PROGRAMA DE NIVEL AVANZADO

Inglés

Guía del maestro

PNA CollegeBoard

College Board

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For more information, visit **https://latam.collegeboard.org**.

Mission

Connect students to academic success and career opportunities.

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INTRODUCTION

The Advanced Level course in English is comparable to a higher achievement level, first-year university course. It integrates reading, writing, grammar, and oral communication skills. Readings for this course include essays, short stories, novels, plays, and poems. The intensive study of representative works prepares students for broader independent reading, writing, and critical thinking. Above all, the content and activities of this course seek to develop students' language skills, so that they can function at their full potential during their academic studies and in today's society.

The curriculum of the Advanced Level Course in English includes the following topics:

- Oral communication and grammar skills
- Essays and expository writing
- Short stories and novels
- Poetry
- Drama

For the purpose of this guide, the course has been divided into five units. The content of unit 1, titled Oral Communication and Grammar Skills, should be integrated into units 2, 3, 4, and 5 throughout the school year, and grammar should always be taught in context. In each content area, major attention is given to oral and written communication in relation to the assigned readings. The students are taught strategies in reading and interpreting, understanding the organization of literary works, forming opinions about what they have read, and presenting and defending their opinions effectively both orally and in writing. Teachers should stress and practice with their students all four language skills throughout the course. The learning experiences in the Advanced Level course in English are defined in the general and specific objectives of each unit.

This publication is intended as a guide for teachers in the Advanced Level Program. Teachers are encouraged to adapt it or go beyond it according to their teaching experience and their students' abilities and interests.

The Students

This course should be offered to college-bound high school students who have completed eleventh-grade English (or, in some cases, tenth-grade English). Candidates who are selected for the course should

- have high intellectual ability
- understand and speak English
- participate in oral discussion
- read English with good reading comprehension skills
- be highly motivated to pursue college studies
- have good study habits

The Teachers and Teaching Facilities

Teachers of the Advanced Level English course should be experienced and have a good command of spoken and written English. They should also

- be intellectually curious and willing to try new approaches to the teaching of English
- be enthusiastic about the study of English and communicate this enthusiasm to their students
- have a working knowledge of literature written in English
- encourage students to use English for all class activities
- have the expertise required to develop students' writing skills
- use technology in the classroom

It is highly recommended that classes be small (no more than 25 students) to encourage oral participation and to allow teachers to give students individual attention. In public schools, the rules and regulations of the Department of Education concerning class size will be followed.

Moreover, students must be provided with the assigned textbooks and should have access to dictionaries, reference books, and other library and technological resources. Throughout the course, the Advanced Level students ought to be exposed to intensive and diverse learning experiences.

Evaluation

Teachers should frequently evaluate their students' progress using a variety of assessment activities and instruments.

At the end of the course, students interested in obtaining college credit must take the Advanced Level Examination in English, which is given at all participating schools.

COURSE OUTLINE

Unit 1: Oral Communication and Grammar Skills

Oral communication and grammar skills must be emphasized to achieve the objectives for each of the following units (units 2, 3, 4, and 5). Appropriate and relevant oral communication and grammar activities should be incorporated throughout the school year.

Part A: Oral Communication Skills

I. Description

This section aims to improve students' oral communication in planned and spontaneous speech situations. The students will prepare formal and informal presentations and participate in group discussions and role-playing situations. Through these activities, the students will develop effective communication skills and improve their pronunciation.

II. Objectives

A. General

Students will be able to

1. organize and express their thoughts.
2. communicate in planned and spontaneous situations.
3. communicate effectively in formal and informal speech situations.
4. speak with greater fluency.

B. Specific

More specifically, students will be able to

1. utilize correct pronunciation to achieve effective communication.
2. interact orally in small group activities
3. retell stories, conversations, and anecdotes.
4. understand and use the general conventions of beginning, ending, and interrupting a conversation for purposes of clarification.
5. comprehend and use idiomatic expressions.

III. Content

The content of this part is based on the following:

A. Formal and informal oral communication in different contexts

B. Pronunciation

C. Idiomatic expressions

D. Means of overcoming cultural and linguistic barriers to communication

E. Discussing controversial issues

Students will

1. use appropriate persuasive vocabulary and semantic structures to present their argument.
2. use examples and evidence that support their position.
3. consider different points of view.

Part B: Grammar Skills

I. Description

This subunit aims to improve students' grammatical skills and their knowledge of correct language usage in both oral and written communication. A strong foundation in grammar will improve students' understanding, interpretation, and appreciation of written texts. Students will be actively involved in the acquisition of grammar skills, which will always be presented and practiced in context. Interactive and collaborative grammar activities will help students acquire grammatical knowledge in an applied and contextual environment, which will enable them to use the English language correctly in oral and written discourse.

