • chronological order - *The Pearl* by John Steinbeck • flashback - *To Kill a Mockingbird* by Harper Lee • foreshadowing - *Fail-Safe* by Eugene Burdick • mood - *Of Mice and Men* by John Steinbeck

TOPIC	CONCEPTS AND UNDERSTANDINGS	SUPPORTING INFORMATION AND INSTRUCTIONAL TECHNIQUES
		• local color - *Ice Palace* by Edna Ferber • simile • metaphor • personification • analogy } *Lord of the Flies* by William Golding • symbolism - *Animal Farm* by George Orwell • satire - *Huckleberry Finn* by Mark Twain • irony - *Huckleberry Finn* by Mark Twain • allusion - *To Kill a Mockingbird* by Harper Lee

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Poetry	Poetry is a form of language usually expressed in a rhythmical fashion.	Both the sound and the overall appearance or configuration of poetry will aid students in recognizing this nonprose form of writing. The instructor should read sample poems representing the various sounds and should show an assortment of prose and poetry from a distance, asking students to distinguish visually which is prose and which poetry. Capitalization of the initial word of each line should help student recognition. "The Congo" by Vachel Lindsay, "Desert Places" by Robert Frost, and "chanson innocent" by e.e. cummings are selections useful to familiarize students with sound and configuration.
Poetic Units	Line, stanza, and verse are terms peculiar to the structure of poetry.	Ask students to name the units or particular names given to parts of a prose composition. Anticipated answers are *word, phrase, clause, sentence, paragraph.* Using "Stopping by Woods on a Snowy Evening" by Robert Frost, ask what names can be applied to various poetic parts. Anticipated answers are *line, stanza,* and *verse.*
• Line	Line describes any number of words arranged in a linear fashion, a collection of which comprises a poem.	Students should be aware that a line is not necessarily a sentence or complete thought. A line of poetry is capitalized by convention and is not to be confused with a sentence.
• Stanza	Stanza describes a unit composed of any number of lines and resembling the paragraph in prose writing.	A poem may be comprised of any number of stanzas. Stanzas, unlike paragraphs, are not indented.
• Verse	Verse has several meanings:	
	• a synonym for poetry in general	He likes to read *verse*, but she prefers prose.
	• a synonym for a lighter variety of poetry	Limericks and greeting card thoughts are examples of less serious poetry.
	• a particular part of a line, a line, or a group of lines	"The clock collected in the tower its strength and struck," is a powerful closing verse from A.E. Housman's "Eight O'Clock."

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Forms	Poetry may take several forms.	Recognition of the organization of a work aids comprehension. Students need not memorize the terms for form but should be familiar with the varieties used in writing poetry and should know how to read each.
• Rhymed verse	Rhymed verse is characterized by its regular rhythmic sound and use of end-of-line rhyming words.	Much poetry encountered in greeting cards, magazines, and songs is rhymed verse. "Ode to Billy Joe" by Bobby Gentry, or "Smoke Gets in Your Eyes" by Hoagy Carmichael, or a popular current ballad will help familiarize students with this form.
• Blank verse	Blank verse is characterized by its lack of end-of-line rhyming words and is usually not divided into stanzas.	William Shakespeare's *Julius Caesar* uses blank verse. Students will find this form similar to prose.
• Free verse	Free verse is characterized by its informality, permitting freedom in the use of rhythm and rhyme.	The Twenty-third Psalm (The Lord is my shepherd...) by David, and "I Hear America Singing" by Walt Whitman may be read aloud by the instructor as examples of free verse.
Types	The two main types of poetry are the narrative and the lyric.	Although the narrative poem and the lyric poem are recognized as two distinct types, each may possess characteristics of the other. Two examples are "The Highwayman" by Alfred Noyes and "Danny Deever" by Rudyard Kipling.
• Narrative poetry	Narrative poetry tells a story and may use elements found in prose stories including setting, plot, characters, theme, point of view, climax, and suspense.	Many elements of narrative prose and narrative poetry are identical and are defined in the section under short story. (See page 21.) The folk ballads or story poems "Casey Jones" and "John Henry" are anonymously written popular poems each depicting a character. "Gunga Din" by Rudyard Kipling and "The Skater of Ghost Lake" by William Rose Benét are examples of narrative poems. The instructor is encouraged to study simultaneously a short story and a narrative poem for similar elements. London's "To Build a Fire" and "The Wreck of the Hesperus"

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		by Henry Wadsworth Longfellow might be compared for the fatal mistake committed by the main character in not heeding the voice of experience.
• Lyric poetry	Lyric poetry emphasizes the poet's feeling or emotion.	The range of poems considered to be lyric is broad. The instructor may wish to illustrate this fact using the following poems and accompanying verse. ...And then my heart with pleasure fills, And dances with the daffodils. "Daffodils" by William Wordsworth ...Here once the embattled farmer stood And fired the shot heard round the world. "The Concord Hymn" by Ralph Waldo Emerson ...My heart leaps up when I behold A rainbow in the sky; Contrariwise, my blood runs cold When little boys go by... "Song To Be Sung by the Father of Infant Female Children" by Ogden Nash ...This thou perceiv'st, which makes thy love more strong to love that well which thou must leave ere long. Sonnet 73 (That time of year thou may'st in me behold...) by Shakespeare
Poetic Devices	Rhythm, compression, unusual sentence patterns, and figurative language are devices used by the poet to achieve desired effects in his work.	
• Rhythm	Rhythm is the movement, the rise and fall of the voice as it moves along, and the pauses interrupting that movement.	Rhyme, the correspondence of sounds usually at the end of the line, is not to be confused with rhythm. Read aloud "When I Was One-and-Twenty" by Housman and the first stanza of Edgar Allan Poe's "The Raven," having students attempt to recognize the rhythm and its regularity.

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	Rhythm reinforces memory.	Rhythm helps to clarify meaning because the sound and what the poet is saying become one. Children learn the alphabet by singing letters in rhythm. Adults, too, use rhythm to assist meaning, as in the weather mnemonic "Red sky at night, sailors delight." Much advertising in radio and TV associates rhythm with a specific product.
	Rhythm reinforces meaning.	In music and poetry the rhythm should be appropriate to the happening. A serious occasion demands a serious sound; a chase through the woods demands a fast moving beat that increases as the gap closes between the pursued and the pursuer. "The Buck in the Snow" by Edna St. Vincent Millay has sound suggesting the grace of leaping deer; "Flow Gently, Sweet Afton" by Robert Burns suggests the movement of the river. Because sound is an important element of poetry, students should be encouraged to read poetry aloud and to look to sound as a key to meaning.
• Compression	Compression is a conscious attempt by the poet to intensify and clarify the poetic experience.	Adages, epigrams, and selected quotations from *Bartlett's Familiar Quotations* are examples of saying much in little space, such as "Little strokes fell great oaks" or "There are no atheists in foxholes."
	Compression is characterized by few words, each of great importance.	Students may be shown that compression is used in prose also. The short story, the essay, and newspaper accounts are examples. Compression demands an economy of words. Few words must produce the entire effect of the poem. Students should recognize that individual words in poetry take on great significance, and careful attention to each word becomes important. For example, the word "noosed" in Housman's "Eight O'Clock" is the only direct reference to a hanging and must be recognized if the meaning of the poem is to be grasped. Everyday dialog tends to be compressed. For example: "Anybody here?" I shouted to the deserted yard.

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		"In the garage," a voice returned. A pause followed. Finally the same voice asked, "Want something?" "Yeh, a mechanic," was my impatient reply. Ask the students to indicate the words understood.
	Compression involves careful word selection to create the desired reader-response.	Compression demands word economy and careful attention to word selection. For example: Fame is a bee. It has a song -- It has a sting -- Ah, too, it has a wing. "Fame" by Emily Dickinson Lead the students to recognize the shortness and the careful word selection of "song," "sting," and "wing."
	Compression demands the exact word-response.	The reader is expected to feel the effect of the poet's careful word selection, and students need to be encouraged to examine words in the context of the sentence and the entire poem to be sure the exact meaning is being attached. Familiar words like "bar," having many meanings, are ambiguous and deserve careful attention as to which meaning is intended. Students learning to use such a resource book as a dictionary should be encouraged to examine a word not only for its meaning, but also for the way it can be used (its part of speech) and for its word-relatives (synonyms, antonyms). Read "The Buck in the Snow" by Millay and have the students recognize that "blood scalding" is carefully selected to shock the reader through a visual (red on the snow) and thermal (wet heat on cold) effect. Read this compressed proverb for exact reader response from words. Before you love, Learn to run through snow Leaving no footprint. (translated from Turkish by Edward Powys Mathers)

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	Compression may lead to apparent shifts of topic.	A poet may omit transitional words and phrases. He may be speaking of a young lady and then suddenly shift to a violet. Students should recognize that there exists a relatedness between the two despite the poet's lack of stated connectives. The instructor may wish to use the following as an example of an apparent shift. A maid whom there were none to praise And very few to love: A violet by a mossy stone Half hidden from the eye! "She Dwelt Among the Untrodden Ways" by Wordsworth
Unusual Sentence Patterns	Sentence patterns used in poetry often differ from those used in prose.	The poet wishing to create a certain effect or to accomplish a certain rhythm or rhyme is allowed by "poetic license" to depart from the more accepted sentence patterns. These poetic patterns may create a barrier to understanding. The sentence patterns of prose should be reviewed and a selected poem such as "On First Looking into Chapman's Homer" by John Keats should be examined for its unusual sentence patterns. Paraphrasing unusual sentence patterns will aid comprehension. "Two roads diverged in a yellow wood/ And sorry I could not travel both" from "The Road Not Taken" or "Something there is that doesn't love a wall" from "Mending Wall," both by Frost, are examples of unusual sentence patterns that require paraphrasing.
Figurative Language and Devices	Figurative language is condensed and effective expression using words in other than the literal or dictionary sense.	
	Some common figurative devices are simile, metaphor, alliteration, symbol, personification, allusion, and connotation.	Find figurative language in *Readers' Digest* as a class exercise. Have pupils compare this with newspaper reports to recognize the difference in effect.

