
Contents

Introduction: What Is Genre Study?	xi
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Unit One: The Power of Love	1
------------------------------------	----------

<i>Chapter One</i>	3
Prereading Guide	3
A. Essential Vocabulary	3
B. Vocabulary Practice	4
C. Journal Freewrite	6
Reading 1: “Loretta and Alexander” by Budge Wilson	7
Understanding the Reading	12
Reading Strategy Lesson: Using Context Clues	13
Writing Workshop: Identifying Audience, Purpose, and Task	17
Grammar Mini-Lesson: Building Sentences with Adverbs and Adjectives	21
Polish Your Spelling: Adding Suffixes	24

<i>Chapter Two</i>	27
Prereading Guide	27
A. Essential Vocabulary	27
B. Vocabulary Practice	28
C. Journal Freewrite	30
Reading 2: from <i>Happy All the Time</i> by Laurie Colwin	31
Understanding the Reading	33
Reading Strategy Lesson: Thinking Aloud for Better Comprehension	35
Writing Workshop: The Planning Stage	37
Grammar Mini-Lesson: Compound Sentences	40
Polish Your Spelling: Base Words and Derivatives	43

<i>Chapter Three</i>	45
Prereading Guide	45
A. Essential Vocabulary	45
B. Vocabulary Practice	46
C. Journal Freewrite	48
Reading 3: Sonnet 29 by William Shakespeare	49
Understanding the Reading	50
Reading 4: “Young Love: The Good, the Bad and the Educational” by Winifred Gallagher	52
Understanding the Reading	54
Reading Strategy Lesson: Using Comprehension Tools	55
Writing Workshop: Producing a First Draft	59

Grammar Mini-Lesson: Writing Complex Sentences	64
Polish Your Spelling: Changing Nouns into Adjectives	67
Unit One Review	69
Unit One Extension Activities	73
Unit Two: Alienation and Identity	75
<hr/>	
<i>Chapter Four</i>	77
Prereading Guide	77
A. Essential Vocabulary	77
B. Vocabulary Practice	78
C. Journal Freewrite	80
Reading 5: from <i>My Forbidden Face</i> by Latifa	81
Understanding the Reading	83
Reading Strategy Lesson: Considering Author's Purpose and Point of View	85
Writing Workshop: Personal Narratives	90
Grammar Mini-Lesson: Compound-Complex Sentences	92
Polish Your Spelling: Changing Adjectives to Adverbs	94
<hr/>	
<i>Chapter Five</i>	97
Prereading Guide	97
A. Essential Vocabulary	97
B. Vocabulary Practice	98
C. Journal Freewrite	100
Reading 6: from <i>The Death and Life of Great American Cities</i> by Jane Jacobs	101
Understanding the Reading	102
Reading Strategy Lesson: Making Inferences and Drawing Conclusions	104
Writing Workshop: The Thesis Statement	110
Grammar Mini-Lesson: Subject-Verb Agreement	113
Polish Your Spelling: Changing Verbs to Adjectives	116
<hr/>	
<i>Chapter Six</i>	119
Prereading Guide	119
A. Essential Vocabulary	119
B. Vocabulary Practice	120
C. Journal Freewrite	122
Reading 7: from <i>Invisible Man</i> by Ralph Ellison	123
Understanding the Reading	124
Reading 8: from <i>A View from the Bridge</i> by Arthur Miller	126
Understanding the Reading	129
Reading Strategy Lesson: Identifying Conflict	131
Writing Workshop: Topic Sentences	133

Grammar Mini-Lesson: Avoiding Double Negatives	136
Polish Your Spelling: Changing Verbs into Nouns	138
Unit Two Review	140
Unit Two Extension Activities	144
Unit Three: Writers on Writing	145
<hr/>	
<i>Chapter Seven</i>	147
Prereading Guide	147
A. Essential Vocabulary	147
B. Vocabulary Practice	148
C. Journal Freewrite	150
Reading 9: from <i>Notes of a Native Son</i> by James Baldwin	151
Understanding the Reading	154
Reading Strategy Lesson: Knowing Your Purpose for Reading	156
Writing Workshop: Using Transitions	158
Grammar Mini-Lesson: Active and Passive Voice	161
Polish Your Spelling: Homonyms	163
<hr/>	
<i>Chapter Eight</i>	167
Prereading Guide	167
A. Essential Vocabulary	167
B. Vocabulary Practice	168
C. Journal Freewrite	170
Reading 10: from <i>Letters to a Young Poet</i> by Rainer Maria Rilke	171
Understanding the Reading	173
Reading 11: “The Author to Her Book” by Anne Bradstreet	176
Understanding the Reading	177
Reading Strategy Lesson: Finding Meaning in Poetry	178
Writing Workshop: Creating Poetry	183
Grammar Mini-Lesson: Sticking to One Tense	184
Polish Your Spelling: IE or EI?	186
<hr/>	
<i>Chapter Nine</i>	187
Prereading Guide	187
A. Essential Vocabulary	187
B. Vocabulary Practice	188
C. Journal Freewrite	190
Reading 12: Interview with Amy Tan	191
Understanding the Reading	194
Reading Strategy Lesson: Question-Answer Relationships on Multiple-Choice Tests	196

