

---

# Contents

## Introduction: What Is British Literature? xi

---

## Unit One: Epiphanies 1

---

### *Chapter One* 3

#### **Prereading Guide** 3

A. Essential Vocabulary 3

B. Vocabulary Practice 4

C. Journal Freewrite 6

#### **Reading 1: “The Clever One” by Maeve Brennan** 7

#### **Understanding the Reading** 10

#### **Reading Strategy Lesson: Identifying Author’s Purpose and Point of View** 12

#### **Writing Workshop: Thinking About Audience, Purpose, and Task** 17

#### **Grammar Mini-Lesson: Subject-Verb Agreement** 22

#### **Polish Your Spelling: Adding Suffixes to Form New Words** 23

---

### *Chapter Two* 27

#### **Prereading Guide** 27

A. Essential Vocabulary 27

B. Vocabulary Practice 28

C. Journal Freewrite 30

#### **Reading 2: from *A House Unlocked* by Penelope Lively** 31

#### **Understanding the Reading** 33

#### **Reading Strategy Lesson: Using Context Clues** 35

#### **Writing Workshop: The Power of Description** 38

#### **Grammar Mini-Lesson: Participles and Participial Phrases** 41

#### **Polish Your Spelling: Writing Base Words Correctly** 45

---

### *Chapter Three* 47

#### **Prereading Guide** 47

A. Essential Vocabulary 47

B. Vocabulary Practice 48

C. Journal Freewrite 50

#### **Reading 3: from *A Portrait of the Artist as a Young Man* by James Joyce** 51

#### **Understanding the Reading** 53

#### **Reading 4: “The Solitary Reaper” by William Wordsworth** 55

#### **Understanding the Reading** 56

#### **Reading Strategy Lesson: Paraphrasing for Better Comprehension** 57

#### **Writing Workshop: The Compare/Contrast Essay** 59

#### **Grammar Mini-Lesson: Varying Your Sentence Structures with Gerunds** 63

#### **Polish Your Spelling: Troublesome Consonants** 66

---

<b>Unit One Review</b>	<b>68</b>
<b>Unit One Extension Activities</b>	<b>72</b>
<b>Unit Two: Relationships</b>	<b>73</b>
<hr/>	
<i>Chapter Four</i>	75
<b>Prereading Guide</b>	75
A. Essential Vocabulary	75
B. Vocabulary Practice	76
C. Journal Freewrite	78
<b>Reading 5: “Chasing the Evanescent Glow” by Nuala O’Faolain</b>	79
<b>Understanding the Reading</b>	81
<b>Reading 6: from <i>The Bay of Angels</i> by Anita Brookner</b>	83
<b>Understanding the Reading</b>	85
<b>Reading Strategy Lesson: Determining the Main Idea and Details</b>	87
<b>Writing Workshop: Supporting Your Statements with Quotations</b>	90
<b>Grammar Mini-Lesson: Forming Complex Sentences</b>	93
<b>Polish Your Spelling: Adding -LY to Change Adjectives into Adverbs</b>	97
<hr/>	
<i>Chapter Five</i>	99
<b>Prereading Guide</b>	99
A. Essential Vocabulary	99
B. Vocabulary Practice	100
C. Journal Freewrite	102
<b>Reading 7: from <i>The Remains of the Day</i> by Kazuo Ishiguro</b>	103
<b>Understanding the Reading</b>	106
<b>Reading Strategy Lesson: Making Inferences and Drawing Conclusions</b>	108
<b>Writing Workshop: Clarifying Ideas with Examples</b>	111
<b>Grammar Mini-Lesson: Using Appositives Correctly</b>	113
<b>Polish Your Spelling: Using Suffixes to Change Adjectives into Nouns</b>	116
<hr/>	
<i>Chapter Six</i>	119
<b>Prereading Guide</b>	119
A. Essential Vocabulary	119
B. Vocabulary Practice	120
C. Journal Freewrite	122
<b>Reading 8: from <i>August Is a Wicked Month</i> by Edna O’Brien</b>	123
<b>Understanding the Reading</b>	126
<b>Reading Strategy Lesson: Understanding Character and Conflict</b>	128
<b>Writing Workshop: Achieving Unity</b>	130
<b>Grammar Mini-Lesson: Active and Passive Voice</b>	131
<b>Polish Your Spelling: Turning Verbs into Nouns Using -ION, -ATION, and -URE</b>	133

<b>Unit Two Review</b>	<b>135</b>
<b>Unit Two Extension Activities</b>	<b>139</b>
<b>Unit Three: Other Places, Other Times</b>	<b>141</b>
<hr/>	
<i>Chapter Seven</i>	<i>143</i>
<b>Prereading Guide</b>	<b>143</b>
A. Essential Vocabulary	143
B. Vocabulary Practice	144
C. Journal Freewrite	146
<b>Reading 9: from <i>The Aran Islands</i> by J. M. Synge</b>	<b>147</b>
<b>Understanding the Reading</b>	<b>149</b>
<b>Reading Strategy Lesson: Distinguishing Fact from Opinion</b>	<b>151</b>
<b>Writing Workshop: Using Fact and Opinion</b>	<b>157</b>
<b>Grammar Mini-Lesson: Using <i>Who</i>, <i>Whom</i>, <i>Who's</i>, and <i>Whose</i></b>	<b>159</b>
<b>Polish Your Spelling: When to use -ABLE or -IBLE and -ABILITY or -IBILITY</b>	<b>162</b>
<hr/>	
<i>Chapter Eight</i>	<i>165</i>
<b>Prereading Guide</b>	<b>165</b>
A. Essential Vocabulary	165
B. Vocabulary Practice	166
C. Journal Freewrite	168
<b>Reading 10: from <i>Gulliver's Travels</i> by Jonathan Swift</b>	<b>169</b>
<b>Understanding the Reading</b>	<b>170</b>
<b>Reading 11: from <i>The Time Machine</i> by H. G. Wells</b>	<b>173</b>
<b>Understanding the Reading</b>	<b>175</b>
<b>Reading Strategy Lesson: Thinking About Setting</b>	<b>176</b>
<b>Writing Workshop: Using a Variety of Sentence Structures</b>	<b>178</b>
<b>Grammar Mini-Lesson: Using <i>Which</i>, <i>Who</i>, and <i>That</i></b>	<b>184</b>
<b>Polish Your Spelling: Contractions and Possessives</b>	<b>185</b>
<hr/>	
<i>Chapter Nine</i>	<i>189</i>
<b>Prereading Guide</b>	<b>189</b>
A. Essential Vocabulary	189
B. Vocabulary Practice	190
C. Journal Freewrite	192
<b>Reading 12: from <i>Robinson Crusoe</i> by Daniel Defoe</b>	<b>193</b>
<b>Understanding the Reading</b>	<b>196</b>
<b>Reading Strategy Lesson: Cause-and-Effect Relationships</b>	<b>198</b>
<b>Writing Workshop: Cause-and-Effect Essays</b>	<b>199</b>
<b>Grammar Mini-Lesson: Avoiding Double Negatives</b>	<b>201</b>
<b>Polish Your Spelling: Words Ending in -ANCE and -ENCE</b>	<b>203</b>