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• Simile	Simile is a stated comparison between objects and uses the words "like" or "as."	Fred swam and dove like an otter. The sprinter is as fast as lightning.
• Metaphor	Metaphor is an implied comparison between objects.	Truth is a rare gem. The ship plows the sea.
• Alliteration	Alliteration produces a pleasant rhythmic effect by beginning adjacent words with the same sound.	Read Millay's "The Buck in the Snow" and have the students find alliterative phrases such as "long leaps lovely and slow," "He, here, his," "heavy hemlock," "load a little, letting," and "fall a feather." Titles of programs, books, and songs often use alliteration. Comic names like Freddie the Freeloader and Big Bertha are illustrations of alliteration.
• Symbol	The symbol is a word or an object that represents something more complex than itself.	The flower to the younger generation has been a symbol of independence of self and thought. The Liberty Bell is a symbol of freedom; the elephant is a symbol of strength. Suggest these symbols and ask for the referents: a dove, black at a funeral, the quill and inkpot, a broken arrow, a cross. Elicit from the students' experiences some of today's widely accepted symbols.
	Symbols reinforce understanding.	Students should learn to identify the symbol and its more complicated referent if understanding is to result. The instructor may wish to have the students identify the symbols in "Nothing Gold Can Stay" by Frost, and "The Last Leaf" by Oliver Wendell Holmes. The language of the Bible and fables and proverbs, both Oriental and Western, are rich in symbolism.
	Meaning underlies symbolism.	The instructor should stress that the symbol is the object the poem talks about at the literal level, but the meaning or theme of the poem goes beyond the symbol. The theme becomes clear once the symbol and

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		its referent have been identified and studied in the context of the entire poem. Determining the theme of fables is a good exercise, and students will soon see that sayings such as "When the fox talks about peace, look out for your geese" use symbols and really mean more than the words themselves indicate.
• Personification	Personification is the imparting of human traits to an inanimate object or idea.	The rigging moaned in the gale. That's an inviting book jacket. Truth cries for a champion.
• Allusion	Allusion is a reference made to persons, places, or things outside the work. Allusion reinforces meaning.	Oftentimes to advance his poem, the poet assumes the reader has a background knowledge to be used as a frame of reference. Allusions may be made to any body of knowledge such as history, literature, or religion. The more informed one is, the better equipped he is to recognize and understand allusions. Any allusion should be carefully considered for its contribution to the poem, for a breakdown in comprehension may result from failure to recognize the allusion. Allusions can often be recognized in a text as proper nouns. The instructor should clarify any confusion with "illusion," an untruth or a semblance of reality. "Gunga Din" by Rudyard Kipling contains many allusions: Inja -- British India Harry By -- O, Brother! Mussick -- water bag double drill and no canteen -- military terminology for a fast pace with no water ration marrow -- to break his bones
• Connotation	Connotation is the intellectual and emotional atmosphere of a word.	The poet deals in imagination and often uses words in other than the strict dictionary sense, depending on the reader to make associations with these words.

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		Students should recognize that a study of synonyms is largely a study of connotation. Connotations are favorable or unfavorable: *my mother* or *my old lady; romantic* or *prosaic; steed* or *horse; refined* or *coarse; inebriated* or *drunk*. The instructor may wish to ask students to tell what thoughts are elicited or what does one associate with words like November, Hitler, Novocain, Fourth of July, moon. He may then follow this by asking his students to compare the dictionary definitions with their associations.
Comprehension	Figurative language is employed by the poet to intensify and clarify his work.	The instructor should give his students a firm understanding not of the terms but of the concepts of the figures of speech listed both in the prose and poetry sections of this work to increase comprehension. It is suggested that since this language is common both to prose and to poetry that the instructor use simultaneously in class a sample of each to illustrate each figurative device.
• Reading skills	The main reading comprehension skills used in reading prose are employed in reading poetry.	The instructor will usually teach the comprehension skills of prose prior to beginning a poetry reading unit. It is suggested that he emphasize that the skills used for reading both are similar. It is further suggested that when reading for main idea the instructor submit poetry as well as prose to be read. To be fully understood, poetry should be studied for main idea, specific detail, inferences, vocabulary in context, figurative language, tone, and information gained through dialog. Listed below are the main reading skills and a poem in which each may be practiced. Recognizing the main idea -- "All But Blind" by Walter De La Mare; "Like to the Falling of a Star" by Henry King

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		Recognizing specific detail -- "Hiroshima" by Murray Noss; "Richard Cory" by Edwin Arlington Robinson Making inferences -- "Is My Team Ploughing" by Housman; "Portrait VIII" by cummings Predicting outcomes -- "Hurt Hawks" by Robinson Jeffers; "The Mill" by E.A. Robinson Understanding words through context -- "The Horse Chestnut Tree" by Richard Eberhart Understanding figurative language -- "Dulce Et Decorum Est" by Wilfred Owen; "The Song of Wandering Aengus" by William Butler Yeats Interpreting the author's tone -- "Romance" by Robert Louis Stevenson; "To Dianeme" by Robert Herrick Reading dialog -- "The Ballad of Father Gilligan" by Yeats; "Bannockburn" by Robert Burns
• Punctuation	Punctuation in poetry is conventional and reinforces understanding.	Inexperienced readers of poetry often see the poem as a hopeless tangle of ideas. Students who recognize that the period, exclamation point, question mark, and semicolon are used to follow a complete thought will be able to break a poem into its thought units. (See definition of "line," page 14) "Miniver Cheevy" by Robinson and "Song to Celia" by Ben Jonson are poems with conventional punctuation.
• Tone	Tone reinforces meaning.	The student should recognize that *how* something is said is as important as *what* is said. In poetry the words are said with a certain feeling, or tone. Elicit from the students that Robert Browning's tone in "Pippa Passes" is joyful; Siegfreid Sassoon's tone in "Does It Matter" is bitter; Frost's tone in "The Pasture" is inviting, and Langston Hughes' tone in "Mother to Son" is one of admonition. The instructor should distinguish that "mood" is the feeling produced in the reader and is not synonymous with "tone," although both are related and each affects the other. Show that a poet might indicate his tone through his selection of words. Submit the following pairs of words

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		to students for consideration, asking if the poet's preference for one word over another might indicate an emotion within the poet. *Hell* or *underworld; redskin* or *Indian; warm* or *unbearable; lady* or *female; teacher* or *pedant.* To show that tone affects meaning, ask students to repeat the sentence "He was honest" in three different ways to produce three distinct meanings.
• Pronoun-antecedent relationship	Recognizing the pronoun-antecedent relationship is essential to comprehension.	Students often fail to grasp the meaning of a poem because they forget or disregard the pronoun-antecedent relationship. Students with this difficulty should be taught to locate the antecedent and replace all pronouns with the antecedent words and re-read the poem in its simplified, reconstructed form. "Eternity" by Robert Burns and "To Daffodils" by Herrick may be read for recognition and substitution of pronouns. Use the poem "Traveling Through the Dark" by William Stafford as an example. The first stanza and a suggested approach are listed below: "Traveling through the dark I found a deer Dead on the edge of the Wilson River road. It is usually best to roll them into the canyon: That road is narrow; to swerve might make more dead..." Elicit that the "I" is the speaker, "it" has no direct referent; "them" is dead deer, "that" is the Wilson River road and "more" refers to people.
	Reconstructing shortened sentences where words are intentionally omitted but are understood to be present is essential to comprehension.	Compression can be accomplished by the poet through the elliptical sentence. Inability to understand a poem may result from failing to comprehend adequately in instances where words are implied rather than stated. Students who recognize a shortened sentence should be taught to insert those omitted words and to reread the line or poem for meaning.

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• Parallel construction	Recognizing the similarity of construction of adjacent word groups is essential to understanding.	Compression can be accomplished by parallelism. The instructor may wish to expose his students to parallel construction operating between words, phrases, clauses, and sentences in prose. Students taught to repeat the introductory "guide words" will find their understanding increased. In the sentence "He helps by emptying the trash, cutting the lawn, and running errands," the guide words that need repeating are *He helps by*. "When You Are Old" by Yeats and "Mother to Son" by Hughes are poems constructed on a parallel base.
• Structure and organization	Recognizing the physical organizational characteristics of a poem reinforces the understanding.	In all literature, comprehension and recognition of a work's structure are closely allied. Students familiar with the structure of some common kinds of poems will have a perspective allowing them to understand the content better. For example, the last two lines of some sonnets, particularly the Shakespearean sonnets, summarize the first twelve lines.

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Drama		
Definition	Drama is a narrative written in dialog to be presented before an audience.	The instructor may wish to introduce his students first to a shorter play and later to a longer play. A suggested beginning play is *The Valiant* by Holworthy Hall and John Middlemass or *The Boor* by Anton Chekhov. A longer play that adults may find appealing is *The Old Lady Shows Her Medals* by James M. Barrie and still longer and more difficult is *Requiem for a Heavyweight* by Rod Serling or *Dear Friends* by Reginald Rose. The instructor may wish to give a brief history of the beginnings of drama in religion and a survey of the play's development, if time permits.
	Drama may be prose or poetry.	Students will recognize most plays as prose works but should be brought to recognize that poetry is used too, as in Shakespeare's plays. The instructor may wish to show students the closing act of *Pygmalion* by George Bernard Shaw in which the playwright abandoned dialog and wrote an essay explaining whom Liza did marry.
Elements	Plot, setting, theme, character, conflict, action, and dialog are elements found in the play.	The instructor is encouraged to teach the similarity of elements in all forms whether prose or poetry, novel, or play. Ask students which of these elements might take on more importance when a play is short (as in a one-act play) or when a play is read and not seen.
• Plot	Plot is the sequence of events that take place in a play.	Plot in drama is similar to plot in the novel and short story. Shorter plays like *The Valiant* by Hall and Middlemass and *The Pawns* by Percival Wilde have a single plot. Longer plays like Shakespeare's *Romeo and Juliet* and its modern version *West Side Story* by Arthur Laurents and Stephen Sondheim involve more plots than the single obvious boy-girl pattern.

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	Plot includes introduction, rising action, climax, falling action, and conclusion.	The same elements of plot as found in the short story and novel apply to the play. (See pages 21-23 for more information.)
	The plot of a play may end on a rising action.	Playwrights often prefer to leave their readers with rising action. The climax is passed, the action falls, and the play ends with a new problem as the curtain closes. Norman Krasna's *Dear Ruth* is an example, for the family has just solved the problem arising from Ruth's little sister's writing to an Army pilot when in walks a Navy man, also a correspondent. With his arrival, the curtain falls. The instructor may wish to elicit from the students that comedies often use this technique as does the light family situation type play or TV program.
	The plot may begin with an opening episode intended to give information.	Some playwrights use the opening of the play to supply information or to "set the stage" for the upcoming events. The information might be given by two cleaning ladies talking of the boss or soldiers discussing their lord and tomorrow's battle. *The Valiant* by Hall and Middlemass is a play suggested for its expository opening scene as the warden and the priest discuss the condemned man and his situation.
• Setting	Setting is the time and place of the play.	In the play the setting should be clear in the reader's mind or else much action may be confusing or lacking in significance. Explain that the physical arrangement of a stage is an organizational device. Character actions situated within a known framework are much easier to understand. Instructors are encouraged to accustom the students to drawing a simple floor plan prior to their reading a play. An example of such a plan furnished by the playwright is found in *Seven Keys to Baldpate* by George M. Cohan.