Writing Workshop: Conducting an Interview	199
Grammar Mini-Lesson: Using Possessives Correctly	201
Polish Your Spelling: When to Use -Able and -Ible	203
Unit Three Review	205
Unit Three Extension Activities	209
Unit Four: Imagining a World	211
<hr/>	
<i>Chapter Ten</i>	213
Prereading Guide	213
A. Essential Vocabulary	213
B. Vocabulary Practice	214
C. Journal Freewrite	216
Reading 13: from <i>Ecotopia</i> by Ernest Callenbach	217
Understanding the Reading	221
Reading Strategy Lesson: Exploring Science Fiction and Fantasy	223
Writing Workshop: Using Your Imagination	227
Grammar Mini-Lesson: Reducing Repetition	229
Polish Your Spelling: Troublesome Consonants	230
<hr/>	
<i>Chapter Eleven</i>	233
Prereading Guide	233
A. Essential Vocabulary	233
B. Vocabulary Practice	234
C. Journal Freewrite	236
Reading 14: “Almanac” by Primo Levi	237
Understanding the Reading	238
Reading Strategy Lesson: Words with More Than One Meaning	240
Writing Workshop: Incorporating Direct Quotations	242
Grammar Mini-Lesson: Using Appositives	244
Polish Your Spelling: Forming Compound Words	247
<hr/>	
<i>Chapter Twelve</i>	249
Prereading Guide	249
A. Essential Vocabulary	249
B. Vocabulary Practice	250
C. Journal Freewrite	252
Reading 15: “Letter from Overseas” by Thomas Hart Benton	253
Understanding the Reading	254
Reading 16: from <i>Notebooks</i> by Leonardo da Vinci	256
Understanding the Reading	258

Reading Strategy Lesson: “Reading” a Visual Text: Visual Literacy and Narrative Art	259
Writing Workshop: Avoiding Clichés	262
Grammar Mini-Lesson: Commonly Misused Words	265
Polish Your Spelling: 100 Spelling Demons	267
Unit Four Review	269
Unit Four Extension Activities	273
Acknowledgments	275
Vocabulary Index	277
Subject Index	279

UNIT TWO

Alienation and Identity

Chapter Six

Prereading Guide

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

A. Essential Vocabulary

Word	Meaning	Typical Use
advantageous (<i>adj</i>) ad-van-TAJE-us	offering gain or profit; beneficial	The deal we made was more <i>advantageous</i> to the car dealer than it was to us.
anguish (<i>n</i>) ANG-wish	extreme mental or physical pain or suffering; agony	Despite a great deal of <i>anguish</i> , Letitia was able to regain complete use of her legs after the accident.
disposition (<i>n</i>) dis-po-ZI-shun	the usual mood of a person; temperament	Brady was loved by all for his sweet <i>disposition</i> .
distort (<i>v</i>) dis-TORT	to disfigure or twist out of shape; alter	It is difficult to find a media source that does not <i>distort</i> the truth in some way.
epidermis (<i>n</i>) ep-ih-DUR-miss	the surface layer covering the body of a human being or other animal or the outer layer of the tissue of a plant; skin	If you get badly sunburned, your <i>epidermis</i> may peel.
figment (<i>n</i>) FIG-munt	something imagined, made up, or contrived	Was my crush really smiling at me, or was it a <i>figment</i> of my imagination?
peculiar (<i>adj</i>) pick-KEWL-yar	1. characteristic of one group, person, or thing; distinctive 2. eccentric, particular, odd	Writing in <i>hieroglyphics</i> was peculiar to the ancient Egyptians. My little brother has a lot of <i>peculiar</i> eating habits, like putting orange juice in his cereal.
phantom (<i>n</i>) FAN-tum	something apparent to sense but with no substantial existence; apparition	The windows rattled and the floors creaked eerily, as if there were a <i>phantom</i> in the room.
stenographer (<i>n</i>) ste-NAH-gra-fer	someone who writes shorthand or takes dictation; transcriber	The <i>stenographer</i> worked furiously to capture everything that was said during the trial.

Word	Meaning	Typical Use
substance (<i>n</i>) SUB-stunce	1. a tangible material; matter 2. essence; meaning	I accidentally stepped into the sticky <i>substance</i> on the floor. Oprah is a woman of considerable <i>substance</i> who gives a great deal of her wealth to charitable organizations.

B. Vocabulary Practice

Exercise 6.1 Sentence Completion

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

- _____ had distorted the shape of the trees by the coast.
A. A constant easterly wind
B. The north-south highway
- Those plants are peculiar to _____.
A. that region
B. the world
- It will be advantageous to you to _____.
A. blow off that test
B. read tomorrow's assignment
- The epidermis of a(n) _____ is very thick.
A. elephant
B. human infant
- My _____ caused me a great deal of anguish.
A. basketball game
B. knee injury
- I didn't break the vase; a _____ must have done it.
A. phantom
B. figment
- Allergies are the body's _____ to certain substances.
A. reaction
B. ability to bond
- The stenographer typed up _____.
A. the company's order
B. everything said during the interview
- My little brother's _____ was a figment.
A. imaginary friend Bob
B. toy dinosaur

10. We call him _____ because of his disposition.
 A. Sam Smith
 B. Sunny Sam

Exercise 6.2 Using Fewer Words

Replace the italicized words with a single word from the following list. The first one has been done for you.

figment advantageous anguish disposition distorting
 epidermis phantom stenographer peculiar substances