II. Objectives

A. General

Students will be able to

1. express their thoughts in grammatically correct sentences and phrases in both oral and written form.
2. understand the meaning of different verb tenses, modal auxiliaries, and word order in sentences, reported speech, questions, and phrases.

3. recognize grammatical modifications for stylistic reasons.
4. identify, analyze, and use diverse language structures in context.

B. Specific

More specifically, students will be able to use correctly and understand

1. the meaning of a number of verb tenses (see below for more details), subject-verb agreement, modal auxiliaries, active and passive voice sentences and verb structures, verbals, different types of questions and answers, and various ways of expressing negation in both oral and written form.
2. adjectives and adverbs in their basic, comparative, and superlative forms, and word order.
3. modifying phrases and clauses.
4. different types of nouns and pronouns as well as pronoun antecedent agreement.
5. prepositions and prepositional phrases in context
6. connecting words and expressions, especially in writing, to form different types of sentences (complex, compound, and compound-complex) for stylistic purposes and logical development.
7. parallel structures in written discourse.

III. Content

The content of this part is based on the following language components:

A. Verbs

1. Tenses (simple present, present progressive, simple past, past progressive, future, future progressive, and present perfect, including irregular verbs)
2. Active/passive voice
3. Subjunctive mood
4. Sequence of verb tenses (compound/complex sentences)
5. Direct/indirect quotations (reported speech)
6. Verbals (infinitives, participles, and gerunds used as adjectives and nouns)
7. Modal auxiliaries (can, could, shall, should, will, would, must, have to, may, might, ought to)
8. Subject-verb agreement (compound subjects, indefinite pronouns, collective nouns, and inverted word order)
9. Negation

B. Questions and answers

1. Tag questions
2. Direct and indirect questions

C. Adjectives and adverbs (comparative and superlative)

D. Misplaced, ambiguous, and dangling modifiers

E. Pronouns

1. Pronoun consistency
2. Pronoun-antecedent agreement (reference)
3. Use of different types of pronouns (subject, object, possessive, possessive adjective, reflexive, and demonstrative)

F. Connecting words and expressions (coordinating and subordinating conjunctions, conjunctive adverbs, transitional expressions, relative pronouns, and correlative conjunctions)

G. Parallelism

H. Prepositions and prepositional phrases

1. Prepositions (such as *about, across, after, among, around, at, before, behind, below, beside, between, by, during, except, for, from, in, into, of, off, on, over, through, to, under, until,* and *with)*
2. Prepositional phrases (such as *according to, because of, except for, in addition to, in front of, instead of, in spite of,* and *with respect to*)

Unit 2: The Essay and Expository Writing

I. Description

This unit includes the reading, discussion, and analysis of nonfiction prose to improve the students' reading and critical thinking skills, which in turn will enable students to enhance their writing skills. Through guided practice in the writing process, students will compose well-developed essays.

II. Objectives

A. General

Students will be able to

1. improve their comprehension and analytical skills through the reading of nonfiction prose.
2. use models of expository writing as the basis for further development of their composition skills.
3. express themselves effectively in writing through ongoing practice.
4. write different types of essays in response to texts read in and out of class.
5. improve their problem-solving and critical thinking skills.

B. Specific

More specifically, students will be able to

1. understand the meaning of an essay by grasping the main idea or thesis of an essay
   a. following the development of the central idea.
2. recognize, understand, and explain the structural components of an essay and different expository patterns of development, such as narration, definition, analysis, comparison, contrast, and argumentation.
   a. recognize the basic organization of an essay (chronological, spatial, deductive, or inductive).
   b. recognize the different types of paragraphs (introductory, developmental, transitional, and summary).
   c. understand the use of punctuation, connectives, and other transitional devices used between phrases, clauses, sentences, and paragraphs.
3. read a selection critically and respond to it orally and in writing.
4. use a variety of prewriting techniques, such as free-writing, outlining, clustering, brainstorming, and keeping a journal.
5. write, revise, and edit their drafts as well as engage in peer reviewing process to develop clear and well-organized essays.

III. Content

This unit includes the following:

A. Reading comprehension and analysis

1. Thesis or central, controlling idea; appropriate title; author's purpose
2. Major supporting ideas and specific details
3. Reading strategies, such as distinguishing between fact and opinion, drawing conclusions, and making inferences

B. Patterns of development

1. Major types of essays and rhetorical modes (narration, description, exposition, argumentation, formal, and informal)
2. Types of paragraph development (narration, description, comparison, contrast, cause and effect, definition, process, classification, examples, illustrations, reasons, opinions, specific details, facts, analogy, anecdotes, repetition or restatement, analysis, exposition, argumentation, persuasion, and testimony of experts and authorities)
3. Paragraph structure (topic sentence, supporting sentences, and concluding sentence)
4. Coherence (devices used to establish relationships among sentences) through
   a. pronouns and their antecedents.
   b. transitional expressions and sentences to add similar ideas, contrast ideas, give an example, introduce a result, show cause or reason, and summarize ideas.