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	Setting influences mood and/or atmosphere.	As in any story, the setting affects the mood of the play and eventually the extent of reader involvement. Ask students to match settings with the appropriate moods these settings might produce. Column A: moonlit night; a pier on a raw, windy day; fog on the moor; first night at basic training camp; the kitchen Thanksgiving morning Column B: security; homesickness; danger; despair or loneliness; romance Ask students to explain if the following setting of *The Brink of Silence* by Esther Galbraith seems appropriate to men long locked in the Antarctic and how they would feel and act: No windows, an oil stove burning, packing boxes serving as chairs and cupboard, a pile of battered books and magazines. Have students visualize some Shakespearean scenes: • The gray eyed morn smiles on the frowning night Chequering the eastern clouds with streaks of light. • Look how the floor of heaven is thick inlaid with patterns of bright gold. • Night's candles are burnt out, and jocund day Stands tiptoe on the misty mountain tops.
	Setting must be visualized in any play that is not viewed.	George Bernard Shaw and James Barrie are playwrights whose plays have full and revealing setting descriptions. *The Valiant* by Hall and Middlemass employs much direction in its one-act development. Most playwrights, believing that nothing extraneous should interfere with the play, give sparse directions however, as "a baronial castle," or "Venice - a street." The students should be led to recognize that the play is meant to be seen and heard and that scenery technicians, wardrobe people,

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		and the like help create the setting in a produced play. The instructor should recognize that students today are accustomed to movies and TV where the setting is often artful. As a result, students are not accustomed to visualizing this background for themselves. The instructor should encourage students to use their imaginations freely. Recordings of the poems "The Highwayman" by A.E. Noyes or "The Bronco That Would Not Be Broken" by Vachel Lindsay are exercises in visualizing.
	Setting must be visualized more actively in some types of plays than in others.	Every play has a setting or several, but in a play presented before a live audience, the setting is before their eyes. The TV drama usually has a designed set and may need little visualizing. The radio play and especially the play that is read, however, demand a very active imagination. The instructor may wish to ask students whether the short story or the novel usually demands the more active visualization of happenings and places.
	Setting often requires recognition of such stage directions as right stage, left stage, downstage, upstage, and cross.	The playwright to discuss his characters' actions or the setting of the play may use certain terms to describe the area that is the stage or to direct his actors. To visualize the play as it unfolds, the student should recognize these common terms. "Exit," "enter," and "center" are directions that may not need explanation. The instructor may wish to give the students a simple labeled drawing of a stage for their reference. The student should become aware that stage directions may appear in italics or set off by brackets or parenthesis.
• Theme	Theme is the idea the play is meant to illustrate.	Aesop's fables are good exercises where students read the story and are asked to state the idea the author wished to convey through the animal story.

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		The student should be aware that, as in other literature, certain works have no theme as they intend only to entertain. Plays with theme may vary from *Pawns* by Oscar Wilde with its single theme of man wasted in war to Shakespeare's *Julius Caesar* with its themes of political ambition, responsibility to one's country, mutual love between men, and the immortality of ideas.
• Characters	Characters are people living the events of the story.	"Dr. Heidegger's Experiment," a short story by Hawthorne and dramatized by Marvin Robinson, is a good study piece for understanding characters. Ask the students to describe each of the 5 characters as he is now and as he must have been early in life.
	Characters may be major or minor persons in the play.	The instructor may wish to use the terms "central" and "supporting" to describe the relative importance of a character in the play. In *Pygmalion* by Shaw, the major characters are Liza Doolittle and Mr. Higgins; minor characters would include Mrs. Eynsford Hill and Mrs. Pearce, a parlor maid. After some experience with drama, the instructor may wish to ask what, in the student's opinion, determines whether a character is major or minor. A good play for this exercise is *Julius Caesar* by Shakespeare. The instructor might ask if Caesar or Brutus is the main character.
	Characters are brought to life through dialog and action.	The playwright makes his characters use true-to-life actions and thus creates a resemblance to life. For the affect of dialog on character development, the instructor is referred to the section on dialog. For the effect of action on character development, the instructor is referred to the section on action. The student may develop increased understanding of characterization by comparing Amanda Wingfield in Tennessee Williams' *Glass Menagerie* with Willy Loman

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		in Arthur Miller's *Death of a Salesman* in terms of the present and the past of their lives.
• Conflict	Conflict is the problem the character faces.	The instructor may wish to ask his students, "What makes a story?" and elicit from them that the source of any story is a problem or conflict. *The Glass Menagerie* by Williams and especially *The Boor* by Chekhov would be good exercise plays for conflict recognition. The former has several conflicts: Amanda tries to live a golden past that is dead; Laura, crippled cannot become involved in life; Tom, the poet, has become trapped. In *The Boor*, the conflict centers around Smirnov's unsuccessful attempt to collect money from Mrs. Popov.
	Conflict in the play may be physical or psychological.	As in the novel and short story, the conflict may involve man versus an external force such as another man or the sea, or may involve man set against an internal problem such as evil or drunkenness. A play involving physical conflict is *The Alley* by Reginald Rose. Psychological conflict is illustrated in *The Glass Menagerie* by Williams as the main characters, all fragile like the glassware, struggle with a callous world.
• Action	Action is a major ingredient found in any play. Action may begin in the middle of things.	A play is a story intended to be acted before an audience. Action then is inherent in the play. Especially in the short play, the playwright may not have time to introduce his action. Rather, he may start in the middle of the action. The student should be aware of this technique and be encouraged not to become confused if the first careful reading of the opening is not clear. The student should be aware that the situation will be filled in bit by bit as the play progresses. Ask the students to read the opening of *The Boor* by Anton Chekhov or *Sorry Wrong Number* by Lucille Fletcher for examples of this technique.

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		Twelve Angry Men by Reginald Rose begins with the judge saying, "Murder in the first degree - premeditated homicide - is the most serious charge tried in our criminal courts. You've heard a long and complex case, gentlemen, and it is now your duty to sit down and try to separate the facts from the fancy. One man is dead. The life of another is at stake...." (Act 1.) Ask the students to identify the action technique used here and to underline the additional background information supplied to help the reader.
	Action may be physical or mental.	*Requiem for a Heavyweight* by Serling is a play with much physical action. Students should be taught that a mental action is internal and may be difficult to recognize. The instructor may wish to use exercises in inferring mental action: Boy: Dad, lemme have a dollar, will ya? Father (curtly): No! Boy: Aw, Pop, please I need the money real bad. Will you? Please! Father: You can pay it back next week. Now leave me alone. (Youth exits.)
	Physical action is not easily recognized in a play that is read.	Action that is seen demands no explanation. Action in a printed play demands a much more alert reader.
	The playwright may tell of a physical action through the use of a direction.	The playwright may choose to add a printed direction to tell the reader of a physical action. MacDuff fights with Macbeth and we read at the end of Act V, Scene VIII, "Exeunt, fighting. Alarums. Re-enter fighting, and Macbeth slain."
• Dialog	Dialog is conversation in the play.	The playwright tells a story by having his characters say and do things. When two or more are talking, "dialog" describes their talking. Occasionally, a character may be alone or remote from the others and

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		speak aloud or be "thinking out loud." This is a monolog or a soliloquy.
	Dialog is the chief tool of the dramatist and is necessary to comprehension.	Any story meant to be seen and heard (a play) must rely heavily on action and dialog. In a play that is read, the dialog takes on even greater importance. Students must recognize that much visualization is expected of every play viewer and reader.
	Dialog develops an understanding of "character" through what an actor says of himself and what others say about him.	The playwright uses dialog to give the reader or viewer a deeper insight into his character's personality and to explain the relationship between the characters. The instructor should emphasize that dialog is usually more significant in a play than perhaps in a novel or short story where the author can comment on what is said and why. The opening scene of *The Glass Menagerie* by Williams is rich with lines of dialog that tell the reader about Amanda who lives in the past and fears for the future. The instructor is encouraged to have students read short passages of dialog to draw inferences about the characters speaking. Use the following for this purpose: I have almost forgot the taste of fears. The time has been, my senses would have cool'd To hear a night shriek, and my fell of hair Would at a dismal treatise rouse, and stir, As life were in't. I have supp'd full with horrors: Direness, familiar to my slaughterous thoughts, Cannot once start me. *Macbeth* Act V, Scene 5. A speaker gives us many clues to his life and self through his words. The playwright also may tell us what a character is really like through what others say about him. The instructor may wish to show that in talking about another, that speaker is also telling the listener or reader about himself.

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		The instructor may wish to show students that often the minor character in a play, a slave, a valet, a lady-in-waiting may really only be put into the play to tell about the main character.
	Dialog reflects tone.	In an on-stage play, TV play, or radio play the actor's particular tone and emphasis can be recognized. This help is not given the reader of a play. The instructor should impress on the student that "what is being said" and "how it is said" are both important. Ask three students to each say aloud an expression such as "You are sweet." Have each student realize that meaning is highly related to the author's tone and that even directly opposite meanings are possible when speaking the same words. Show the students that the playwright may direct the reader as to how to read something with words like "frightened," "sarcastically," "belligerently."
	Dialog uses certain conventions of print and punctuation.	Dialog uses a standard punctuation except that quotation marks are *not* used to quote the speaker. A separate paragraph is accorded each speaker, regardless of the length of his statement. The name of the character followed by a period or a colon precedes each character statement. Directions to the reader or actor are usually written in parentheses or brackets with the character name in standard type and the directions in italics. An excerpt from the *Diary of Anne Frank* by Frances Goodrich and Albert Hackett may be used to familiarize the student with all of the above conventions. Mrs. Frank. You're sure...? I could help... And Anne hasn't had her milk... Mr. Frank. I'll give it to her. (*To* Anne *and* Peter) Anne, Peter...