- | | |
|--|----------------------|
| 1. Electronic music began with engineers and composers purposely <i>twisting out of shape</i> the sounds of everyday life. | 1. <u>distorting</u> |
| 2. The heavy evening fog created what looked like a(an) <i>ghost or apparition</i> crossing the street. | 2. _____ |
| 3. Most of the time Jordan has a cheerful <i>general mood</i> . | 3. _____ |
| 4. Did that part of your story actually happen, or is it a(an) <i>thing that is imagined or contrived</i> ? | 4. _____ |
| 5. I'm in favor of anything that is <i>offering gain or profit</i> to the charitable organizations that do so much for the poor. | 5. _____ |
| 6. The witness couldn't take back what he said; it was recorded by a(an) <i>person who takes shorthand</i> . | 6. _____ |
| 7. No one can understand the <i>extreme pain and suffering</i> I experienced when my best friend moved away. | 7. _____ |
| 8. Sunblock protects the <i>surface layer of the body</i> . | 8. _____ |
| 9. That is a very <i>odd and eccentric</i> hat; where on earth did you find it? | 9. _____ |
| 10. You need to be careful with hazardous <i>tangible materials</i> . | 10. _____ |

Exercise 6.3 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. *Autumn* and *fall* are synonyms. An *antonym* is a word *opposite* in meaning to another word. *Beginning* and *ending* are antonyms.)

	A	B
_____	1. synonym for <i>apparition</i>	substance
_____	2. synonym for <i>odd</i>	anguish
_____	3. antonym for <i>distorted</i>	figment
_____	4. synonym for <i>temperament</i>	peculiar
_____	5. antonym for <i>harmful</i>	epidermis
_____	6. synonym for <i>matter</i>	phantom
_____	7. synonym for <i>skin</i>	unchanged
_____	8. antonym for <i>joy</i>	stenographer
_____	9. synonym for <i>transcriber</i>	disposition
_____	10. antonym for <i>something real</i>	advantageous

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.

Describe a time you felt invisible in a crowd or other situation. Why were you unnoticed? How did you feel, and what did you do? (If you can't think of something, imagine a situation in which you *would* feel this way.)



Reading 7

from *Invisible Man*

by Ralph Ellison

About the Author

Ralph Ellison

(1914–1994) was born in Oklahoma and later moved to New York City to study sculpture. There he met Langston Hughes and Richard Wright, who encouraged him to write. He began to publish essays and short stories in magazines. During World War II, while he was a cook in the Merchant Marine, he began *Invisible Man*, which tells the story of a young African-American man who searches for his identity in a hostile society. The book was published in 1952, and became a huge national success. It brought a new awareness of the African-American experience to many readers.

I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me.

Nor is my invisibility exactly a matter of a bio-chemical accident to my epidermis. That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their *inner* eyes, those eyes with which they look through their physical eyes upon reality. I am not complaining, nor am I protesting either. It is sometimes advantageous to be unseen, although it is most often rather wearing on the nerves. Then too, you're constantly being bumped against by those of poor vision. Or again, you often doubt if you really exist. You wonder whether you aren't simply a phantom in other people's minds. Say, a figure in a nightmare which the sleeper tries with all his strength to destroy. It's when you feel like this that, out of resentment, you begin to bump people back. And, let me confess, you feel that way most of the time. You ache with the need to convince yourself that you do exist in the real world, that you're a part of all the sound and anguish, and you strike out with your fists, you curse and you swear to make them recognize you. And, alas, it's seldom successful.

Understanding the Reading

Complete the next three exercises and see how well you understood the excerpt from *Invisible Man*.

Exercise 6.4 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. When the narrator says, "I might even be said to possess a mind," he is
 - A. trying to be funny.
 - B. expressing low self-esteem.
 - C. being sarcastic.
 - D. expressing confusion about his intelligence.
2. According to the narrator, people who do see him view him
 - A. based on preconceptions because of his skin color.
 - B. based on distortions caused by mirrors.
 - C. only if they want to.
 - D. as they would a circus sideshow.
3. The narrator says the people he comes in contact with "have a peculiar disposition of the eyes." Another way of saying this is that they
 - A. are blind.
 - B. don't understand him.
 - C. are able to look right through him as if he does not exist.
 - D. are wearing blindfolds.
4. From context clues, you can determine that the word *ectoplasms* means
 - A. bones and flesh.
 - B. the physical substance or outline of ghosts.
 - C. figments of the imagination.
 - D. character actors.

Exercise 6.5 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. Why does the narrator feel as if he is invisible?

6. What problems result if you “ache with the need to convince yourself that you do exist in the real world”?

7. Are there ever benefits to being invisible? Explain.

Exercise 6.6 Extending Your Thinking

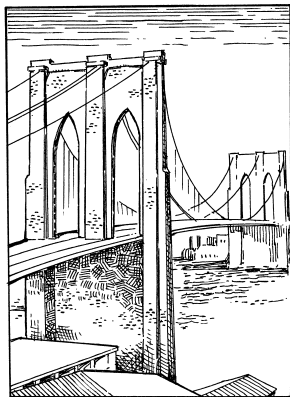
Respond to the following question in three to four complete sentences.

8. The theme of this unit is “Alienation and Identity.” The narrator says his feelings of invisibility are due to more than just his skin color. Are there “invisible people” in your school or community? Explain.

Journal Freewrite

Before you begin the second reading, take out a journal or sheet of paper and spend some time responding to a new prompt.

What challenges do you think a young person might face when first going out into the community as a wage-earner or career person? What particular problems might he or she have to deal with because of gender, race, or national origin?



Reading 8

from *A View from the Bridge*

by Arthur Miller

About the Author

Arthur Miller

(1915–2005) was born in New York City, the son of Jewish immigrants. After college, he began to freelance as a writer, and when he was just 32, his first play appeared on Broadway. Much of his work deals with the problems of American working families and societal pressure to conform. Miller went on to write dozens of plays and film scripts and is considered one of the major playwrights of the twentieth century. He was also in the spotlight for his brief marriage to the famous actress Marilyn Monroe.