C. Order (spatial, climactic, importance, inductive, deductive, chronological, process, and logical organization)

D. Author's style/stylistic devices

1. Diction (denotation, connotation, word choice, use of certain parts of speech, abstract, concrete, appropriate, complicated, formal, informal, conversational, colloquial, scientific, technical, and jargon)
2. Sensory imagery (visual, auditory, gustatory, olfactory, tactile, thermal, and kinesthetic)
3. Figurative language and other literary devices, as these terms and concepts relate to the meaning and purpose of the essay (personification, hyperbole, understatement, metaphor, simile, paradox, allusions, analogy, pun, and oxymoron)
4. Syntax (length and structure of sentences, parallelism, punctuation, complexity, simplicity, word order)
5. Tone/voice (e.g., affectionate, amusing, angry, belligerent, challenging, compassionate, condescending, contemptuous, conversational, despairing, didactic, disappointed, ecstatic, enthusiastic, excited, fanciful, formal, friendly, frightening, gloomy, happy, hopeless, humorous, indignant, ironic, judgmental, loving, melancholic, merciless, optimistic, pessimistic, philosophical, pitiful, playful, resigned, reticent, sad, sarcastic, satirical, satisfied, sentimental, serious, shocking, solemn, sorrowful, and sympathetic)

E. Expository writing

Students are guided through the writing process, which includes prewriting, drafting, revising, editing, and proofreading. Special attention will be given to writing argumentative essays.

Unit 3: Short Stories and Novels

I. Description

This unit includes the study of the elements of fiction through the reading of selected short stories and novels. Oral and written analyses of these literary works will enable students to comprehend, interpret, and respond to fiction.

II. Objectives

A. General

Students will be able to

1. read, comprehend, and interpret short stories and novels.
2. analyze the elements of fiction in selected works.
3. read short stories and novels independently.
4. respond orally and in writing to short stories and novels.
5. think critically about literature.

B. Specific

More specifically, students will analyze the following elements of the short story and the novel

1. plot and method of presentation.
2. setting, mood, and atmosphere.
3. characterization.
4. theme, ideas, and purpose.
5. stylistic devices.
6. point of view.

III. Content

The content of this unit is based on the following aspects:

A. Theme and central ideas

B. Plot details and plot structure

1. Comprehension of the events that make up the plot
2. Exposition, conflict, complication, rising action, crisis, turning point or climax, falling action, resolution (open or closed), and suspense

C. Method of presentation (chronological sequence, flashback, foreshadowing, dramatic, episodic, summary, and in the middle of the action [*in medias res*])

D. Setting, mood, and atmosphere

E. Point of view (narrator, first-person [protagonist, major character, secondary or minor character], third-person [limited omniscience, complete omniscience, participant, observer], naïve narrator, and unreliable narrator)

F. Characterization (character traits [internal and external], motivation, types of characters [minor, major, secondary, round, flat, static, dynamic, stock, and foil], and method of character development/depiction/portrayal)

G. Stylistic devices

1. Diction (denotation, connotation, word choice, use of certain parts of speech, abstract, concrete, appropriate, complicated, formal, informal, conversational, colloquial, dialect, scientific, technical, and jargon)
2. Sensory imagery (visual, auditory, gustatory, olfactory, tactile, thermal, and kinesthetic)
3. Figurative language and other literary devices, as these terms and concepts relate to the meaning and purpose of the short story or novel (personification, hyperbole, understatement, metaphor, simile, paradox, allusions, symbolism, stream of consciousness, interior monologue, dialogue, narration, description, repetition, analogy, pun, and oxymoron)
4. Syntax (length and structure of sentences, parallelism, punctuation, complexity, simplicity, and word order)
5. Tone/voice (e.g., affectionate, amusing, angry, belligerent, challenging, compassionate, condescending, contemptuous, conversational, despairing, didactic, disappointed, ecstatic, enthusiastic, excited, fanciful, formal, friendly, frightening, gloomy, happy, hopeless, humorous, indignant, ironic, judgmental, loving, melancholic, merciless, optimistic, pessimistic, philosophical, pitiful, playful, resigned, reticent, sad, sarcastic, satirical, satisfied, sentimental, serious, shocking, solemn, sorrowful, sympathetic, dispassionate, and apathetic)
6. Different types of irony (verbal, situational, and dramatic)

IV. Reading Suggestions

The novel has become a major—if not *the* major—literary genre of our time. There is tremendous variety within this genre, from classical novels with plenty of characters, a brisk plot, and an omniscient narrator using crisp prose to antinovels that shatter many of the conventions associated with the genre. Some of the works credited with being the first English-language novels are Aphra Behn's *Oroonoko*, from 1688, and Daniel Defoe's *Robinson Crusoe*, from 1719. The novel continues to develop vibrantly, with literally thousands of titles published each year, spanning many subgenres.