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		it's best that you take off your shoes now, before you forget. (*He leads the way to the room followed by* Margot.)
Types	Tragedy and comedy are the two main types of drama.	The instructor may wish to aid the student's concept of types by indicating that both types emphasize character rather than situation; both are truthful to life in the making of character; and in both the characters determine and control the plot. The instructor should emphasize that playwrights often combine elements of both types to produce plays called tragi-comedies such as Shakespeare's *Merchant of Venice*.
• Tragedy	The tragedy is characterized by a tragic flaw of character, which cannot be overcome and ends in defeat.	The play *Juluis Caesar* by Shakespeare is an excellent model play, for Caesar with his personal ambition is seen as having a flaw of character which eventually causes him to be slain.
• Comedy	Comedy presents a character with a tragic flaw which he is able to overcome.	In *The Boor* by Chekhov, a light comedy, the flaw of character in Smirnov has to do with his inability to understand women. At the play opening, he already has had many sad experiences with women. With Mrs. Popov, he comes into conflict but is successful and falls in love as the story ends. In Mrs. Popov there is also a similar flaw - her superficial reasoning. It threatens to make her life forever unhappy, but in the end she is happily in love. The instructor should point out that most modern dramas deal with serious situations involving characters having flaws and the conflict that results. *The Valiant* by Hall and Middlemass ends on a sad note, but the students should be led to recognize the victory of Dyke who, in dying bravely, does the one great thing in life.
Structure	The play may be divided into an act, scene, or episode.	
• Act	An act is the largest natural division of the play.	The student should be aware that there seems to be no convention as to the number of acts a play may contain.

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		The instructor may wish to explain that the act or scene serves the author's purpose, and that originally, an act often ended to give the audience a pause.
• Scene	A scene is a division within an act.	The scene was created to allow the playwright an opportunity to change sets.
	The scenes are used to indicate changes in time or place.	The playwright, to advance his action, may wish to change his audience's attention to another time or place.
	A change of scene may be indicated by mechanical means.	The student may already recognize that the momentary drawing of a curtain is a common method of scene change. Another practice is to use fading lights or spotlights that move to illuminate another part of the stage and another scene. Tennessee Williams uses lights in *The Glass Menagerie*.
	A change of scene in a written play may be indicated by still other mechanical means.	The student should learn that when a new scene number appears he must be ready to direct his attention to a new course of action or circumstances.
		Common terms the students should recognize are "fade out," or "fade in" and the "cut," or "cut to," or "dissolve to." The student should be aware that the words are relatively synonymous except that "cut" or "cut to" suggests a more abrupt switch than "fading" or "dissolving."
		Samples of the use of such typical words are found in James Agee's *The Bride Comes to Yellow Sky*.
		The play opens with: *(Fade in to exterior of the main street of Yellow Sky. Dusk...)* and following a few exchanges of conversation the play direction says: *(Cut to interior of "Weary Gentleman." Dusk. There is a typical Western bar behind which...)* still later the directions say: *(Dissolve to interior of SCRATCHY'S house (adobe)...)* and thus the play progresses.

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• Episode	An episode, an event or division within the scene, begins whenever an important character enters or leaves.	Where few characters are the accepted practice, the arrival or departure of a character will usually indicate a noteworthy change in the progress of the play.
	An episode must be announced in writing where the audience reads the play.	The students should recognize that in a reading of a play the playwright must tell the readers who is on stage at all times by indicating arrivals and departures.
	An episode may be indicated to a reader by the dialog.	The instructor may wish to show that in the 1600's the play program with the name and description of characters were not in use, and if an episode began with the arrival of an actor, the on-stage actors identified the newcomer.

NOTATIONS OF THE INSTRUCTOR

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Essay	An essay is a composition expressing the author's view on any imaginable topic.	The essay is usually short, although it has no fixed length, and is written in a conversational tone from the author to the reader.
	The essay is characterized by its distinctive style, strong personal tone, and usual prose form.	Use "In Chips off the Old Benchley" in which Robert Benchley includes essays on income tax, Turkish baths, travel, hay fever, and time to illustrate the wide range of topics. Alexander Pope's "Essay on Man" is written in verse.
Purpose	Although every essay has a purpose, this form of writing is so flexible that it may be made to serve many and varying purposes.	• The author may explain his viewpoint on a controversial topic. • The author may attempt to persuade his readers to a particular viewpoint. • The author may present his philosophy of life. • The author may interpret what he has observed. • The author may reflect, seriously or amusingly, on any topic.
	The writer reveals much about himself in his writing.	"The Most Unforgettable Character I've Met" by Jackie Robinson and "Mary White" by W.A. White provide insights into the author's philosophy.
Style	An essay may be formal or informal in tone.	
• Formal	A formal essay is serious in tone and treats a topic in a scholarly manner.	"Self Reliance" by Ralph Waldo Emerson and "On Civil Disobedience" by Henry David Thoreau are examples.
• Informal	An informal, or familiar essay, is personal and conversational in tone and treats a topic in a casual and chatty manner.	"My Financial Career" by Stephen Leacock and most of James Thurber's essays are examples.
Types	There is an almost infinite variety of essays based on the authors' philosophies, personalities, and purposes.	

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• Periodical essays	Editorials in newspapers and magazines may express the publication's position on controversial issues or may be light in nature.	The range of topics can be illustrated by having students check editorial titles in local newspapers.
	In a magazine article, an author may discuss his views concerning a social problem, an innovation in the educational process, or any subject of interest.	Some current magazines may be examined to provide an idea of the variety of possible topics for the essayist.
• Critical essays	In a critical essay, the author states his impressions of, and attitude toward, someone or something.	Students may compare two different reviews of a particular play, motion picture, or work of art.
• Speeches	Speeches are often considered essays intended for oral delivery.	Famous speeches considered as essays include Abraham Lincoln's "Gettysburg Address," the sermon "Sinners in the Hands of an Angry God" by Jonathan Edwards, and William Faulkner's "Nobel Acceptance Speech."
• Character sketches	A character sketch not only treats a person's physical characteristics but also his spirit, character, and personality as he exists in life, or as the author sees or imagines him.	"Survival" by John Hersey and "John Muir, Shepherd of the Wilderness" are examples of this type. James Thurber's "Snapshot of a Dog" is a classic animal character sketch.
• Descriptive essay	Descriptive essays are written to describe an object, place, or event.	"The Eruption of Vesuvius" by Pliny the Younger, "The Bridge on the Drina" by Ivo Andrić, and "With Helmet and Hose" by William Beebe are examples of the descriptive essay.
• Humorous essay	Although many essays have an element of humor, some are written specifically as humorous entertainment.	"Tooth-Jerking" by Michael Zoshchenco and "The Night the Bed Fell" by James Thurber are good examples of humorous essays.

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Biography	Literature about the life history of an individual is known as biography.	The biography, as a narrative of a person's life from birth to death, constantly keeps the central figure before the reader. An example would be *Fear Strikes Out* by Jim Piersall. Biographies may treat only one aspect of the subject's life as in *Washington As a Business Man* by Halsey Ritter. Some, such as *Microbe Hunters* by Paul de Kruif, deal with more than one person. The student should realize that biography is judged the most important form of nonfiction today. Good biographies regularly appear on bestseller lists and they are the source of many movie and television productions.
Autobiography	Autobiography is the life history of a person written by himself.	The student will recognize that the autobiography employs the first person point of view and generally is personal and introspective, yet the objectivity and authenticity expected of biography is retained. A notable exception to the use of first person is *The Education of Henry Adams* in which the author refers to himself as "he." Personal journals, collections of letters, and diaries are considered autobiography.
Types of Biography		
• Historical record	The historical record is a complete, accurate, and documented life history.	This type of biography is very common, and is usually not literature, except by accident. Rather, it is history and quite often becomes standard reference for students of history. *The Life of Samuel Johnson* by James Boswell is an example of this type.
• Novelized biography	Novelized biography permits the use of inference to describe certain events and dialogs which are undocumented, but which are consistent with the subject's life and may well have occurred.	This type of writing allows a biographer to popularize his effort by giving the subject's life somewhat more plot and dramatic consequence. Examples of this are *Carry On, Mr. Bowditch* by Jean Lee Latham and Elizabeth Gary's *Penn*. The novelized biography is not to be confused with biographical fiction which merely uses a historical character as a basis for a story and rarely purports to be authentic beyond acknowledging the

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		existence of this person. Irving Stone's *Lust for Life* is a recent example.
Nonfiction	Nonfiction encompasses all the literary works of man which are not the product of imagination.	The student should be aware that most libraries divide literary works into the three categories — fiction, biography, and nonfiction.
Scope	Nonfiction writing includes every conceivable subject.	A trip to the library may be very useful in demonstrating the scope of nonfiction, and the librarian should be recognized as a willing and helpful library resource.
Classification	Two methods of classifying nonfiction are the Dewey Decimal System and the Library of Congress System.	A uniform method of arrangement is necessary to make it possible to find information and books in a multi-million volume library. It is suggested that the two systems be discussed but not memorized inasmuch as all libraries post conspicuous charts.
Locating nonfiction materials	The card catalog is a useful tool in locating materials.	The use of the card catalog should be taught, including the use of subject, title, and author cards and call numbers. This can best be reinforced by a trip to the library and actual exercises in the use of the card catalog.

NOTATIONS OF THE INSTRUCTOR

SAMPLE TEST QUESTIONS

Vocabulary

Directions (1-21): In the space provided on the answer sheet, indicate the *number* of the word or expression that most nearly expresses the meaning of the word at the beginning of the line.

1. dilemma — 1 punishment 2 division in ranks 3 ability to detect 4 perplexing choice 5 word with two meanings
2. celestial — 1 musical 2 heavenly 3 stately 4 unmarried 5 aged
3. militant — 1 political 2 mighty 3 aggressive 4 peaceable 5 illegal
4. eminent — 1 noted 2 moral 3 future 4 low 5 unwise
5. perceive — 1 resolve 2 observe 3 organize 4 stick in 5 copy down
6. longevity — 1 wisdom 2 length of life 3 society 4 system of measure 5 loudness
7. shrew — 1 moneylender 2 fortuneteller 3 chronic invalid 4 unruly child 5 scolding woman
8. stalwart — 1 diseased 2 feeble 3 needy 4 sturdy 5 truthful
9. prone — 1 disposed 2 speechless 3 tardy 4 two-edged 5 quick
10. invalidate — 1 turn inward 2 deprive of force 3 mistrust 4 support with facts 5 neglect
11. appease — 1 attack 2 soothe 3 pray for 4 estimate 5 confess
12. ruthless — 1 senseless 2 sinful 3 ruddy 4 pitiless 5 degrading
13. knoll — 1 elf 2 mound 3 bell 4 development 5 technique
14. irate — 1 evil 2 wandering 3 repetitious 4 colorful 5 angry
15. acme — 1 layer 2 summit 3 edge 4 pit 5 interval
16. collaborate — 1 condense 2 converse 3 arrange in order 4 provide proof 5 act jointly
17. futility — 1 uselessness 2 timelessness 3 stinginess 4 happiness 5 indistinctness
18. intact — 1 blunt 2 fashionable 3 hidden 4 uninjured 5 attentive
19. fervor — 1 originality 2 justice 3 zeal 4 productivity 5 corruption
20. consensus — 1 steadfastness of purpose 2 general agreement 3 lack of harmony 4 informal vote 5 impressive amount
21. adversity — 1 misfortune 2 surprise 3 economy 4 publicity 5 warning

SAMPLE TEST QUESTIONS

Spelling

Directions (1-24): In the space provided on the answer sheet, write the *number* of the misspelled word in each group.