Reader's Tip: In this excerpt from Miller's play, Catherine is the 17-year-old niece of Eddie and Beatrice, her legal guardians. As they prepare to sit down to dinner, Beatrice and Catherine tell Eddie some news, hoping for a favorable reaction.

EDDIE: What's goin' on?

Catherine enters with plates, forks.

BEATRICE: She's got a job.

Pause. Eddie looks at Catherine, then back to Beatrice.

EDDIE: What job? She's gonna finish school.

CATHERINE: Eddie, you won't believe it—

EDDIE: No—no, you gonna finish school. What kinda job, what do you mean? All of a sudden you—

CATHERINE: Listen a minute, it's wonderful.

EDDIE: It's not wonderful. You'll never get nowheres unless you finish school. You can't take no job. Why didn't you ask me before you take a job?

BEATRICE: She's askin' you now, she didn't take nothin' yet.

CATHERINE: Listen a minute! I came to school this morning and the principal called me out of the class, see? To go to his office.

EDDIE: Yeah?

CATHERINE: So I went in and he says to me he's got my records, y'know? And there's a company wants a girl right away. It ain't exactly a secretary, it's a stenographer first, but pretty soon you get to be secretary. And he says to me that I'm the best student in the whole class—

BEATRICE: You hear that?

EDDIE: Well why not? Sure she's the best.

CATHERINE: I'm the best student, he says, and if I want, I should take the job and the end of the year he'll let me take

the examination and he'll give me the certificate. So I'll save practically a year!

EDDIE, *strangely nervous*: Where's the job? What company?

CATHERINE: It's a big plumbing company over Nostrand Avenue.

EDDIE: Nostrand Avenue and where?

CATHERINE: It's someplace by the Navy Yard.

BEATRICE: Fifty dollars a week, Eddie.

EDDIE, *to Catherine, surprised*: Fifty?

CATHERINE: I swear.

Pause.

EDDIE: What about all the stuff you wouldn't learn this year, though?

CATHERINE: There's nothin' more to learn, Eddie, I just gotta practice from now on. I know all the symbols¹ and I know the keyboard. I'll just get faster, that's all. And when I'm workin' I'll keep gettin' better and better, you see?

BEATRICE: Work is the best practice anyway.

EDDIE: That ain't what I wanted, though.

CATHERINE: Why! It's a great big company—

EDDIE: I don't like that neighborhood over there.

CATHERINE: It's a block and half from the subway, he says.

EDDIE: Near the Navy Yard plenty can happen in a block and a half. And a plumbin' company! That's one step over the water front. They're practically longshoremen.

BEATRICE: Yeah, but she'll be in the office, Eddie.

EDDIE: Listen, B., she'll be with a lotta plumbers? And sailors up and down the street? So what did she go to school for?

CATHERINE: But it's fifty a week, Eddie.

EDDIE: Look, did I ask you for money? I supported you this long I support you a little more. Please, do me a favor, will ya? I want you to be with different kind of people. I want you to be in a nice office. Maybe a lawyer's office someplace in New York in one of them nice buildings. I mean if you're gonna get outa here then get out; don't go practically in the same kind of neighborhood.

Pause. Catherine lowers her eyes.

BEATRICE: Go, Baby, bring in the supper. *Catherine goes out.* Think about it a little bit, Eddie. Please. She's crazy to start work. It's not a little shop, it's a big company. Some day she could be a secretary. They

¹In shorthand, symbols stand for words.

picked her out of the whole class. *He is silent, staring down at the tablecloth, fingering the pattern.* What are you worried about? She could take care of herself. She'll get out of the subway and be in the office in two minutes.

EDDIE, *somehow sickened*: I know that neighborhood, B., I don't like it.

BEATRICE: Listen, if nothin' happened to her in this neighborhood it ain't gonna happen noplase else. *She turns his face to her.* Look, you gotta get used to it, she's no baby no more. Tell her to take it. *He turns his head away.* You hear me? *She is angering.* I don't understand you; she's seventeen years old, you gonna keep her in the house all her life?

EDDIE, *insulted*: What kinda remark is that?

BEATRICE, *with sympathy but insistent force*: Well, I don't understand when it ends. First it was gonna be when she graduated high school, so she graduated high school. Then it was gonna be when she learned stenographer, so she learned stenographer. So what're we gonna wait for now? I mean it, Eddie, sometimes I don't understand you; they picked her out of the whole class, it's an honor for her.

Catherine enters with food, which she silently sets on the table. After a moment of watching her face, Eddie breaks into a smile, but it almost seems that tears will form in his eyes.

EDDIE: With your hair that way you look like a madonna, you know that? You're the madonna type. *She doesn't look at him, but continues ladling out food onto the plates.* You wanna go to work, heh, Madonna?

CATHERINE, *softly*: Yeah.

EDDIE, *with a sense of her childhood, her babyhood, and the years*: All right, go to work. *She looks at him, then rushes and hugs him.* Hey, hey! Take it easy! *He holds her face away from him to look at her.* What're you cryin' about? *He is affected by her, but smiles his emotion away.*

CATHERINE, *sitting at her place*: I just—*Bursting out*: I'm gonna buy all new dishes with my first pay! *They laugh warmly.* I mean it. I'll fix up the whole house! I'll buy a rug!

EDDIE: And then you'll move away.

CATHERINE: No, Eddie!