<b>Unit Three Review</b>	<b>205</b>
<b>Unit Three Extension Activities</b>	<b>209</b>
<b>Unit Four: Acts of Love and Kindness</b>	<b>211</b>
<hr/>	
<i>Chapter Ten</i>	<i>213</i>
<b>Prereading Guide</b>	<b>213</b>
A. Essential Vocabulary	213
B. Vocabulary Practice	214
C. Journal Freewrite	216
<b>Reading 13: from <i>West with the Night</i> by Beryl Markham</b>	<b>217</b>
<b>Understanding the Reading</b>	<b>220</b>
<b>Reading Strategy Lesson: Understanding Cultural Context</b>	<b>222</b>
<b>Writing Workshop: Defining and Incorporating Your Own Cultural Context</b>	<b>224</b>
<b>Grammar Mini-Lesson: <i>Good or Well?</i></b>	<b>227</b>
<b>Polish Your Spelling: Adding the Suffixes -OR and -ER to Create New Words</b>	<b>228</b>
<hr/>	
<i>Chapter Eleven</i>	<i>231</i>
<b>Prereading Guide</b>	<b>231</b>
A. Essential Vocabulary	231
B. Vocabulary Practice	232
C. Journal Freewrite	234
<b>Reading 14: from <i>The Old Curiosity Shop</i> by Charles Dickens</b>	<b>235</b>
<b>Understanding the Reading</b>	<b>238</b>
<b>Reading Strategy Lesson: Identifying Tone and Mood</b>	<b>240</b>
<b>Writing Workshop: Avoiding Clichés</b>	<b>243</b>
<b>Grammar Mini-Lesson: Commonly Misused Verbs</b>	<b>246</b>
<b>Polish Your Spelling: Learning Common Homonyms</b>	<b>247</b>
<hr/>	
<i>Chapter Twelve</i>	<i>251</i>
<b>Prereading Guide</b>	<b>251</b>
A. Essential Vocabulary	251
B. Vocabulary Practice	252
C. Journal Freewrite	254
<b>Reading 15: from <i>Every Man for Himself</i> by Beryl Bainbridge</b>	<b>255</b>
<b>Understanding the Reading</b>	<b>257</b>
<b>Reading 16: “To Anna” by Sarah Kilham Biller</b>	<b>260</b>
<b>Understanding the Reading</b>	<b>261</b>
<b>Reading Strategy Lesson: How to Read Poetry</b>	<b>262</b>
<b>Writing Workshop: Using Poetic Language</b>	<b>266</b>
<b>Grammar Mini-Lesson: Correcting Run-on Sentences</b>	<b>267</b>
<b>Polish Your Spelling: Frequently Misspelled Words</b>	<b>271</b>

<b>Unit Four Review</b>	<b>273</b>
<b>Unit Four Extension Activities</b>	<b>277</b>
<b>Acknowledgments</b>	<b>278</b>
<b>Vocabulary Index</b>	<b>279</b>
<b>Subject Index</b>	<b>280</b>

---

UNIT THREE

---

Other Places,  
Other Times

# Chapter Eight

## Prereading Guide

Words to know and ideas to consider before you jump into the reading.

### A. Essential Vocabulary

Word	Meaning	Typical Use
<b>conjecture</b> ( <i>v</i> ) cun-JECK-shur	1. to guess; to arrive at a conclusion using guesswork; to surmise 2. ( <i>n</i> ) a guess	Since the lights were on, we <i>conjectured</i> that you were at home. You were there, so we had made the right <i>conjecture</i> .
<b>derelict</b> ( <i>adj</i> ) DAIR-i-lik	1. abandoned or discarded, usually due to poor condition; deserted 2. neglectful of one's responsibilities; delinquent 3. ( <i>n</i> ) a person or thing that has been outcast or rejected	The <i>derelict</i> boat has been slowly decaying on the vacant lot for years. She was <i>derelict</i> in learning her lines for the play. It was hard to believe that the homeless <i>derelict</i> was once a wealthy CEO.
<b>excessive</b> ( <i>adj</i> ) ek-CESS-iv	beyond what is usual or necessary; extreme	People usually get rid of an old car when repair costs become <i>excessive</i> .
<b>gesticulate</b> ( <i>v</i> ) jess-TICK-yu-late	to make hand motions while talking; gesture	My sister looked comical sitting alone, talking on her cell phone, and <i>gesticulating</i> .
<b>intimation</b> ( <i>n</i> ) in-ti-MAY-shun	a subtle clue or indication; implication	The dark clouds were an <i>intimation</i> that it would rain.
<b>portal</b> ( <i>n</i> ) POR-tul	a foyer or doorway, often a large and impressive one; entranceway	The <i>portals</i> of heaven are often called "the pearly gates."
<b>precocious</b> ( <i>adj</i> ) pre-KO-shus	developing abilities at an early age, especially mental skills; advanced	Everyone laughed when the <i>precocious</i> four-year-old told his aunt, "I'm grateful for your hospitality."
<b>shrill</b> ( <i>adj</i> ) SHRIHL	1. having a high-pitched sound; piercing 2. ( <i>v</i> ) to make a high piercing sound or cry	"I'm not going, and that's that," said Nicole in a <i>shrill</i> voice. The siren <i>shrilled</i> in the distance.
<b>uneasiness</b> ( <i>n</i> ) un-EAZ-ee-ness	the state of being restless or worried; anxiety	Arum was filled with <i>uneasiness</i> when the teacher passed out the tests.

Word	Meaning	Typical Use
<b>utmost</b> ( <i>adj</i> ) UT-mowst	to the greatest degree possible; maximum	Drivers were warned to drive with the <i>utmost</i> care on the slick streets.

## **B.** Vocabulary Practice

### Exercise 8.1 Sentence Completion

Using your new vocabulary knowledge, choose the best way to complete the following sentences. Circle the letter of your answer.