1. 1 license 2 misstep 3 analysis 4 solemn 5 libarian

2. 1 immediate 2 challenging 3 indispensable 4 exaggerate 5 campain

3. 1 feirce 2 conductor 3 spiritual 4 faucet 5 rabbit

4. 1 durable 2 exquisite 3 nuetral 4 traitorous 5 promptness

5. 1 circulate 2 utility 3 contradict 4 interupt 5 compliment

6. 1 cemetery 2 medical 3 legality 4 stingy 5 apparant

7. 1 purity 2 commentator 3 discouragment 4 sergeant 5 conscience

8. 1 temporary 2 scandel 3 subtract 4 implication 5 noodle

9. 1 biscuit 2 original 3 forehead 4 doggedly 5 keeness

10. 1 elementary 2 mortgage 3 desireous 4 occupancy 5 illiterate

11. 1 challenger 2 inovation 3 entertaining 4 advertisement 5 nectar

12. 1 marraige 2 dependable 3 casualty 4 primitive 5 executive

13. 1 machinist 2 encyclopedia 3 confiscate 4 disatisfied 5 awkwardness

14. 1 prosprous 2 conceited 3 apprehensive 4 underwriter 5 terrorize

15. 1 juvenile 2 ommitted 3 accusation 4 vinegar 5 ellipse

16. 1 audiance 2 extensively 3 comradeship 4 abundance 5 superintendency

17. 1 apprenticeship 2 cavernous 3 onslaught 4 predjudice 5 currant

18. 1 temperary 2 ghastliness 3 duped 4 umbrella 5 righteous

19. 1 beneficiary 2 insomnia 3 formost 4 molasses 5 nostril

20. 1 handicaped 2 artificial 3 disadvantageous 4 attorneys 5 pennant

21. 1 anxiety 2 throttle 3 stirring 4 certianly 5 carriage

22. 1 zoologist 2 devastate 3 conciliatory 4 partiality 5 exsisted

23. 1 mosquito 2 unchangeable 3 essentually 4 quarrelsome 5 balloon

24. 1 career 2 blanketed 3 replacment 4 antenna 5 gluttony

SAMPLE TEST QUESTIONS

Grammar and Usage

Directions (1-32): Each of the following sentences contains an underlined expression. Below each sentence are four suggested answers. Decide which answer is correct and place its *number* in the space provided on the answer sheet.

1. In my opinion I think that Jane's is the best suggestion.
   1 Correct as is
   2 In my opinion, Jane's
   3 In my opinion, I think, that Jane's
   4 In my opinion I think, that Jane's

2. The following officers were elected at our class meeting; John president, Larry vice president, Elaine secretary.
   1 Correct as is
   2 : John, president, Larry, vice president, Elaine, secretary.
   3 ; John president; Larry vice president; Elaine secretary.
   4 : John, president; Larry, vice president; Elaine, secretary.

3. Mother becomes very tired whenever one of us children were sick.
   1 Correct as is 3 is
   2 was 4 are

4. The prizes were distributed among James, him, and me.
   1 Correct as is 3 he, and me.
   2 him, and I. 4 he, and I.

5. They held a big feast to give thanks and praying for help in times to come.
   1 Correct as is 3 to have prayed
   2 having prayed 4 to pray

6. The roses loveliness and it's life are maintained by insects.
   1 Correct as is
   2 rose's loveliness and its life
   3 rose's loveliness and it's life
   4 rose's loveliness and its' life

7. To young people, the importance of these things vary.
   1 Correct as is 3 things varies
   2 things, vary 4 things, varies

8. It must have been brave men who sign the Declaration of Independence.
   1 Correct as is 3 had signed
   2 signed 4 have signed

9. The report has already been laid on the president's desk.
   1 Correct as is 3 all ready been laid
   2 already been lain 4 already been layed

10. You hadn't ought to be so sensitive.
    1 Correct as is 3 ought not to be
    2 had ought to be not 4 ought not had to be

11. The meaning of his words, is that you cannot come here any more.
    1 Correct as is 3 words is that
    2 words is; that 4 words, is that,

12. Henderson, the president of the class and who is also captain of the team, will lead the rally.
1 Correct as is
2 since he is captain of the team
3 captain of the team
4 also being captain of the team

13. Our car has always run good on that kind of gasoline.
1 Correct as is 3 ran good
2 run well 4 ran well

14. We were irritated at him loosing the key.
1 Correct as is 3 him for loosing
2 his losing 4 his loosing

15. Did you pass English, Social Studies, and French?
1 Correct as is
2 English, social studies, and French?
3 english, social studies, and french?
4 English, Social Studies, and french?

16. That flat tire, Mike, needs repairing.
1 Correct as is 3 tire Mike, needs
2 tire, Mike needs 4 tire Mike needs

17. We moved to Albany, New York on December 31, 1968.
1 Correct as is
2 Albany New York on December 31, 1968.
3 Albany, New York, on December, 31, 1968.
4 Albany, New York, on December 31, 1968.

18. He gave a perfect address at the commencement exercises but no one was polite enough to compliment him.
1 Correct as is 3 exercises, but no one
2 exercises but, no one 4 exercises; but no one

19. The war brought the kings reign to an abrupt end.
1 Correct as is 3 king's rein
2 kings rain 4 king's reign

20. We wished the bride and groom success and happiness.
1 Correct as is 3 success, and happiness.
2 success and happyness. 4 success, and happyness.

21. Everyone needs to think about their future.
1 Correct as is 3 they're
2 his 4 his'

22. On Saturdays, Bill works in the men's and the boy's departments of a store.
1 Correct as is 3 mens' and the boys'
2 Men's and the boy's 4 men's and the boys'

23. "I'll win the fight," the student declared, "I need your support."
1 Correct as is 3 declared — "I need
2 declared. "I need 4 declared: "I need

24. There was a serious difference of opinion among her and I.
1 Correct as is 3 between her and I
2 among she and I 4 between her and me

25. I would like to visit these cities; Boston, New York, and Philadelphia.
1 Correct as is 3 cities: Boston,
2 cities; Boston 4 cities: Boston

26. Before the sun had rose, he had swum to the Straits.
1 Correct as is 3 risen, he had swam
2 rose, he had swam 4 risen, he had swum

SAMPLE TEST QUESTIONS

Literature

Directions (1-20): Below *each* of the following passages you will find one or more questions or incomplete statements about the passage. Each question or statement is followed by five words or expressions numbered 1 through 5. Select the word or expression that most satisfactorily completes *each in accordance with the meaning of the passage* and write its *number* in the space provided on the answer sheet.

PASSAGE A

If a serious literary critic were to write a favorable, full-length review of *How Could I Tell Mother She Frightened My Boy Friends Away*, Grace Plumbuster's new story, his startled readers would assume either that he had gone mad or that Grace Plumbuster was his editor's wife. If the review was unfavorable, they would probably be even more astonished; they would wonder why on earth he had squandered so much energy on attacking something that nobody in his right mind would dream of defending. Animadversions on the use of sledge hammers to crack nuts would be bandied about, and the reviewer's reputation would be gravely imperiled. The point is that serious literary critics are not expected to waste their time on pulp fiction. The elaborate demolition of ephemera is no part of their province. They can pick and choose, and when they elect to knock, fair play demands that they should take on someone more or less their own size.

1. The title below that best expresses the ideas of this passage is:
   1 The task of the critic
   2 The problem of the pulps
   3 The critic's readers
   4 Why critics succeed
   5 The critic's responsibility to the editor

2. The writer of this passage most probably intended us to assume that the book *How Could I Tell Mother She Frightened My Boy Friends Away* is
   1 satirical
   2 autobiographical
   3 serious
   4 sincere
   5 imaginary

3. According to the passage, the serious literary critic is expected to
   1 dispute with his editor
   2 favorably review pulp fiction, if he so desires
   3 demand fair play from his readers
   4 ignore insignificant writing
   5 dispute the public

4. As used in this passage, the word "ephemera" (line 20) most nearly means
   1 important works
   2 literary reputations
   3 trivial writing
   4 selected authors
   5 editors' opinions

PASSAGE B

Stone-cutters fighting time with marble, you foredefeated
Challengers of oblivion,
Eat cynical earnings, knowing rock splits, records fall down,

The square-limbed Roman letters
Scale in the thaws, wear in the rain.
  The poet as well
Builds his monument mockingly;
For man will be blotted out, the blithe
  earth die, the brave sun
Die blind and blacked to the heart:
Yet stones have stood for a thousand
  years, and pained thoughts found
The honey of peace in old poems.

5. The phrase "fighting time with marble" mear hat the stone-cutters
   1 despair of completing their work in a lifetime
   2 look for recognition in the future rather than in the present
   3 consider marble the most challenging substance to work with
   4 take pride in working slowly and carefully
   5 aspire to produce an imperishable monument

6. The stone-cutters are "foredefeated" in the sense that their defeat is
   1 undeserved
   2 inevitable
   3 spectacular
   4 unsuitable
   5 unexpected

7. The conflict presented in this poem is specifically between
   1 stone-cutters and marble
   2 hope and despair
   3 poets and stone-cutters
   4 man's creations and time
   5 challenge and achievement

PASSAGE C

"Rip Van Winkle's Lilac" related a final episode in the life of the tattered old vagabond who returned to the village to find his abandoned dwelling a tenantless ruin. Too lazy even to have finished the house, he had planted a lilac beside the door, and this lilac, grown gigantic, had spread its roots all around the yard and the neighbors had transplanted hundreds of bushes from it. The region roundabout was a paradise of lilacs, all thanks to the sorry good-for-nothing Rip.