EDDIE, *grinning*: Why not? That's life. And you'll come visit on Sundays, then once a month, then Christmas and New Year's, finally.

CATHERINE, *grasping his arm to reassure him and to erase the accusation*: No, please!

EDDIE, *smiling but hurt*: I only ask you one thing—don't trust nobody. You got a good aunt but she's got too big a heart, you learned bad from her. Believe me.

BEATRICE: Be the way you are, Katie, don't listen to him.

EDDIE, to *Beatrice*—*strangely and quickly resentful*: You lived in a house all your life, what do you know about it? You never worked in your life.

BEATRICE: She likes people. What's wrong with that?

EDDIE: Because most people ain't people. She's goin' to work; plumbers; they'll chew her to pieces if she don't watch out. To *Catherine*: Believe me, Katie, the less you trust, the less you be sorry.

Eddie crosses himself and the women do the same, and they eat.

Understanding the Reading

Complete the next three exercises and see how well you understood the excerpt from *A View from the Bridge*.

Exercise 6.7 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.

- At first, Eddie reacts to Catherine's news by
 - pounding his fist on the table.
 - congratulating her warmly.
 - suggesting that they discuss the pros and cons of her decision.
 - insisting that she finish school instead of taking the job.
- Catherine and Beatrice mention that Catherine should take the job for all of the following reasons *except*
 - it pays \$50 a week.
 - she can still take the examination and get her certificate.
 - the family desperately needs the extra money.
 - on-the-job training is the best practice.
- Eddie's main objection to Catherine taking the job is that
 - she didn't ask him first.
 - he doesn't like plumbers and sailors.
 - he wants her to be with a "different kind of people."
 - he doesn't want her to ride the subway to work.
- When Eddie says "most people ain't people" he is expressing his fear that
 - Catherine will be hurt because she trusts people too much.
 - Catherine will fall in love with a plumber.
 - the sailors in the Navy Yard will threaten her.
 - Catherine will never work for a lawyer.

Exercise 6.8 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. Stage directions tell the actors how to act and reveal to audiences how the characters are feeling or reacting. Choose one set of directions from the play and explain what it tells about the character to whom it's referring.

6. Beatrice asks Eddie, “. . . you gonna keep her in the house all her life?” What does this remark tell you about how Eddie has probably treated Catherine so far? Is he overprotective or realistic? Explain.

7. Catherine's dreams for herself and Eddie's dreams for her differ. Who has the right to decide what a young person should do with his or her life? Why?

Exercise 6.9 Extending Your Thinking

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

8. Of all the protagonists in this unit (Latifa, Catherine, and the narrator of *Invisible Man*), who seems to feel the most alienated from other people? Who has the fewest rights? Who has the least hope of being taken seriously?

Reading Strategy Lesson

Identifying Conflict

Imagine a story where nobody has any problems, everyone gets along fine, the weather is beautiful . . . and then what? Nothing happens. That's why **conflict** is one of the most important literary elements. Without conflict, there can be no story—it's what drives the plot onward. The character has to have a problem, or several problems.

In Ralph Ellison's novel *Invisible Man*, the main character (who remains nameless throughout the book) has a number of problems with society. In this excerpt from the prologue, we are told only that he has the problem of being looked at as though he does not exist. The remaining chapters flash back to various scenes from his life that explain why he now lives an "invisible" life.

In *A View from the Bridge*, there are several conflicts at once. There is a conflict between Beatrice and Eddie, between Eddie and Catherine, and within Eddie himself. He knows he has the power to tell Catherine she cannot take the job, but as Beatrice points out, he knows he cannot "keep her in the house all her life." The time will come when he has to set Catherine free to function as best she can on her own, and Eddie finally decides that the time is now.

There are four basic types of conflict in literature:

1. Character vs. Character

One or more characters disagree or stand in the way of what each wants.

Example: Picture a NASCAR race. Every driver is in conflict with every other driver.

2. Character vs. Society

Society has a problem with the way one or more characters behave or believe.

Example: A NASCAR driver is approached by a small group of protesters outside the racetrack, holding up signs saying it's a waste of gasoline to run those cars around and around the track just for amusement. The driver yells at them to go home—he says that they don't understand his sport—but they continue to show up at his races holding signs.

3. Character vs. Self

A character has a decision to make or is filled with overwhelming feelings of guilt, fear, shame, or some other disturbing emotion.

Example: This is the first race for one of the drivers on the track. He's practiced a lot, but still, this time he's out on the track in front of a huge audience, and he's driving against big-name drivers. He's not sure how he will do, and he's starting to worry that he'll be bumped off the track and wreck his car.

4. Character vs. Nature

The natural world provides the conflict by forcing the character or characters to deal with extreme heat, cold, isolation on an island, a blinding snowstorm, a hurricane, or any number of other conditions nature can provide.

Example: Going back to our racetrack, imagine that it begins to rain halfway through the race. The track becomes slick. All of the drivers and their pit crews now have another conflict to deal with.

You can identify the conflict in a story by asking yourself one question: What are the problems?

Exercise 6.10 Practice the Reading Strategy

Read each story part given. On the line that follows, write the main type of conflict represented: **character vs. society**, **character vs. self**, **character vs. character**, or **character vs. nature**.