- Listening to a shrill voice can be very \_\_\_\_\_.  
A. relaxing  
B. unpleasant
- Excessive rain often causes \_\_\_\_\_.  
A. flooding  
B. storms
- We are dealing with matters of utmost danger. Ordinary safety measures \_\_\_\_\_.  
A. will not suffice  
B. must be followed
- When you are \_\_\_\_\_, there is no need to conjecture.  
A. in doubt  
B. certain
- Heather's uneasiness over the tryouts \_\_\_\_\_.  
A. helped her sleep soundly  
B. kept her awake
- Austin was a \_\_\_\_\_ when he was sixteen. He is that precocious.  
A. sophomore at the university  
B. freshman in high school
- "Do you still wear earrings?" my friend asked, \_\_\_\_\_ that she was considering buying me jewelry for my birthday.  
A. declaring  
B. intimating
- The derelict car was sold for \_\_\_\_\_.  
A. scrap  
B. almost \$15,000
- Tracy improved her \_\_\_\_\_ by learning to gesticulate.  
A. concentration  
B. public speaking



10. The lavishly decorated portal was the \_\_\_\_\_ of the tour of the mansion.  
A. beginning  
B. end

### Exercise 8.2 Using Fewer Words

Replace the italicized words with a single word from the following list.

conjectured    excessive    shrill    uneasiness    utmost  
portal    gesticulate    derelict    intimation    precocious

1. What is the reason for your *restlessness and worry*?      1. \_\_\_\_\_
2. The president's visit received the *greatest possible* publicity.      2. \_\_\_\_\_
3. When we saw Sam's car, we *arrived at the conclusion* that he had returned home.      3. \_\_\_\_\_
4. The electric saw made a(an) *high-pitched and piercing* sound.      4. \_\_\_\_\_
5. The snow this past winter was *beyond what is usual*.      5. \_\_\_\_\_
6. The *subtle hint* was that he wanted to ask me out.      6. \_\_\_\_\_
7. If my grandfather can't *make hand motions*, he can't talk.      7. \_\_\_\_\_
8. *Advanced beyond her years*, Alyssa played the violin at age five.      8. \_\_\_\_\_
9. The *outcast vagrant* was a sad sight.      9. \_\_\_\_\_
10. Wait for me by the *entrance or doorway*.      10. \_\_\_\_\_

### Exercise 8.3 Synonyms and Antonyms

Fill in the blanks in column A with the required synonyms or antonyms, selecting them from column B. (Remember: A *synonym* is a word similar in meaning to another word. An *antonym* is a word opposite in meaning to another word.)

	A	B
_____	1. synonym for <i>maximum</i>	conjecture
_____	2. synonym for <i>advanced</i>	excessive
_____	3. synonym for <i>hint</i>	shrill
_____	4. synonym for <i>extreme</i>	uneasiness
_____	5. antonym for <i>responsible</i>	utmost
_____	6. synonym for <i>piercing</i>	portal
_____	7. synonym for <i>entranceway</i>	gesticulate
_____	8. antonym for <i>fact</i>	derelict
_____	9. antonym for <i>comfort</i>	intimation
_____	10. synonym for <i>gesture</i>	precocious

### **C.** Journal Freewrite

Before you begin the reading on the next page, take out a journal or sheet of paper and spend some time responding to the following prompt.

*TIP: Don't worry about grammar and spelling; just write what comes to mind. The purpose of freewriting is to explore ideas, not to produce a polished work.*

Imagine that you are having a very odd dream. As you are dreaming you are actually wishing you would wake up. The only problem is this: You find out you're already awake. Briefly describe a dream you've had and how you would deal with the situation if you woke up and found it was real. (If you can't remember a dream, use your imagination.)



## Reading 10

# from *Gulliver's Travels*

by Jonathan Swift

### About the Author

**Jonathan Swift (1667–1745)** was an Irish poet and political writer known for being a master of satire—using wit, irony, or sarcasm to expose someone's or something's vices or foolish behaviors. His poems, stories, political pamphlets, and novels mock leading literary, religious, and political figures of his time. One of his best-known works, *Gulliver's Travels* (which he published under the name “Lemuel Gulliver”), was well received as escapist fantasy. Beneath the story, however, is a satire of political parties and courts, social conditions, and the pompous class activities Swift had spent most of his life condemning.

*Reader's Tip: In this excerpt, Gulliver, the only survivor of a shipwreck, is cast up on the shore of an unknown land, where a strange adventure befalls him. Keep in mind that Gulliver's Travels is a satire. The characters symbolize people in English government and society.*

I then advanced forward near half a mile, but could not discover any sign of houses or inhabitants; at least I was in so weak a condition, that I did not observe them. I was extremely tired, and with that, and the heat of the weather, and about half a pint of brandy that I drank as I left the ship, I found myself much inclined to sleep. I lay down on the grass, which was very short and soft, where I slept sounder than ever I remember to have done in my life, and, as I reckoned, above nine hours; for when I awoke, it was just daylight. I attempted to rise, but was not able to stir: For as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground; and my hair, which was long and thick, tied down in the same manner. I likewise felt several slender ligatures across my body, from my armpits to my thighs. I could only look upwards, the sun began to grow hot, and the light offended my eyes. I heard a confused noise about me, but in the posture I lay, could see nothing except the sky. In a little time I felt something alive moving on my left leg, which advancing gently forward over my breast, came almost up to my chin; when bending my eyes downwards as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands, and a quiver at his back. In the mean time, I felt at least forty more of the same kind (as I conjectured) following the first. I was in the utmost astonishment, and roared so loud, that they all ran back in a fright; and some of them, as I was afterwards told, were hurt with the falls they got by leaping from my sides upon the ground. However, they soon returned, and one of them, who ventured so far as to get a full sight of my face, lifting up his hands and eyes by way of admiration, cried out in a shrill but distinct voice, *Hekinah Degul*: The others repeated the same words several times, but

I then knew not what they meant. I lay all this while, as the reader may believe, in great uneasiness; At length, struggling to get loose, I had the fortune to break the strings, and wrench out the pegs that fastened my left arm to the ground; for, by lifting it up to my face, I discovered the methods they had taken to bind me; and, at the same time, with a violent pull, which gave me excessive pain, I a little loosened the strings that tied down my hair on the left side, so that I was just able to turn my head about two inches. But the creatures ran off a second time, before I could seize them; whereupon there was a great shout in a very shrill accent, and after it ceased, I heard one of them cry aloud, *Tolgo Phonac*; when in an instant I felt above an hundred arrows discharged on my left hand, which pricked me like so many needles; and besides they shot another flight into the air, as we do bombs in Europe, whereof many, I suppose, fell on my body (though I felt them not) and some on my face, which I immediately covered with my left hand. When this shower of arrows was over, I fell a-groaning with grief and pain, and then striving again to get loose, they discharged another volley larger than the first, and some of them attempted with spears to stick me in the sides; but, by good luck, I had on me a buff jerkin,<sup>1</sup> which they could not pierce. I thought it the most prudent method to lie still, and my design was to continue so till night, when my left hand being already loose, I could easily free myself: and as for the inhabitants, I had reason to believe I might be a match for the greatest armies they could bring against me, if they were all of the same size with him that I saw.