8. The phrase that best expresses the ideas of this passage is
   1 the last days of Rip Van Winkle
   2 the abandoned house
   3 a birth of beauty
   4 Rip's weaknesses
   5 plant culture

9. This passage most probably appeared in a
   1 novel by an early American author
   2 history of American villages
   3 history of homes in America
   4 book of literary criticism
   5 collection of poems

10. According to the passage, the episode described occurred when Rip
    1 decided to return to his wife
    2 returned to plant more lilacs
    3 was an old man
    4 became curious about his neighbors
    5 felt lonesome for other people

11. The author's chief purpose in writing this passage seems to be to
    1 defend Rip's suspicions of his neighbors
    2 summarize a literary selection
    3 explain why Rip became lazy
    4 criticize Rip's wanderings
    5 defend the lot of the small homebuilder

PASSAGE D

The light carriage swished through the layers of fallen leaves upon the terrace. In places, they lay so thick that they half covered the stone balusters and reached the knees of Diana's stage. But the trees were bare; only here and there a single golden leaf trembled high upon the black twigs. Following the curve of the road, Boris's carriage came straight upon the main terrace and the house, majestic as the Sphinx herself in the sunset. The light of the setting sun seemed to have soaked into the dull masses of stone. They reddened and glowed with it until the whole place became a mysterious, a glorified, abode, in which the tall windows shone like a row of evening stars.

Boris got out of the britska in front of the mighty stone stairs and walked toward them, feeling for his letter. Nothing stirred in the house. It was like walking into a cathedral. "And," he thought, "by the time that I get into that carriage once more, what will everything be like to me?"

12. The title below that expresses the main idea of this passage is:
    1 The lure of autumn
    2 Sphinx in the sunset
    3 A mysterious cathedral
    4 A terrifying surprise
    5 An important visit

13. From the description of the house, we may most safely conclude that the house
    1 is sometimes used as a place of worship
    2 is owned by a wealthy family
    3 was designed by Egyptian architects
    4 is constructed of modern brick
    5 is a dark, cold-looking structure

14. This story probably takes place in
    1 the British Isles
    2 the Far East
    3 eastern Europe
    4 southern United States
    5 the Mediterranean

15. We may most safely conclude that Boris has come to the house in order to
    1 secure a job
    2 find out about his future
    3 join his friends for the holidays
    4 attend a hunting party
    5 visit his old family home

16. In this passage, which atmosphere does the author attempt to create?
    1 pleasant anticipation
    2 quiet peace
    3 carefree gaiety
    4 unrelieved despair
    5 vague uncertainty

17. From this passage, which inference can most safely be drawn?
    1 The house was topped by a lofty tower.
    2 Boris is tired from his journey.
    3 There is only one terrace before the house is reached.
    4 The most imposing feature of the house is the door.
    5 Boris intends to stay at the house for only a short time.

PASSAGE E

Few ordinary readers realize the occupational hazards of book reviewing. Let me mention the most common: literary adhesions. This is as prevalent among critics as ulcers in the advertising profession. Symptom — inability to detach one's hands from the book under review. "It was impossible to put down," complained Critic Y. By comparison, Critic X gives the reader an outside chance. "I could not put the book down," he wrote. Critic Z's condition is serious, but not hopeless: "Once I started it, it was very difficult to lay it down." Obviously Z put up a fight.

There is the critic who, instead of finding the book stuck in his hands, finds *himself* stuck to the chair. Let me give an example. A few years ago one of my favorite reviewers sat down to read a novel about the sea. From what I have been able to deduce, he noticed an odd tingling in his spine about halfway through the book. He broke into a cold sweat, tried to stand up, but found he could not do so. He read on and tried to rise again. No dice. This must have been humiliating, but Critic tells us that he went bravely on until he finished. "(It) kept me tightly glued to my chair from beginning to end" was all he could write of his harrowing experience. At least, this is all that was quoted in an ad for the book.

There are numerous minor afflictions that need not concern us at length — compulsive enjoyment ("I laughed so much tears came to my eyes and I had to stop"), pain ("I felt as if I had been run over by a truck"), and itchiness ("induces a skin-crawling tension"). There is a lesson in this for all of us. Avoid books that have given the reviewer so much trouble. And avoid reviewers who substitute kinesthesia for esthetics.

18. The author chooses to assume that the statements of book reviewers which he has quoted are
    1 esthetic evaluations
    2 snap judgments
    3 unfair summaries of the books being reviewed
    4 gross understatements
    5 descriptions to be taken literally

19. The author's chief purpose in writing the passage seems to be to
    1 point out the use of exaggerations in book reviews
    2 tell readers to avoid book reviews
    3 criticize the failure of most critics to appreciate good writing
    4 descourage writers from doing book reviews
    5 describe the results of reading books that are too exciting

20. The attitude of the author of this passage toward the critics about whom he writes is one of
    1 sympathy
    2 indignation
    3 gentle ridicule
    4 qualified approval
    5 calm evaluation

PASSAGE F

Acting, like much writing is probably a compensation for and release from the strain of some profound maladjustment of the psyche. The actor lives most intensely by proxy. He has to be somebody else to be himself. But it is all done openly and for our delight. The dangerous man, the enemy of nonattachment or any other wise way of life, is the born actor who has never found his way into the Theater, who never uses a stage door, who does not take a call and then wipe the paint off his face. It is the intrusion of this temperament into political life, in which at this day it most emphatically does not belong, that works half the mischief in the world. In every country you may see them rise, the actors who will not use the Theater, and always they bring down disaster from the angry gods who like to see mountebanks in their proper place.

21. The title below that best expresses the ideas of this passage is:
    1 The influence of the theater
    2 The tensions of theatrical life
    3 The danger of nonprofessional acting
    4 The importance of makeup in the theater
    5 The place for mountebanks

22. Which best describes the author's attitude toward professional actors?
    1 sneering
    2 jealous
    3 spiteful
    4 detached
    5 understanding

23. According to the author, much of the world's trouble is caused by
    1 theatergoers
    2 underpaid actors
    3 biographers of actors
    4 performing politicians
    5 angry gods

24. According to the passage, the professional actor
    1 relives his part offstage
    2 releases his tensions on stage
    3 becomes mentally unbalanced
    4 is difficult to get along with
    5 is unsuited for politics

25. As used in line 10, the word "Theater" means the
    1 original Shakespearean theater
    2 legitimate stage
    3 everyday actions of man
    4 political arena
    5 theater of war

PASSAGE G

Yet the fact remains that as enthusiasm for Shakespearean drama has increased, the tendency has been steadily away from realism and spectacle and steadily toward a rediscovery of the Shakespearean play in conditions resembling its first staging. It has, for instance, been realized that the alternation of scenes—swift scenes following the major crises, gay scenes switching the mood from sadness, comedy breaking in on dire tragedy —enormously enhances the emotional effect of the whole play. Shakespeare wrote his plays to be acted at a single stretch. The alternation of scene and mood is like the orchestration of a symphony, the climaxes carefully prepared in subsidiary themes, the tension heightened or relaxed, the movement quickened or slowed to suit the general rhythm of the drama. It follows that Shakespeare cannot be successfully confined on a stage within a picture-frame set statically fixed throughout

the three-quarters of an hour allotted to each act. The stage must be one on which the quick succession of scenes and rapid alternation of moods is technically possible.

26. The title below that best expresses the ideas of this passage is:
    1 Shortening Shakespeare's plays
    2 Modern trends in stage design
    3 Decline of the picture-frame set
    4 Appropriate Shakespearean staging
    5 Revival of interest in Shakespeare

27. The emotional effect in Shakespeare's plays results from
    1 tension
    2 realism
    3 contrasts
    4 mood music
    5 elaborate spectacles

28. Certain scenes in a Shakespearean play are written to
    1 provide a musical theme
    2 decrease production costs
    3 provide relief for the actors
    4 contribute to a desired effect
    5 show Shakespeare's versatility

PASSAGE H

In young manhood Lincoln discovered the secret that the Yankee peddler had learned before him and that traveling salesmen, storekeepers, lawyers, and politicians have always known—how to mix business and sociability by making a good story break down resistance, build up good will, clinch or bolster an argument, or simply pass the time of day. Whether his business was floating a flatboat or raft down the river, logging, clerking in a store, practicing law, representing his district in the state legislature or Congress, or directing the destiny of his country in a great Civil War, he knew that the apt saying or anecdote, expressive of a principle or truth, constituted one of his greatest assets.

From the prize storyteller of his community and its spokesman at all the neighborhood gatherings, he rose to be storyteller to the nation and the voice of the people. He is our only folk hero who is also a folk artist. Akin to Aesop and Poor Richard, he differs from our other great folk storyteller, Mark Twain, in that he was not a professional humorist. Drawing his homely incidents and idioms from backwoods experience, he differs from all the ordinary storytellers who have used funny stories to amuse an audience.

29. The title below that best expresses the ideas of this passage is:
    1 Abe Lincoln—master salesman
    2 Mixing business and pleasure
    3 The sources of Lincoln's stories
    4 A unique master of an old technique
    5 All the world loves a storyteller

30. Lincoln displayed his ability to use an anecdote effectively as
    1 a Yankee peddler
    2 a traveling salesman
    3 a backwoods tavernkeeper
    4 a professional humorist
    5 President of the United States

31. Lincoln used anecdotes primarily to
    1 show his wide knowledge
    2 emphasize a point
    3 show his knowledge of backwoods lore
    4 show his difference
    5 amuse others

32. From reading this selection, we might most reasonably infer that the author was a
1 politician
2 folk artist
3 professional storyteller
4 friend of Mark Twain
5 student of Lincoln's life

Directions (33-40): Write the *number* preceding the word or expression that, of those given, best completes the statement or answers the question.

33. Which literary device is illustrated in "Then rustling, crackling, crushing thunder down?"
1 simile
2 metaphor
3 oxymoron
4 onomatopoeia

34. "Life's but a walking shadow" is an example of
1 paradox
2 metaphor
3 onomatopoeia
4 hyperbole

35. A newscaster differs from a news commentator in that the commentator
1 has a sponsor
2 broadcasts less frequently
3 gives his interpretation of the news
4 has had training as a newspaper reporter

36. Which statement is an example of editorializing?
1 The mountain was finally climbed in 1963.
2 Parents have given lipservice to the idea for years.
3 The attendance at the game was 62,004.
4 Mr. James was elected to the post of councilman.

37. "I heard the trailing garments of the Night/ Sweep through her marble halls" is an example of
1 irony
2 personification
3 hyperbole
4 alliteration

38. Upon which technique do most political cartoons rely for their effect?
1 understatement
2 objectivity
3 alliteration
4 exaggeration

39. Which statement about slang is true?
1 In most situations, it is the preferable way to express an idea.
2 It does not convey any meaning to an intelligent audience.
3 It is sometimes the most effective way of expressing an idea.
4 It is not acceptable in writing a friendly letter.