1. Mia and Tiffany have been best friends since first grade. They go everywhere together. They are even in the same classes. One day a new student joins their math class. Mia and Tiffany both think he is just about the hottest guy they've ever seen. Besides that, he talks to them on the way to their next class, and he's funny and not at all conceited. Wow, he's in their English class too. They both rush to sit next to him, but Mia wins. She gives Tiffany a dirty look. She thinks, *Jared is going to be mine, not hers. Whatever it takes.*

2. Tiffany knows the fight is on for Jared. The next morning she chooses an outfit that her mother would never let her wear to school and packs it in her backpack so she can change into it before the first bell. When she walks out of the girls' room in her rather shocking outfit, complete with too much makeup, she hears some people laughing. It doesn't matter, though. Wait until Mia sees her. *Wait until Jared sees her.* She tells the others to mind their own business.

3. Mia and Jared talked on the phone for two hours last night. He is as attracted to her as she is to him. He tells her he likes how she doesn't wear a lot of makeup or dress like she wants everyone to notice her. Now Mia catches sight of Tiffany. What has she done to herself? Should she tell her how silly she looks? They're already on the outs. Would that just make things worse? She doesn't want to lose her best friend, especially over a guy.

4. The school day is over, and neither Jared nor Mia has spoken to Tiffany. Besides that, she missed the bus. She'll have to walk home in the rain. Oh, no! She forgot to change clothes before she left school! At least maybe some of the makeup will wash off in the rain.
-

Exercise 6.11 Apply the Reading Strategy

On a separate sheet of paper, invent your own character, or use one of the ones above. Create four scenarios, each with a different type of conflict:

- A. character vs. character
- B. character vs. society
- C. character vs. self
- D. character vs. nature

Writing Workshop

Topic Sentences

In the previous chapter, you learned how to write a thesis statement that serves as a guide for your essay. You know that an essay consists of an introduction (with a thesis statement), body paragraphs (any number of them), and a conclusion. Just as your introduction must contain a thesis statement, each paragraph in your essay should have a **topic sentence**.

Here are some functions that a topic sentence serves:

- **It states one of the main points in your discussion.** A topic sentence is a summary of each paragraph's main idea.
- **It tells the reader what the paragraph is about.** If the topic sentence comes at the beginning of a paragraph, it announces or introduces the topic of the paragraph. Sometimes the topic sentence comes in the middle or at the end of the paragraph, but it is generally easiest to put a topic sentence at the beginning.
- **It helps you write the paragraph by controlling what you put in it.** Everything in the paragraph should relate to the topic you introduced in your topic sentence. If you write your topic sentence first, you can keep "checking in" with it as you write your other sentences. As you do so, ask yourself, "Does the sentence I am writing now relate to my topic sentence?"

Each body paragraph is a kind of mini-essay. You state your topic and then you give details about it. Put three or four mini-essays together with an introduction and a conclusion, and you've got a long essay.

When you write your topic sentences, be sure they relate to the main idea of your essay. Let's say you are writing an essay beginning with a quotation by Mark Twain. Your essay begins with this sentence:

Mark Twain said, "Few things are harder to put up with than the annoyance of a good example."

Your body paragraphs should explain what Twain meant and how it applies to your life (in a personal narrative) or to society in general (in an expository essay). A good way to approach this assignment might be first to list some things you consider to be good, *but annoying*, examples. The examples that follow are for a personal narrative, which you studied previously.

1. My sister, who is always on the honor roll
2. The goalie on our soccer team, who almost never lets anyone score
3. My dog, who always meets me at the door and loves me no matter what
4. Our neighbor, whose rose garden annoys my mother because it always looks like a page from the magazine *Martha Stewart Living*

Which one of these four examples does not fit the criteria of "good example but annoying"? The answer is that 1, 2, and 4 all fit, but 3 does not. Your sister, the team goalie, and the neighbor are all people who are doing an excellent job of something—and that makes others look not so great in comparison. Your dog is doing a great job of being a dog, so you probably feel no annoyance or envy. You decide to develop your topic sentences for your second, third, and fourth paragraphs around your sister, your neighbor, and the goalie.

Examples:

My sister is an annoyingly brilliant person who is always on the honor roll, while I struggle to make it.

It's not that I want our team to lose, but our soccer goalie makes the rest of us look like amateurs because nothing gets by her.

I can understand my mother's annoyance when Mrs. Ralosky's rose garden begins blooming, because it looks like a page out of *Martha Stewart Living*.

Exercise 6.12 Practice Choosing Relative Topic Sentences

Each item on page 135 contains a thesis statement for an essay and four possible topic sentences for three body paragraphs. You need to eliminate one. Find the topic sentence that does *not* relate to the thesis statement. Circle its letter.

1. Living in an apartment is better than living in a house.
 - A. If something goes wrong in an apartment, the landlord has to fix it.
 - B. You don't have to mow the lawn if you live in an apartment.
 - C. Apartments are really small and the rent may skyrocket suddenly.
 - D. Apartments often have swimming pools and exercise rooms.
2. Family stories hold families together.
 - A. Parents tell stories about cute things their children did as toddlers.
 - B. Relatives keep alive the memories of those who have gone before.
 - C. Parents often fix recipes their own parents made.
 - D. Parents tell heartbroken teenagers the stories of their own first loves and losses.
3. Community colleges offer training for many careers that pay well and do not require a four-year college degree.
 - A. People who enjoy cooking can complete a one-year course in culinary arts.
 - B. If you want to go to law school, it will take seven years of college.
 - C. Cosmetology offers all sorts of possibilities, from stylist to makeup artist.
 - D. Health-care workers are in high demand, and their benefits and pay match the need.
4. When we think of stars, most of us think of those faraway twinkles in the sky, but our sun is also a star, and it is both beautiful and useful.
 - A. The pull of the sun's gravity keeps Earth and all of the planets in our solar system in orbit.
 - B. Life could not exist without the heat and light that the sun provides.
 - C. Getting repeated sunburns can lead to skin cancer.
 - D. Everyone has seen breathtaking sunrises and sunsets, but most of us do not give a second thought to what actually causes them.
5. Ice hockey is an extremely fast-paced game that is played in about 30 countries.
 - A. The modern game of ice hockey developed in Canada.
 - B. Professional and college games run for 60 minutes, with a 15-minute intermission at 20 and 40 minutes.
 - C. Ice hockey players must be able to skate extremely well, but there are other skills that are also important in the game.
 - D. I have some hockey skates, but I have never played hockey.