---

<sup>1</sup>close-fitting leather tunic or vest

---

## Understanding the Reading

Complete the next three exercises and see how well you understood the excerpt from *Gulliver's Travels*.

---

### Exercise 8.4 Multiple-Choice Questions

Answer the following questions about the reading. Circle the letter of your answer.

*TIP: Don't try to answer the questions from memory; go back to the text as often as necessary.*

1. From context, you can determine that *ligatures* (p. 149) means
  - A. ligaments or tendons.
  - B. heavy chains.
  - C. a tightly braided rope.
  - D. something used to tie something else.

2. *Tolgo Phonac* most likely means
  - A. “Run away quickly!”
  - B. “Here comes Tolgo!”
  - C. “Let the arrows fly!”
  - D. “This man is a giant!”
3. When Gulliver says, “. . . but I then knew not what they meant,” you can infer that
  - A. he would have to look in a dictionary to see what *Hekinah Degul* meant.
  - B. *Hekinah Degul* is the name of the little people’s leader.
  - C. Gulliver will stay with the little people long enough to learn their language.
  - D. *Hekinah Degul* means something bad will happen.
4. Gulliver plans to
  - A. wait until night to free himself and sneak away.
  - B. catch some of the little humans and take them back to Ireland.
  - C. use his personal experience to prove the existence of leprechauns.
  - D. wait until night to free himself and easily fight off anyone who interferes.

**Exercise 8.5 Short-Answer Questions**

Respond to the following questions in one to two complete sentences. Go back to the text, as you did on the multiple choice.

5. Think back to the author sidebar about Jonathan Swift and the Reader’s Tip. If Gulliver symbolizes a moral middle-class Englishman, and the tiny men symbolize politicians, what connection can you draw between their relative sizes and their behaviors?

---



---



---

6. What is the satirical symbolism of the little men tying up Gulliver while he was asleep?

---



---



---

7. What do you think happens next in this story?

---



---



---

### Exercise 8.6 Extending Your Thinking

Respond to the following question in three to four complete sentences. Use details from the texts in your answer.

8. Both Gulliver and Synge visited unusual islands. How does Gulliver's imaginary experience on the island of tiny men compare to Synge's actual experience on the island of Inishmaan? Whose experience would you rather have? Why?

---

---

---

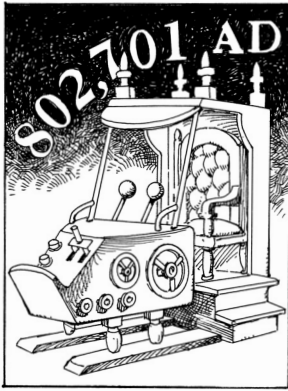
---

---

---

---

---



## Reading 11

# from *The Time Machine*

by H. G. Wells

**About the Author**  
**Herbert George Wells (1866–1946)** was an English novelist best known for his popular science fiction. He was concerned about the future of the world and the survival of human civilization, and he envisioned the future as a nightmare taken over by technology and alien empires. In 1928, he wrote *The Open Conspiracy: Blue Prints for a World Revolution*, advocating a global civilization. His novel *The War of the Worlds* was made into a motion picture in 1960, and in 2004 Steven Spielberg adapted the story for a remake. This is an excerpt from his first novel, *The Time Machine*, published in 1894.

*Reader's Tip:* In this story, an inventor in Victorian England has created a machine that he hopes will take him back in time to correct the errors of the past. Instead, he is propelled into the year 802,701.

A queer thing I soon discovered about my little hosts, and that was their lack of interest. They would come to me with eager cries of astonishment, like children, but like children they would soon stop examining me and wander away after some other toy. The dinner and my conversational beginnings ended, I noted for the first time that almost all those who had surrounded me at first were gone. It is odd, too, how speedily I came to disregard these little people. I went out through the portal into the sunlit world again as soon as my hunger was satisfied. I was continually meeting more of these men of the future, who would follow me a little distance, chatter and laugh about me, and, having smiled and gesticulated in a friendly way, leave me again to my own devices.

The calm of evening was upon the world as I emerged from the great hall, and the scene was lit by the warm glow of the setting sun. At first things were very confusing. Everything was so entirely different from the world I had known—even the flowers. The big building I had left was situated on the slope of a broad river valley, but the Thames had shifted perhaps a mile from its present position. I resolved to mount to the summit of a crest perhaps a mile and a half away, from which I could get a wider view of this our planet in the year Eight Hundred and Two Thousand Seven Hundred and One A.D. For that, I should explain, was the date the little dials of my machine<sup>1</sup> recorded.

As I walked I was watching for every impression that could possibly help to explain the condition of ruinous splendour in which I found the world—for ruinous it was. A little way up the hill, for instance, was a great heap of granite, bound together by masses of aluminium, a vast labyrinth of

<sup>1</sup>the time machine

precipitous walls and crumpled heaps, amidst which were thick heaps of very beautiful pagoda-like plants—nettles possibly but wonderfully tinted with brown about the leaves, and incapable of stinging. It was evidently the derelict remains of some vast structure, to what end built I could not determine. It was here that I was destined, at a later date, to have a very strange experience—the first intimation of a still stranger discovery—but of that I will speak in its proper place.

Looking round with a sudden thought, from a terrace on which I rested for a while, I realized that there were no small houses to be seen. Apparently the single house, and possibly even the household, had vanished. Here and there among the greenery were palace-like buildings, but the house and the cottage, which form such characteristic features of our own English landscape, had disappeared.

“Communism,” said I to myself.

And on the heels of that came another thought. I looked at the half-dozen little figures that were following me. Then, in a flash, I perceived that all had the same form of costume, the same soft hairless visage, and the same girlish rotundity<sup>2</sup> of limb. It may seem strange, perhaps, that I had not noticed this before. But everything was so strange. Now, I saw the fact plainly enough. In costume, and in all the differences of texture and bearing that now mark off the sexes from each other, these people of the future were alike. And the children seemed to my eyes to be but the miniatures of their parents. I judged, then, that the children of that time were extremely precocious, physically at least, and I found afterwards abundant verification of my opinion.

Seeing the ease and security in which these people were living, I felt that this close resemblance of the sexes was after all what one would expect; for the strength of a man and the softness of a woman, the institution of the family, and the differentiation of occupations are mere militant necessities of an age of physical force; where population is balanced and abundant, much childbearing becomes an evil rather than a blessing to the State; where violence comes but rarely and off-spring are secure, there is less necessity—indeed there is no necessity—for an efficient family, and the specialization of the sexes with reference to their children’s needs disappears. We see some beginnings of this even in our own time, and in this future age it was complete. This, I must remind you, was my speculation at the time. Later, I was to appreciate how far it fell short of the reality.

---

<sup>2</sup>soft roundness



---

## Understanding the Reading

Complete the next three exercises and see how well you understood the excerpt from *The Time Machine*.