40. The lines
"Two roads diverged in a wood, and I—,
I took the one less traveled by,"
appear in a poem by
1 John Greenleaf Whittier
2 William Cullen Bryant
3 Carl Sandburg
4 Robert Frost

ANSWERS TO SAMPLE TEST QUESTIONS

English Language

Vocabulary

1. (4)
2. (2)
3. (3)
4. (1)
5. (2)
6. (2)
7. (5)
8. (4)
9. (1)
10. (2)
11. (2)
12. (4)
13. (2)
14. (5)
15. (2)
16. (5)
17. (1)
18. (4)
19. (3)
20. (2)
21. (1)

Spelling

1. (5)
2. (5)
3. (1)
4. (3)
5. (4)
6. (5)
7. (3)
8. (2)
9. (5)
10. (3)
11. (2)
12. (1)
13. (4)
14. (1)
15. (2)
16. (1)
17. (4)
18. (1)
19. (3)
20. (1)
21. (4)
22. (5)
23. (3)
24. (3)

Grammar

1. (2)
2. (4)
3. (3)
4. (1)
5. (4)
6. (2)
7. (3)
8. (2)
9. (1)
10. (3)
11. (3)
12. (3)
13. (2)
14. (2)
15. (2)
16. (1)
17. (4)
18. (3)
19. (4)
20. (1)
21. (2)
22. (4)
23. (2)
24. (4)
25. (3)
26. (4)

Literature

1. (1)
2. (5)
3. (4)
4. (3)
5. (5)
6. (2)
7. (4)
8. (3)
9. (4)
10. (3)
11. (2)
12. (5)
13. (2)
14. (3)
15. (2)
16. (5)
17. (5)
18. (5)
19. (1)
20. (3)
21. (3)
22. (5)
23. (4)
24. (2)
25. (2)
26. (4)
27. (3)
28. (4)
29. (4)
30. (5)
31. (2)
32. (5)
33. (4)
34. (2)
35. (3)
36. (2)
37. (2)
38. (4)
39. (3)
40. (4)

Useful Instructional Materials - Annotated

Textbooks, Workbooks, and Review Books

Listed is a supplemental collection of textbooks, workbooks, and review books which may be used for study and reference along with pamphlets and other learning devices suitable for adult use in the high school equivalency program. No specific endorsement is intended for any of the items listed. Many publishers are willing to supply examination copies for interested teachers or directors. Annotations give some information on content and possible usefulness.

Reading

Better and faster reading. Cambridge.

Sections on skimming, study reading, speed reading, reading in idea-units. Intended to improve basic vocabulary, spelling, grammar. Has timed passages, progress charts, tests.

English comprehensive, 3-4 years. Cambridge.

There is a section on reading for comprehension as well as material on vocabulary, spelling, grammar, punctuation, and composition.

English language arts, intermediate level. Amsco.

Has 7 sections, one of which develops reading comprehension skills.

English III, advanced series. Holt. (Holt adult basic education)

Instruction in English grammar and usage for civic and business life with approaches to sentences, paragraphs, and comprehension.

High school equivalency examination preparation series. Cowles.

Guides for reading comprehension in literature, reading comprehension in the natural sciences, reading comprehension in social studies.

More powerful reading. Amsco.

To be assigned selectively to students of at least average ability and sufficiently good reading level. Designed to enhance growth of reading power and teach skills in comprehension and critical judgment.

Reading comprehension...workbook lessons and tests. Amsco.

Written for the average student as lessons on vocabulary, main ideas, details and inferences, true and false, summaries. Has tests comprised of reading comprehension exercises.

Reading for comprehension, books 1 and 2. Cambridge.

Wide range of slow-to-average reading passages to help improve comprehension and speed. Book one has selections on poetry, social studies, science and invention, places, countries, people. Book two has selections on nature, the mind, education, social responsibility. There are sample exams.

RSVP (reading, spelling, vocabulary, pronunciation), books 1, 2, and 3. Amsco.

Designed to improve vocabulary through reading. Each book has 40 lessons and 8 review tests. Book one is grade 6-7 reading level; book two is grade 8-9 reading level; and book three is grade 10-11.

Reviewing English, preliminary. Amsco.
There are many exercises to go along with the information on how to develop reading comprehension skills.

Road to better English, books 1 and 2. Cambridge.
These cover vocabulary building, spelling, basic grammar, usage and reading comprehension. There are tests for self-evaluation.

Grammar

Basic skills in grammar, books 1 and 2. Cambridge.
Book one covers basic rules of grammar, structure of sentences, correct usage regarding tense and voice of verb, agreement of subjects, proper uses of the other parts of speech, punctuation, and capitalization. Book two takes up basic rules of grammar and parts of speech, correct usage of subjects and verbs, mastery of sentence structure and variation, punctuation and capitalization. There are illustrations, diagnostic tests, practice exercises, mastery tests.

Building word power. Keystone.
Built around a basic word list of 385 words which are defined and explained and then presented in a series of exercises and tests.

Correctness and effectiveness of expression. Cowles.
(High school equivalency examination preparation series)
Explanations and examples of the basic rules of grammar, spelling, usage, punctuation and capitalization. Errors are shown. Exercises and tests with fully explained answers.

English comprehensive, 3-4 years. Cambridge.
Material on vocabulary, spelling, grammar, sentences, punctuation, and capitalization as the mechanics of communication. Additionally, a section about spoken communication is followed by one on written communication, letter writing, and composition.

English fundamentals, forms A, B, and C. Crowell.
More advanced aids to help students in clearing up particular problems in certain areas such as parts of speech, complements, verbals, dangling modifiers, outlining, vocabulary, commas. There are progress and achievement tests.

English language arts, intermediate level. Amsco.
Sections on learning to use the tools of writing, speaking, and reading.

Grammar at work. Amsco.
Covers fundamentals of the English language, starting with the sentence as the unit of expression and proceeds to problems of usage and style. Diagramming is used to clarify relationships. There are a number of tests.

Grammar for today. Amsco.
Provides a topical series of tests, exercises, and study materials on language fundamentals.

Increase your vocabulary, books 1 and 2. Cambridge.
Designed to teach word recognition, use, and meaning. There are basic word lists, words commonly confused, information on prefixes and suffixes, homonyms, synonyms, antonyms. Exercises included. Each book has spelling rules and hints.

Index to modern English. McGraw.
A handbook for advanced students to aid in eliminating writing and speaking errors.

Program for vocabulary growth. Keystone.

Intensive study of 2600 key words with drill and testing. The first part defines the words and applies them in sentences with practice exercises. The second part consists of mastery tests for all the words. Answers are included.

Spelling. Cambridge.

Basic guide to better spelling. There are word lists, antonyms, homonyms, pronunciations with diagnostic and review tests.

Vocabulary for the high school student. Amsco.

Intended to build vocabulary for students of 9th and 10th grade level through teaching groups of words by means of contexts, central ideas, word stems. There are pronunciation aids and a dictionary of the words learned.

Work-a-text in English, books 1 and 2. Cambridge.

Textbook-workbook with a low-level, simplified approach to basic written and spoken English.

Literature

Adventures in American literature, grade 11, volumes 1, 2, 3, and 4. Harcourt.

A series of four books. Volume one is composed of modern fiction and includes Crane's *Red Badge of Courage*. Volume two is modern nonfiction with O'Neill's *In the Zone*, Wilder's *Our Town*. Volume three is on the colonial period, and volume four deals with growth and conflict from 1840 to 1910.

Adventures in appreciation, grade 10, volumes 1, 2, 3, 4, and 5. Harcourt.

A series of five books. Volume one has 18 short stories. Volume two has 24 selections of nonfiction and the King Arthur legend. Volume three has 59 poems, Gibson's *Miracle Worker*, and Shakespeare's *Julius Caesar*. Volume four is an abridgment of Eliot's *Silas Marner*, and volume five is an abridgment of Dickens' *A Tale of Two Cities*.

Adventures in English literature, grade 12, volume 4. Harcourt.

Volume four covers modern short stories, poetry, biography, essays, drama, and the novel *Typhoon* by Conrad.

Adventures in reading, grade 9, volume 5. Harcourt.

Volume five is an abridgment of *Ivanhoe*.

Better and faster reading. Cambridge.

Has a chapter and quizzes on reading fiction, poetry, magazines, newspapers, parts of books.

Comprehensive English in review. Oxford.

Covers topics in the high school English curriculum such as reading comprehension, vocabulary, punctuation, capitalization, writing compositions and letters, using mass media, survey of literature of all types, how to use the library. Vocabulary is difficult.

English comprehensive, 3-4 years. Cambridge.

Materials are vocabulary, spelling, grammar, sentences, punctuation, and capitalization as the mechanics of communication. Further, a section about spoken communication is followed by one on written communication, letter writing and composition. There are chapters on enjoying literature, using the library, and reading for comprehension.

English language arts, intermediate level. Amsco.

There is a section on appreciating the various types of literature which covers the techniques of the novel, the short story, the play, the biography, and poetry.

High school English refresher course. Keystone.
Comprehensive review of the four years of secondary school English.

Reading comprehension in literature. Cowles. (High school equivalency examination preparation series)
The basic reading comprehension skills are analyzed and shown in application to prose, poetry, and drama. The practice-test material encourages students by demonstrating progress.

Reading for comprehension, book 1. Cambridge.
Has a chapter on reading poetry.

Regents review of English, 3-4 years. Cambridge.
One of the three main sections in the book is on literature. There are sample regents questions with analyses, and tips on answering.

Review text in comprehensive English. Amsco.
Major portions in the book are on literature for students reviewing high school English.

Reviewing English, preliminary. Amsco.
There is a section on understanding and enjoying literature.

PROGRAMED AND SELF-DIRECTED MATERIALS

Programed and self-directed materials may be particularly useful in High School Equivalency classes because they make it possible for the instructor to work efficiently with students of widely varying educational backgrounds and needs. The following is a partial listing of such materials that are currently available. No effort has been made by the Bureau to evaluate these materials. Inclusion here is not intended as an endorsement of any specific item on the list. Most publishers are willing to provide examination copies to interested directors and teachers upon request. The instructor will have to evaluate the materials he intends to use in the light of the particular needs of the individual students who are to use them. Annotations give some information on content and possible usefulness.

Reading

Basic language skills, 900A. Adult Education Council. (Mott basic language skills program)
1000 most used words. 15 units of instruction, 4 hours each. Programed text-workbook format for level 7-9. The series gives specific instruction in those language skills needing reinforcement. The reading selections are of adult interest.

Basic language skills, 900B. Adult Education Council. (Mott basic language skills program)
Continuation to be used after 900A. There is an instruction manual for the series.

Basic language skills, 900 reading supplement. Adult Education Council. (Mott basic language skills program)
To be used with 900A and 900B for additional reading experience across a wide range of topics, styles and contexts.