Exercise 6.13 Apply the Writing Lesson

Choose one of the essay prompts from Exercise 5.10 in the previous writing lesson (page 113). Copy your thesis statement on the first line. Remember that thesis statements can “flex,” so you may want to change yours as you think further about your essay. Then write three topic sentences you could use for three body paragraphs in an essay responding to the prompt.

My thesis statement: _____

Topic sentence 1: _____

Topic sentence 2: _____

Topic sentence 3: _____

Grammar Mini-Lesson

Avoiding Double Negatives

The use of double negatives is a very common mistake. Once you understand what you are really saying (or writing) when you use a double negative, it will be easier to stop.

In *A View from the Bridge*, Eddie and Beatrice use double negatives. Miller has them talk this way to show that they are not well-educated people, which goes along with why it is important to Eddie that Catherine finishes school. Catherine speaks with slightly better grammar than her aunt and uncle.

Eddie: You'll *never* get *nowheres* unless you finish school. You *can't* take *no* job.

In making a negative statement, you should use only one negative word. In the first example, Eddie incorrectly uses two, saying “you'll *never* get *nowheres*.” What he is saying, in effect, is “you will get somewhere” and “you have to take a job,” just the opposite of what he really means. This is because two negatives change the meaning. (Also note that *nowheres* is not standard English.)

If Eddie wanted to say what he really means, he could say:

You'll never get *anywhere* unless you finish school. You can't take *a* job.

OR

You'll get *nowhere* unless you finish school. You can take *no* job.

Those sentences each contain just one negative, so the meaning is clear. Let's now correct Beatrice's error.

Beatrice: Listen, if nothin' happened to her in this neighborhood it *ain't* gonna happen *noplace* else . . . She's *no* baby *no* more.

How can Beatrice say what she really means? First of all, *ain't* is not standard English. We'll change that to "is not." *Noplace* is also nonstandard English. It is correctly spelled as two words: *no place*. But the sentence still contains two negatives (*is not* and *no place*). "She's no baby no more" also contains two negatives (*no* and *no*). If Beatrice wanted to say what she really means, she could say:

Listen, if nothing has happened to her in this neighborhood, it isn't going to happen anyplace else. She's not a baby anymore.

Here are some negative words. Be careful to use only one of them in each negative statement.

no	never	no one
scarcely	not	nobody
barely	only	hardly
nothing	neither	none
nowhere	but (when it means <i>only</i>)	words ending in <i>-n't</i> (meaning <i>not</i>)

Exercise 6.14 Practice Completing a Negative Sentence

Complete each sentence by choosing the correct word and writing it on the line. Look back at the list of negative words if you need help.

1. I didn't know _____ about it. (anything, nothing)
2. My friend has hardly _____ clothes. (any, no)
3. We looked all over for crepe paper; we couldn't find _____. (any, none)
4. Where are Emma and Ashley? I haven't seen _____ of them. (either, neither)
5. Our teacher did not fail _____ on that test. (anybody, nobody)
6. He did it himself. He doesn't have _____ else to blame. (no one, anyone)
7. My little sister _____ barely five feet tall. (is, isn't)
8. Some of us haven't _____ gone camping. (never, ever)
9. I _____ but two sheets of paper left. (have, haven't)
10. She told us that she _____ nothing to do with the prank. (didn't have, had)

Exercise 6.15 Different Sentence, Same Meaning

Following is one correct way of making a negative statement. On the line, make the same statement in another equally correct way. The first two have been done for you.

1. You have not answered any of my questions.
You have answered none of my questions.

2. Don't mention it to anyone.
Mention it to no one.

3. There are no apples left.

4. I didn't care for either of them.

5. She had never been to the library.

6. They didn't have anybody to take them to the store.

7. He has nothing to boast about.

8. I looked for errors but I found none.

9. This line of questioning isn't getting us anywhere.

10. There aren't any signs of improvement.

Polish Your Spelling

Changing Verbs into Nouns

Three suffixes for turning verbs into nouns are *-ion*, *-ation*, and *-ure*. They all have the same meaning: "act or result of."

VERB		SUFFIX		NOUN
liberate	+	ion	=	liberation
afflict	+	ion	=	affliction
adore	+	ation	=	adoration
consider	+	ation	=	consideration
expose	+	ure	=	exposure
press	+	ure	=	pressure

Exercise 6.16 Practice Changing Verbs into Nouns

Turn the following verbs into nouns by adding *-ion*, *-ation*, or *-ure*. Look back at the examples if necessary.