---

### Exercise 8.7 Multiple-Choice Questions

Answer the following questions about the reading. Circle the letter of your answer.

*TIP: Don't try to answer the questions from memory; go back to the text as often as necessary.*

1. From context, you can determine that *visage* (p. 174) means
  - A. device for gripping things.
  - B. small ear.
  - C. face.
  - D. leg.
2. Where does this story take place?
  - A. a spaceship traveling through a time warp
  - B. England in A.D. 802,701
  - C. medieval England
  - D. another planet in modern times
3. The different strengths of males and females are unnecessary in the society described because
  - A. everyone does the same job.
  - B. there is little violence and the people are happy and secure.
  - C. either parent can meet the children's needs.
  - D. both B and C.
4. The narrator describes his surroundings as "ruinous splendour" because
  - A. things from the past were in ruins, but the place had its own grandeur.
  - B. the small beings thought it was splendid to ruin things from the past.
  - C. the place was a disaster area.
  - D. English cottages no longer existed.

### Exercise 8.8 Short-Answer Questions

Respond to the following questions in one to two complete sentences. Go back to the text, as you did on the multiple choice.

5. How are the little people in Wells's world of the future different from those Gulliver encountered in the previous reading?

---

---

---

6. What do you think would have to happen to allow the inhabitants of a far-in-the-future world to live in “ease and security”?

---

---

---

7. While both stories in this chapter are fiction, which place—the one created by Wells or the one created by Swift—is less likely ever to exist? Why?

---

---

---

### Exercise 8.9 Extending Your Thinking

Respond to the following question in three to four complete sentences. Use details from the text in your answer.

8. Explain what you think Wells means by “where population is balanced and abundant, much childbearing becomes an evil rather than a blessing to the State” (last paragraph).

---

---

---

---

---

---

---

## Reading Strategy Lesson

### Thinking About Setting

---

When writers create a story, one of the first decisions they have to make involves the **setting**—where and when it will take place. The **setting** is both the *time* and *place* in which the events of the story occur. The time may be a historical period, such as the Middle Ages or the early twentieth century, or it may be much more specific: a certain year, date, or even part of a day. In a similar way, the place may be general or specific. For example, *England* or *an island country* are general settings. *London, England*, and *Hawaii* are more specific. *Buckingham Palace* and *Waikiki Beach* are even more specific.

The setting affects the story’s details. If a story is set in 1830, the characters will be writing letters or sending messages by foot or horseback to one another, not sending e-mails or telephoning as

they might if it were set in today's world. A story that takes place in a spaceship is going to be much different from one that takes place in a covered wagon.

When you read, try to picture the setting. This will help you gain a fuller understanding of what is happening in the story.

### Exercise 8.10 Practice the Reading Strategy

Read the following passage. Underline the clues that tell you about the setting.

Despite the blinding blizzard, the animals had to be tended. Jeremiah tied a rope to the railing of the porch, tied the other end to his belt, and headed in the direction of the barn. He thought he could see the merest shadow of the wagon they'd brought all the way from Kentucky to the Nebraska Territory, and he knew if he got to the wagon, he could see the barn. He would never be able to go to sleep knowing he'd left Bessie unmilked and loyal Tom and Sadie, the best horses in the territory, wondering why they had no hay or oats.

Since travel was by horse and wagon and Nebraska was not yet a state, you know this is not modern times, but somewhere in the late 1800s. There is a barn, a cow, and horses, so this must be a farm. It is snowing, so the story must take place in the winter. You should have underlined *blizzard*, *barn*, *wagon*, *Nebraska Territory*, *unmilked*, and *horses*.

### Exercise 8.11 Apply the Reading Strategy to *Gulliver's Travels* and *The Time Machine*

Answer the following questions in complete sentences.

1. Gulliver, the only survivor of a shipwreck, is cast up on the shore of an unknown land, where a strange adventure befalls him.

What is the setting? \_\_\_\_\_

2. Read these sentences from *The Time Machine*:

The big building I had left was situated on the slope of a broad river valley, but the Thames had shifted perhaps a mile from its present position. I resolved to mount to the summit of a crest perhaps a mile and a half away, from which I could get a wider view of this our planet in the year Eight Hundred and Two Thousand Seven Hundred and One A.D. For that, I should explain, was the date the little dials of my machine recorded.

What do these sentences tell you about the setting of the story? Underline the clues and write your answer on the lines.

---

---

---

---

## Writing Workshop

### Using a Variety of Sentence Structures

---

Read the following passage, paying close attention to the different sentence structures.

The undisguised open-mouthed attention of the entire party was fixed on the homely, negative personality of Mr. Cornelius Appin. Of all her guests, he was the one who had come to Lady Blemley with the vaguest reputation. Someone had said he was “clever,” and he had got his invitation in the moderate expectation, on the part of his hostess, that some portion at least of his cleverness would be contributed to the general entertainment. Until teatime that day she had been unable to discover in what direction, if any, his cleverness lay. He was neither a wit nor a croquet champion, a hypnotic force nor a begetter of amateur theatricals. Neither did his exterior suggest the sort of man in whom women are willing to pardon a generous measure of mental deficiency, he had subsided into mere Mr. Appin, and the Cornelius seemed a piece of transparent baptismal bluff. (Saki, “Tobermory”)

Let’s look at the sentence structures in the paragraph. The first sentence is an average-length simple sentence that includes several adjectives to make it interesting: *undisguised*, *open-mouthed*, *entire*, *homely*, *negative*. In just one sentence, the author has conveyed several ideas. Now read the second sentence:

Of all her guests, he was the one who had come to Lady Blemley with the vaguest reputation.

It begins and ends with a prepositional phrase. It is a simple enough sentence, yet it introduces the hostess of the party (Lady Blemley) and implies that she has her doubts about Mr. Appin.

Look at the third sentence:

Someone had said he was “clever,” and he had got his invitation in the moderate expectation, on the part of his hostess, that some portion at least of his cleverness would be contributed to the general entertainment.

This is a more complicated sentence. The author could have simply said:

Lady Blemley had invited Mr. Appin mostly because she thought he would be entertaining.

This sentence would provide us with about the same information, but it would be almost the same length as the two previous sentences.

Sentence structure variety is like seeing a variety of scenery as you ride along on a bus or train. If the scenery varies—even if that “scenery” is people or buildings—you look out the window with

more interest. If it stays the same, you are likely to go to sleep. Similarly, sentence variety can keep your readers more interested and engaged in your work.

Let's look at how you can vary sentence structure.

### 1. Combine Shorter Sentences

The dog ran. The gate was open. The dog ran into the road. It was almost hit by a car. A neighbor stopped. He called the dog. He took the dog home. He shut the gate. He shut it firmly.