Be a better reader series, books 1-6. Prentice-Hall.
This series by Nila Banton Smith helps in improving basic reading skills and in developing special skills needed in reading science, mathematics, social studies, and literature in junior and senior high school. There is practice in literature in evaluating and appreciating short stories.

Better reading books, books 1, 2, and 3. Science Research Associates.
Each volume includes twenty reading selections from well-known authors as well as checks on vocabulary

and comprehension. Book one has a reading level 5-6.9; book two is 7-8.9; and book three is 9-10.9. There is a reading progress folder which has answer keys and charts for recording student progress. An instructor's guide is available.

Developing reading efficiency. Developmental Reading Distributors. (Order from Burgess.)

Designed to promote the mutual development of reading speed and reading comprehension through group stimulation for average and above average students. There are drills in word recognition, word meaning, sentence meaning, and exploratory reading. Progress charts are included.

Efficient reading. Heath.

To help average and above average readers improve their comprehension, speed, and vocabulary. There are 68 selections by well-known writers which have comprehension and vocabulary check questions and exercises.

Guidebook to better reading. Economy Co.

Remedial reading program designed to overcome reading deficiencies of junior and senior high school students. It may be used by teachers of adults in specific cases. There are supplemental readers on very easy levels.

How to become a better reader. Science Research Associates.

For reading level of grades 9-16. Written by Paul Witty to help students understand more of what they read. There are selections by Dickens, O. Henry, and other well-known authors.

How to improve your reading. Science Research Associates.

Adjusting reading rate to the nature and purpose of the material. For reading level 7-12. Reading progress folders may be used with this booklet by Paul Witty.

Lessons for self-instruction in basic skills: reading comprehension--following directions, series E-F, gr. 7-8; series G, gr. 9+. California Test Bureau.

Useful and interesting skills serve as guides to the application of general principles. Covers reading, arithmetic fundamentals, contemporary mathematics, and language for grades 3-9 and above. It is a multi-level program in reusable booklets with separate answer sheets, useful for classroom activity and independent use. The lessons are intrinsic and not linear. There are record sheets to indicate progress for students weak in certain areas.

Lessons for self-instruction in basic skills: reading interpretations I and II, series E-F, gr. 7-8; series G, gr. 9+. California Test Bureau.

I covers development of reading skills through interpretation and application of information gained by reading various types of materials. II is a continuation with word meanings, recognition facts, main ideas, inferences.

Lessons for self-instruction in basic skills: reference skills, series E-F, gr. 7-8; series G, gr. 9+. California Test Bureau.

For each level there is material on reference aids, library services, information search, and reporting.

Logic applied: an introduction to scientific reasoning. Behavioral Research Laboratories.

Designed to provide essential training in the techniques of systematic analytical thinking. Offers an introduction to some of the concepts and skills of scientific method, probability, and information theory.

Programed reading. Globe.

A programed reading skills text for junior and senior high school use. Simple format.

Streamline your reading. Science Research Associates.

Helps to develop reading comprehension by teaching reading in thought groups rather than word-by-word. For reading level 9-12. Written by Paul Witty.

Toward reading comprehension, books 1 and 2. Heath.

May be used selectively by the instructor to help advanced students correct weaknesses in basic reading skills and develop techniques. There are chapters on rapid reading, increasing vocabulary, using organization, evaluating, reading articles and chapters, skimming books, and following directions. Exercises included.

You can read better. Science Research Associates.

Suggestions for developing good reading habits, increasing reading rate, reading for comprehension, and increasing vocabulary. Useful for reading level 6-10. Written by Paul Witty.

Grammar

Agreement of subject and verb. Heath.

304 page write-on program, multiple choice. High school level. Useful for students who have a particular problem with agreement.

Basic language skills, 900A. Adult Education Council. (Mott basic language skills program)

1000 most used words. 15 units of instruction, 4 hours each. Programed text-workbook format for level 7-9. The series gives specific instruction in those language skills needing reinforcement. The reading selections are of adult interest.

Basic language skills, 900B. Adult Education Council. (Mott basic language skills program)

Continuation to be used after 900A. Same format. There is an instruction manual for the series.

Capitalization. Heath. (Programed English skills)

268 page write-on program, multiple choice. High school level. Useful if a student is uncertain in this area.

Commas. Heath.

335 page write-on program, multiple choice. High school level. Students may find this helpful if they are weak here.

Efficient reading. Heath.

To help average and above average readers improve their comprehension, speed, and vocabulary. There are vocabulary check questions and exercises.

English grammar, volumes 1 and 2. Behavioral Research Laboratories.

A modern grammar course demonstrating the syntactic functions of our language. Volume one covers the elements, syntactic relationship, the noun and adjective, the sentence, the verb and its complements, and the adverb. Volume two takes up the units, the verbal, the participle, the phrase, the conjunction and the compound, the noun, the infinitive, the clause, and sentence analysis.

English 2200: a programed course in grammar and usage. Harcourt.

The grammar, usage, and mechanics of English in a write-on program. 2200 frames. The student may advance to the next book from this one.

English 2600: a programed course in grammar and usage. Harcourt.

A write-on program with 2600 frames. 11 units contain 96 lessons covering basic aspects of the sentence, modifiers, verbs, pronouns, capitalization, punctuation, usually covered in grade 9.

English 3200: a programed course in grammar and usage. Harcourt.

A write-on program book with 3200 frames. 12 units containing 89 lessons devoted to syntax, sentence structure, usage, and punctuation. Material generally included in grades 11-12.

Learning concepts in spelling through programed units, grades 5-12, 9 units. Board of Education of the City of New York.

Nine units, which may be used selectively as an individual student needs help with a specific problem, deal with rules of spelling, formation of plurals, and doubling consonants.

Lessons for self-instruction in basic skills: English language--capitalization, series E-F, gr. 7-8. California Test Bureau.

Gives practice in various uses of capitals.

Lessons for self-instruction in basic skills: English language--punctuation, series E-F, gr. 7-8. California Test Bureau.

Deals with direct address, series, contractions.

Lessons for self-instruction in basic skills: English language--sentence patterns, series E-F, gr. 7-8. California Test Bureau.

Basic elements of grammar.

Lessons for self-instruction in basic skills: English language--verbs, series E-F, gr. 7-8. California Test Bureau.

Covers auxiliary and irregular verb forms, tenses, passive verbs, participles, gerunds.

Programed English, composition and creative writing. Macmillan.

A synthesis of structural, formal,and semantic approaches for grades 7-12. 1783 frames.

Proper punctuation: tutor text. Doubleday.

Punctuation basic to all writing. For businessmen, secretaries, students. 279 pages.

Punctuation. Teaching Materials Corp.

Suitable for basic instruction and refresher use in all usual punctuation with examples and practice.

Spelling. Behavioral Research Laboratories.

Eight text books to cover four units of learning. There is a specimen kit of books, tests, and manuals. This may be useful in teaching reading to students who have specific problems.

Spelling by principles. Appleton.

Revised program set up for junior college use to master an essential skill. There are summary statements at the end of each chapter as well as diagnostic tests. 198 pages, 634 frames.

Toward reading comprehension, books 1 and 2. Heath.

May be used selectively by the instructor to help advanced students correct weaknesses in basic reading skills. There are chapters on rapid reading and increasing vocabulary with exercises.

Vocabulary building, books 1 and 2. Central Scientific.

Book one is suitable for grades 6-9. 500 frames each, paper roll, write-on program. Book two is for grades 9 through 12.

Vocabulary development program. Scott.

Correlated with vocabulary work in the America Reads series. There are two-record albums in each volume to strengthen word power by presenting words students meet in their reading. Each album has thirty-six copies of a pamphlet which gives spelling and pronunciation of the words. There are check tests. For grades 9-12.

Literature

Be a better reader series, books 1-6. Prentice-Hall.
This series by Nila Banton Smith helps in improving basic reading skills and in developing special skills needed in reading, science, mathematics, social studies, and literature in junior and senior high school. There is practice in literature in evaluating and appreciating short stories.

Efficient reading. Heath.
To help average and above average readers improve their comprehension, speed, and vocabulary. Comprehension and vocabulary check questions and exercises are based on 68 selections by well-known writers.

Poetry: a closer look. Harcourt.
An introduction to poetry through a study of two poems, an anthology, and essays on rhythm, meter, and metaphor. A write-on book.

Addresses of Publishers

Adult Education Council
Distribution Center
P.O. Box 78
Galien, Michigan 49113

Amsco School Publications, Inc.
315 Hudson St.
New York, N.Y. 10013

Appleton-Century-Crofts
440 Park Ave., S.
New York, N.Y. 10016

Behavioral Research Laboratories
Ladera Professional Center
Box 577
Palo Alto, Calif. 94302

Board of Education of the City of New York
Publication Sales Office, Room 136
110 Livingston St.
Brooklyn, N.Y. 11201

Burgess Publishing Co.
426 South Sixth St.
Minneapolis, Minn. 55415

California Test Bureau
Curricular Publishers Division
Del Monte Research Park
Monterey, Calif. 93940

Cambridge Book Company, Inc.
45 Kraft Ave.
Bronxville, N.Y. 10708

Central Scientific Co.
2600 South Kostner Ave.
Chicago, Ill. 60623

Cowles Education Corp.
Look Building
488 Madison Ave.
New York, N.Y. 10022

Crowell, Collier & Macmillan
866 Third Ave.
New York, N.Y. 10022

Developmental Reading Distributors
1944 Sheridan
Laramie, Wyoming 82070

Doubleday & Company, Inc.
277 Park Ave.
New York, N.Y. 10022

Economy Company
Educational Publishers
5811 West Minnesota
Indianapolis, Indiana 46241

Globe Book Co.
175 Fifth Ave.
New York, N.Y. 10010

Harcourt, Brace & World, Inc.
757 Third Ave.
New York, N.Y. 10017

Heath & Co.
285 Columbus Ave.
Boston, Mass. 02116

Keystone Education Press
387 Park Ave., S.
New York, N.Y. 10036

McGraw Hill Book Co.
330 W. 42nd St.
New York, N.Y. 10036

Macmillan Co.
866 Third Ave.
New York, N.Y. 10022

Oxford Book Co.
71 Fifth Ave.
New York, N.Y. 10003

Prentice-Hall Inc.
70 Fifth Ave.
New York, N.Y. 10011

Science Research Associates
259 E. Erie St.
Chicago, Ill. 60611

Scott, Foresman & Co.
1900 E. Lake Ave.
Glenview, Ill. 60025

Teaching Materials Corp.
Division of Grolier, Inc.
575 Lexington Ave.
New York, N.Y. 10022

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