VERB	NOUN
1. discuss	_____
2. seize	_____
3. close	_____
4. imagine	_____
5. construct	_____
6. appreciate	_____
7. erase	_____
8. infect	_____
9. perspire	_____
10. pollute	_____

Unit Two Review

Vocabulary Review

A. Match each word with its definition.

DEFINITION	WORD
_____ 1. formal tribute to one's accomplishments	a. enterprise
_____ 2. something made up	b. brandish
_____ 3. to meet head-on	c. cultivation
_____ 4. extreme mental or physical pain	d. resistance
_____ 5. someone who takes dictation	e. substance
_____ 6. the act of growing and nurturing	f. testimonial
_____ 7. opposition of one force against another	g. figment
_____ 8. tangible material	h. confront
_____ 9. to wave around in a showy way	i. anguish
_____ 10. a business intended to make a profit	j. stenographer

B. Match each word with its synonym.

SYNONYM	WORD
_____ 11. cruel	a. aberration
_____ 12. supposedly	b. disposition
_____ 13. apparition	c. negation
_____ 14. ruling	d. epidermis
_____ 15. impaired	e. oppressive
_____ 16. temperament	f. ostensibly
_____ 17. abnormality	g. mystical
_____ 18. skin	h. phantom
_____ 19. supernatural	i. decree
_____ 20. nullification	j. stultified

C. Match each word with its antonym.

ANTONYM	WORD
_____ 21. truth	a. anonymous
_____ 22. take on	b. confront
_____ 23. unlucky	c. abdicate
_____ 24. harmful	d. deplorable
_____ 25. avoid	e. exterminate
_____ 26. indistinctive	f. distorted
_____ 27. pleasant	g. advantageous
_____ 28. identified	h. propaganda
_____ 29. preserve	i. peculiar
_____ 30. unchanged	j. fortuitous

Grammar Review

Each sentence below may contain an error in the word or phrase that is underlined. Circle the letter of the error or, if there is no error, mark D.

1. Two situations that increased homelessness has developed in
A B C
America in the past few decades. No error
D
2. To begin with, people don't have no place to live because they
A B
can't afford the high rents that are charged, even for
C
substandard housing. No error
D
3. Even with wages that can pay the monthly rent, people may not
A B
have the money for first and last month's rent and a hefty sum
C
for a security deposit. No error
D
4. Media reports of low unemployment and steady economic
A B
growth leaving out part of the story. No error
C D

5. They forget to mention the parts that means the difference
 A B
 between having a home and living on the street, in a car, or in a
 C
 homeless shelter. No error
 D
6. Many large companies are outsourcing jobs, which
 A B
mean that they pay less money for people in other countries to
 C
 do the jobs that Americans used to do. No error
 D
7. Americans who lose their jobs may soon get another, so they
 A B
 are not counted as "unemployed," even though their new jobs
 C
 may pay a lot less. No error
 D
8. Also, the actual buying power of wages has declined steadily,
 A B
and making more money means that a low-wage worker
 B
isn't no better off than a decade ago. No error
 C D
9. Homeless people often feel as if they are invisible in our society,
 A B
 as if nobody don't care nothing about them. No error
 C D
10. In reality, many Americans is just one paycheck, one illness, or
 A B C
 one disaster away from losing their homes. No error
 D

Spelling Review

A. Change the adjectives into adverbs.

1. whole _____
2. glorious _____
3. busy _____

B. Change the verbs into adjectives.

4. The bright sun was _____. (blind)

- 5. No one claimed the _____ chair. (break)
- 6. There was a _____ turnout for the party. (surprise)

C. Change the verbs into nouns.

- 7. discuss _____
- 8. appreciate _____
- 9. expose _____
- 10. pollute _____

Writing Review

Choose one of the following topics. Plan your essay. Write your first draft. Then revise and edit your draft, and write your final essay. Be sure to identify your audience, purpose, and task before you begin planning.

Article One of the United Nations’ Universal Declaration of Human Rights reads:

“All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.”

Choose one character or narrator from the reading selections in this unit. Explain the connection (either negative or positive) between the character or narrator and this article of the declaration.

OR

Compare and contrast Latifa (*My Forbidden Face*) and Catherine (*A View from the Bridge*). Consider their ages, families, hopes, dreams, and the people to whom they must answer. How are the two girls alike? How are they different?

Unit Two Extension Activities

SPEAK/LISTEN

Presenting Miller

Arthur Miller is considered one of the most important writers of the twentieth century. Find out more about his life and get a list of his works on the Internet or at the library. Read *A View from the Bridge* or another of Miller's plays, or watch one that has been made into a movie—for example, *The Crucible* or *Death of a Salesman*. In a report to your class, briefly summarize the main events of the play/movie you chose and explain what big ideas about life (themes) you think Arthur Miller expressed.

EXPLORE

Special-Interests or Unified Goals?

Although Ralph Ellison was African-American and well aware of racism, his approach to the problem was what he called a writer's duty: to "tell us about the unity of American experience beyond all considerations of class, of race, of religion." There are many organizations devoted to the interests of one group. Conduct Internet research on special-interest groups. List four organizations. (Their interests may seem to conflict.) Explore how each group does or does not contribute to the idea that America can be diverse, yet unified. Write a few paragraphs about your findings.

WRITE

Current Events and Your Life

Latifa's family escaped from Afghanistan before her diaries were published. For three days, watch the news, read a newspaper, or read articles online. Each day, write a diary entry in which you summarize what you read or watched and explain how it affects you or might affect you in the future.

CONNECT

Standout Cities

Work in a small group. Choose a large city within a 500-mile radius of you. (Each group should work with a different city.) Gather information about your city from the Internet or at the library. What makes it a place people from other states and countries would like to visit? If it does not have much to offer, are any efforts underway to make it more attractive? Create an advertisement for it that might appear on television. You can write a jingle, act out a short skit, or both. Your advertisement should paint your city in a favorable light that will encourage tourists to visit it.