Does this remind you of something you read in grade school? When you first learned to read, the sentences were short and the words repeated because that made learning easier. As a writer, though, you generally don't want to sound that choppy. One way to avoid this is to combine your shorter sentences. For example:

The dog ran through the open gate and into the road, almost getting hit by a car. A neighbor stopped and called the dog, took him home, and shut the gate firmly as he left.

While this is smoother, we could still improve it by adding some descriptive words and changing some of the more common words into more interesting ones:

The frisky dog dashed through the open gate, narrowly missed by a speeding car. Fortunately, a passing neighbor called the little terrier and took her home, making especially sure the gate was firmly closed before he went on.

Compare the "mental scenery" of the original sentence with this one. Which is more alive? Don't be discouraged if you think something you've written lacks luster and life. Try combining your sentences and adding and changing words. Published writers and editors do it all the time, and so can you!

### Exercise 8.12 Practice the Writing Lesson

Combine the simple sentences into one sentence and rewrite it on the lines. You may want to add or change words to make the final sentence more interesting.

1. Coastal storms sometimes sweep in from the Atlantic. They come with little warning. They can cause a lot of damage.

---

---

2. It was the critical moment. She could not respond. It was unfortunate. She was paralyzed with fright.

---

---

3. Eric changed his seat. It was against my wishes. He took his belongings with him.
- 
- 

4. The cheerleaders boosted our morale. They did it at the roughest moments. They inspired us to fight back.
- 
- 

5. A drenched motorcyclist stood beside his bike. He was in the shelter of the overpass. He watched the downpour.
- 
- 

## 2. Vary Sentence Beginnings

Another way to add variety to your sentence structure is to vary the way you begin each sentence. The normal word order of the English sentence is *subject-predicate*. The predicate consists of the verb and the words used with it to make a statement about the subject.

Example: The guards worked overtime without protest, expecting extra compensation.

However, if you begin all of your sentences with the subject (“The guards”), your writing will seem monotonous. For variety, try starting some of your sentences in a different way. Here are three ways you could vary the above sentence:

- A. Begin with an adverb.

*Tirelessly*, the guards worked overtime without protest, expecting extra compensation.

- B. Begin with a prepositional phrase.

*Without protest*, the guards worked overtime, expecting extra compensation.

- C. Begin with a participial phrase.

*Expecting extra compensation*, the guards worked overtime without protest.

WRITER’S HINT: Do you notice a slight difference in meaning among these three sentences? How you choose to begin not only affects structure but also affects your content—what part or idea you’re emphasizing.

### Exercise 8.13 Practice the Writing Lesson

Rewrite each sentence three times.

- On Line A, begin the sentence with an adverb.
- On line B, begin the sentence with a prepositional phrase.
- On line C, begin the sentence with a participial phrase.

If you get stuck, look back at the example from the lesson.

1. Courtney always lends me her notes without the slightest hesitation, knowing that I will take good care of them.

A. \_\_\_\_\_  
\_\_\_\_\_

B. \_\_\_\_\_  
\_\_\_\_\_

C. \_\_\_\_\_  
\_\_\_\_\_

2. Three patients sat nervously in the outer office, waiting to see the dentist.

A. \_\_\_\_\_  
\_\_\_\_\_

B. \_\_\_\_\_  
\_\_\_\_\_

C. \_\_\_\_\_  
\_\_\_\_\_

3. Benjamin usually turns on his TV before bedtime, hoping to be allowed to stay up.

A. \_\_\_\_\_  
\_\_\_\_\_

B. \_\_\_\_\_  
\_\_\_\_\_

C. \_\_\_\_\_  
\_\_\_\_\_

4. Martinez is obviously the team's best pitcher at the moment, unbeaten in his last thirteen games.

A. \_\_\_\_\_  
\_\_\_\_\_

B. \_\_\_\_\_  
\_\_\_\_\_

C. \_\_\_\_\_  
\_\_\_\_\_

5. Sydney often has a snack before dinner, insisting that she is starving.

A. \_\_\_\_\_

B. \_\_\_\_\_

C. \_\_\_\_\_

### Exercise 8.14 Apply the Lesson to Revise a Passage

Here is the continuation of the passage about Mr. Applin. Read and revise it, by combining the sentences in italics on the lines provided. You may also want to add descriptive words and change common phrases to more lively ones.

1. *Now he was claiming to have launched on the world a discovery. It was better than the invention of gunpowder. It was better than the printing press. It made steam locomotion seem trivial.*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. “Here and there among cats,” said Mr. Applin, “one comes across an outstanding superior intellect, just as one does among the ruck of human beings, and when I made the acquaintance of Tobermory a week ago, I saw at once that I was in contact with a ‘Beyond—cat’ of extraordinary intelligence. With Tobermory, as you call him, I have reached the goal.”

*Sir Wilfred went in search of Tobermory. The party-goers found seats at the table. They did not expect much. They assumed Mr. Applin was something like a ventriloquist or magician.*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. *The cat, Tobermory, came into the room. Lady Blemley jokingly asked if he would like some milk. Toby seemed to nod. Then he surprised everyone. He said “I don’t mind if I do.”*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



4. *They watched him drink. Nobody said a word. Then Toby sighed. He sat back. He looked at the people gathered at the table.*

---

---

---

---

5. “What do you think of human intelligence?” asked Mavis.  
“You put me in an embarrassing position,” said Tobermory.  
*He did not look embarrassed. “I remember when Lady Blemley suggested inviting you. Sir Wilfred said you were a brainless woman. Lady Blemley said she hoped you were thick enough to buy their old car. It won’t start half the time. Just so you know.”*

---

---

---

---

6. “Wouldn’t you like to go and see if cook has your dinner ready?” suggested Lady Blemley hurriedly, affecting to ignore the fact that it was at least two hours to Tobermory’s dinnertime.

“Thanks,” said Tobermory, “not quite so soon after tea.”

“Adelaide!” said Mrs. Cornett, “Do you mean to encourage that cat to go out and gossip about us in the servants’ hall?”

*The panic spread. People began remembering that Toby was often around when they visited. He often sat on the windowsill in the parlor. Lady Blemley and her friends took tea in the parlor. They also gossiped about one another in the parlor.*

---

---

---

---

At this point, the chronicle mercifully ceased. Tobermory had caught a glimpse of the big yellow Tom from the Rectory working his way through the shrubbery, and had vanished in a flash through the open French window.

*Clovis broke the dominating silence. “He won’t turn up tonight. He’s probably in the local newspaper office at the present moment, dictating the first installment of his reminiscences.”*

### Exercise 8.15 Apply the Lesson to Your Own Writing

Look back at the paragraphs you wrote for Exercise 7.10 on page 159. Choose one side (pro or con) and write a persuasive essay in response to the topic. Focus on using a variety of sentence structures as you write.

---

## Grammar Mini-Lesson

Using *Which*, *Who*, and *That*

---

*Which*, *who*, and *that* are pronouns that *relate back* to a previous word. Therefore, we call them **relative pronouns**.

Jonathan Swift wrote

I lay down on the grass, *which* was very short and soft . . .

In this sentence, *which* is a relative pronoun because it relates back to the noun *grass*.

The word to which a relative pronoun relates or refers is called its **antecedent**. In the example, *grass* is the antecedent of the pronoun *which*.

Note the following:

1. Use *which* if its antecedent is a thing.  
... my hair, *which* was long and thick...
2. Use *who* if its antecedent is a person.  
... one of them, *who* ventured so far as to get a full sight of my face . . .
3. Use *that* if its antecedent is either a thing or a person.  
This is the bus *that* goes downtown.

Using *that* can help you emphasize something specific or important. “This is the bus *that* goes downtown” means that this is *the specific bus that goes downtown*, as opposed to all the others that don’t.

### Exercise 8.16 Practice Identifying Pronouns and Antecedents

Underline the relative pronoun once and the antecedent twice.

Example: I just finished reading the rest of *August Is a Wicked Month*, *which* I enjoyed very much.

1. I looked at the half dozen little figures that were following me.
2. We were waiting for some friends who had promised to meet us after school.
3. The players who were chosen were Mike, Derek, Andrew, and me.
4. I got the idea from a carpenter who repaired our building.

5. There is the mosquito that has been driving me nuts! Got him!

Check your answers. Compare them with a partner's. Do you have the same answers? Do the relative pronouns you underlined once refer back to the words or phrases you underlined twice?

### Exercise 8.17 Practice Using Relative Pronouns

Enter the correct choice: *who*, *which*, or *that*.

1. First, I want to remind everyone of the book sale, \_\_\_\_\_ is scheduled for Saturday.
2. Now let's talk about the book \_\_\_\_\_ we read for this month.
3. How many of you are the same students \_\_\_\_\_ were at last month's meeting?
4. Who will get in touch with the members \_\_\_\_\_ were absent from this meeting?
5. We need to make sure they get the information \_\_\_\_\_ we discussed.

---

## Polish Your Spelling

### Contractions and Possessives

---

Many spelling mistakes are caused by confusion with contractions and possessives. *Do you need an apostrophe? Do you need an extra s? Does the apostrophe go before or after the s?* The following lesson will help clarify the punctuation rules so you can spell with more confidence.

#### 1. Contractions

Jonathan Swift wrote

I attempted to rise, but was not able to stir.

Another way to write this sentence is

I attempted to rise, but *wasn't* able to stir.

The contraction *wasn't* is another way of saying "was not." The *apostrophe* takes the place of the *o* in the word *not*, and the two words are put together to make one word.

An apostrophe takes the place of one letter in these examples: *isn't*, *couldn't*, *hadn't*, *wouldn't*, *it's*, *she's*, and *he's*.

H. G. Wells wrote

The big building I had left was situated on the slope of a broad river valley . . .

Wells could have used the contraction *I'd* instead of “I had.” The apostrophe in *I'd* replaces the letters *ha* in *had*.

An apostrophe can take the place of several letters in a contraction, for example in *who've* (who have), *they'd* (they had), *we've* (we have), and *can't* (cannot). When you want to change two words into a contraction, simply substitute an apostrophe for the letters that are left out.

### A WRITER'S DECISIONS

Why do you think Swift and Wells decided to write out the words instead of using contractions? Think about how contractions affect tone. Is there a difference in sound between “We cannot come to your party” and “We can't come to your party”? In general, writing out the words sounds more formal. Keep this in mind in your own writing—spell out words when you want to sound more polished; use contractions when you can be more casual.

## 2. Possessive Pronouns

The H. G. Wells sentence continues

. . . but the Thames had shifted perhaps a mile from its present position.

In this sentence, *its* is a possessive pronoun that refers to *position*. The *position* belongs to the Thames River.

Why did Wells write *its* and not *it's*? Because the latter option is a contraction (*it's* = *it* + *is*). If he had chosen *it is*, the sentence would read

. . . but the Thames had shifted perhaps a mile from *it is* present position.

He needed to use the possessive form, *its*.

To improve your spelling and writing, learn these **possessive pronouns** and their use:

POSSESSIVE PRONOUN	MEANING	USE
<i>my</i> and <i>mine</i>	belonging to me	It is <i>my</i> fault. The fault is <i>mine</i> .
<i>your</i> and <i>yours</i>	belonging to you	Is this <i>your</i> jacket? Is this jacket <i>yours</i> ?
<i>his</i>	belonging to him	Ali lost <i>his</i> key. Is this key <i>his</i> ?

<i>her</i> and <i>hers</i>	belonging to her	This is <i>her</i> pen. This is <i>hers</i> .
<i>its</i>	belonging to it	A bird left <i>its</i> nest.
<i>our</i> and <i>ours</i>	belonging to us	Are these <i>our</i> tick- ets? Are these tickets <i>ours</i> ?
<i>their</i> and <i>theirs</i>	belonging to them	Given them <i>their</i> share. You have yours; give them <i>theirs</i> .

You can see from the list that *no apostrophe* is used with a possessive pronoun. Pay special attention to those ending in *s*. Like all other possessive pronouns, they are never written with an apostrophe.

yours    hers    ours    theirs

### 3. Possessive Nouns

On the other hand, **possessive nouns** do take apostrophes: the *boy's* keys, the *horse's* mane, the *car's* engine, the football *player's* helmet, the *children's* toys, the *students'* homework.

Note again the use of the apostrophe in a possessive noun but not in a possessive pronoun:

These notes are *Emily's*. (possessive *noun*—needs an apostrophe)

These notes are *hers*. (possessive *pronoun*—no apostrophe)

### Exercise 8.18 Practice Distinguishing Between Contractions and Possessives

I. Replace the words in parentheses with a contraction expressing the same idea.

1. Most people (who have) \_\_\_\_\_ read *The Time Machine* found it fascinating.
2. (It is) \_\_\_\_\_ extremely thought provoking.
3. H. G. Wells (did not) \_\_\_\_\_ have a high opinion of the Victorian society in which he lived.
4. (I have) \_\_\_\_\_ seen the movie of *The Time Machine*.
5. It (was not) \_\_\_\_\_ much like the book and was disappointing.

II. In the blank, write the choice that makes the sentence correct.

6. Let me know when (you're, your) \_\_\_\_\_ done reading the introduction.

7. (It's, Its) \_\_\_\_\_ important to read it before you continue.
8. Is the book (her's, hers) \_\_\_\_\_?
9. These are my keys. Where are (your's, yours) \_\_\_\_\_?
10. Have you met my (sisters, sister's) \_\_\_\_\_ friend?

---

# Unit Three Review

---

## Vocabulary Review

---

### A. Match each word with its definition.

DEFINITION	WORD
_____ 1. marked by creativity	a. oscillation
_____ 2. relating to language	b. precocious
_____ 3. back and forth movement	c. intimation
_____ 4. beyond what is usual	d. linguistic
_____ 5. to make hand motions	e. discourse
_____ 6. subtle clue or indication	f. excessive
_____ 7. developing early	g. ingenious
_____ 8. having a high-pitched sound	h. shrill
_____ 9. conversation	i. calamity
_____ 10. a serious, unfortunate event	j. gesticulate

### B. Match each word with its synonym.

SYNONYM	WORD
_____ 11. colloquialism	a. portal
_____ 12. inflection	b. utmost
_____ 13. commotion	c. prophetic
_____ 14. entranceway	d. precipitate
_____ 15. maximum	e. intonation
_____ 16. advice	f. vicissitudes
_____ 17. cause	g. importunities
_____ 18. demands	h. idiom
_____ 19. changes	i. counsel
_____ 20. predictive	j. tumult

**C. Match each word with its antonym.**

ANTONYM	WORD
_____ 21. lose	a. exquisite
_____ 22. indifference	b. prevail
_____ 23. jokingly	c. habitable
_____ 24. fact	d. uneasiness
_____ 25. comfort	e. earnestly
_____ 26. flawed	f. singular
_____ 27. unlivable	g. conjecture
_____ 28. unoriginal	h. distinction
_____ 29. similarity	i. propensity
_____ 30. responsible	j. derelict

**Grammar Review**

The underlined portions of the paragraph may or may not contain errors. If there is an error, circle the letter of the best correction in the answer choices. If there is no error, choose D.

**A New Phenomena Hits the U.S.**

On February 7 1964, four young men  
(1)

arrived in the United States from their  
hometown of Liverpool, Britain. John  
Lennon, Paul McCartney, George  
Harrison, and Ringo Starr, known

(2)

collectively as the Beatles, have come to  
(2) (3)

New York for an appearance on the Ed  
(3)

Sullivan Show. One of their songs “I Want  
(4) (5)

to Hold your hand” was a hit single in the  
(5)

1. A. On February 7, 1964,  
B. On February 7, 1964  
C. On February 7 1964  
D. no change
2. A. Starr known collectively as the Beatles,  
B. Starr, known collectively as the Beatles  
C. Starr, known collectively, as the Beatles,  
D. no change
3. A. have come to New York  
B. comes to New York  
C. had come to New York  
D. no change
4. A. One of their songs,  
B. One of there songs  
C. One of they’re songs,  
D. no change
5. A. “I Want To Hold Your Hand,”  
B. I Want to Hold Your Hand,”  
C. “I want to hold your hand,”  
D. no change



U.S, nobody realized how popular they will  
(6)  
become. Including the Beatles themselves.

(6) (7)  
Their music structure was simple and  
seemed to lift the nation's spirits. Just a

(8)  
few months before, President John F.  
Kennedy had been assassinated. This  
new pop music—and the long-haired,  
fun-loving Beatles themselves—were

(9)  
just what Americans' needed.  
(10)

6. A. nobody realized how popular they would become.  
B. and nobody realized how popular they would become.  
C. but nobody realized how popular they would become.  
D. no change
7. A. The Beatles themselves included.  
B. Even the Beatles themselves was surprised by their U.S. success.  
C. Even the Beatles themselves were surprised by their U.S. success.  
D. no change
8. A. to lift the nation's spirits'.  
B. to lift the nations spirits.  
C. to lift the nations' spirits.  
D. no change
9. A. fun-loving Beatles themselves  
B. fun-loving Beatles theirselves  
C. fun-loving Beatles theirselfs  
D. no change
10. A. just what American's needed.  
B. just what Americans needed.  
C. just what Americans have needed.  
D. no change

---

### Spelling Review

---

A. Add *-ible*, *-able*, *-ibility*, or *-ability* and write the correctly spelled word on the line.

1. *permiss* + suffix to make an adjective \_\_\_\_\_
2. *ador* + suffix to make a noun \_\_\_\_\_
3. *sens* + suffix to make an adjective \_\_\_\_\_

B. Replace the words in parentheses with a contraction and write it on the line.

4. (It is) \_\_\_\_\_ past midnight.
5. Let me know when (you are) \_\_\_\_\_ ready to leave.
6. (Who is) \_\_\_\_\_ riding with us?
7. (I am) \_\_\_\_\_ not enjoying this party anyway.

C. Fill in the missing letter to form a correctly spelled word.

8. abund\_\_nce

9. viol\_\_nce

10. resist\_\_nce

---

### Writing Review

---

Choose one of the following topics. Plan your essay and write your first draft. Then revise and edit, and produce a final draft. Make sure you identify your audience, purpose, and task before you begin planning. Use specific details and examples to support your statements.

In *The Aran Islands*, *Gulliver's Travels*, and *The Time Machine*, the authors describe adventures that take place in unusual or faraway places. Choose one of the selections. Evaluate the information in the piece. Which parts *are* or *could be* true? Which parts could not be true?

OR

Choose two of the selections in this unit. Compare the narrators' attitudes and reactions to being on an adventure. How did they feel? What were they thinking? What did they do?

# Unit Three Extension Activities

## SPEAK/LISTEN

### Talk Show

Work with a small group and imagine you are a production team for a TV talk show. First, choose one of the readings from this unit. Imagine that the narrator has returned from his adventure. Time-machine technology allows him to be a special guest on your show. Compose a list of questions for your guest. Then choose a show host and someone to play the role of the returning adventurer. Help your guest plan answers to the questions. Present your three- to five-minute show segment to the class.

## EXPLORE

### Appreciating a Full Text

Choose one of the reading selections from this unit. Use the Internet to find out more information about the piece and its author. (Things to consider include, but are not limited to, the following: When was it written? What is the historical/cultural context? How was it received? What is the full plot?) Write two paragraphs summarizing your findings. Be sure to cite your sources.

## WRITE

## Survival Stories

A number of stories and novels are centered around characters on deserted islands. Some examples you may have read are *The Cay*, *Treasure Island*, and *Island of the Blue Dolphins*. Why do you think people are so fascinated with stories about island survival? Would you like to try being a “survivor”? Explain.

## CONNECT

### Literature and Social Action

Like H. G. Wells, you are concerned about the future. You decide you must wake people up to what is happening around them. With a small group, research a social issue on the Internet. Create a name for the organization you will form and decide what your group’s mission and actions should be. Then design a poster announcing its first meeting. The poster should give enough information about your group’s goals that people will be encouraged to attend. Possible issues include the destruction of the environment, or epidemics such as AIDS or the West Nile virus.