The groups below try to give you a sense of the breathtaking variety of works that fall under the category of novels written in English. You should read **at least one** novel from each group. We offer brief recommendations for further reading for each group.

Group A

Jane Austen, *Pride and Prejudice*
Charlotte Brontë, *Jane Eyre*
Emily Brontë, *Wuthering Heights*
Kate Chopin, *The Awakening*
Charles Dickens, *Hard Times*
George Eliot, *Middlemarch*
Henry Fielding, *Tom Jones*
Thomas Hardy, *Tess of the D'Urbervilles*
Mary Shelley, *Frankenstein*
Edith Wharton, *The House of Mirth*
Oscar Wilde, *The Picture of Dorian Gray*

If you enjoy the novels in this group very much… try volume package 2 of *The Norton Anthology of English Literature* and volume package 2 of *The Norton Anthology of American Literature*. Most of these works will have entered the public domain, so you can find them on sites like the Internet Archive. If you were particularly interested in *Jane Eyre*, you may want to choose *Wide Sargasso Sea* from group C.

Group B

Joseph Conrad, *Heart of Darkness*
William Faulkner, *The Sound and the Fury*
F. Scott Fitzgerald, *The Great Gatsby*
E. M. Forster, *A Passage to India*
Henry James, *A Portrait of a Lady*

Group B
James Joyce, *A Portrait of the Artist as a Young Man*
Ernest Hemingway, *A Farewell to Arms*
Malcolm Lowry, *Under the Volcano*
George Orwell, *Nineteen Eighty-Four*
Virginia Woolf, *Mrs. Dalloway*

If you enjoy the novels in this group very much… try reading other works by the same authors. Library of America publishes superb editions of American authors. Sites like the Internet Archive host those novels that have entered the public domain.

Group C
Paul Auster, *The New York Trilogy (City of Glass, Ghosts, The Locked Room)*
Samuel Beckett, *Trilogy (Molloy, Malone Dies, The Unnamable)*
J. M. Coetzee, *Disgrace*
Don DeLillo, *White Noise*
Philip K. Dick, *Do Androids Dream of Electric Sheep?*
Dave Eggers, *You Shall Know Our Velocity!*
Ralph Ellison, *Invisible Man*
Joseph Heller, *Catch-22*
Lois Lowry, *The Giver Quartet (The Giver, Gathering Blue, Messenger, Son)*
Cormac McCarthy, *The Road*
Geraldine McCaughrean, *The White Darkness*
Ian McEwan, *Saturday*
Jean Rhys, *Wide Sargasso Sea*
Kurt Vonnegut, *Slaughterhouse-Five*
Toni Morrison, *Beloved*
Richard Powers, *The Overstory*

If you enjoy the novels in this group very much… try keeping up with contemporary trends by reading works that are shortlisted for the Man Booker Prize, as well as anthologies like *The Best American Nonrequired Reading* (published yearly) and the selections of the best young British and American novelists published by the literary magazine *Granta*.

Unit 4: Poetry

I. Description

This unit includes different types of poems and the study of the elements of poetry. Oral and written analyses of selected poems will enable students to comprehend, interpret, and appreciate this literary genre.

II. Objectives

A. General

Students will be able to

1. read, understand, and interpret the content of a poem.
2. recognize the various elements of a poem.
3. understand the similarities and differences between poetry and different types of prose.
4. react orally and in writing to selected poems.
5. appreciate the connections between poetic form and content.

B. Specific

More specifically, students will be able to

1. analyze, paraphrase, and explicate a poem orally and in writing.
2. analyze specific elements of a poem and explain how they relate to each other.
3. describe the effect of a poem on the reader.

III. Content

This unit includes the following:

A. Theme and purpose

B. Speaker/persona and listener

C. Understanding ideas in poems

D. Stylistic devices

1. Diction (denotation, connotation, word choice, use of certain parts of speech, abstract, concrete, appropriate, complicated, formal, informal, conversational, colloquial, scientific, technical, and jargon)
2. Sensory imagery (visual, auditory, gustatory, olfactory, tactile, thermal, and kinesthetic)

3. Figurative language and other literary devices, as these terms and concepts relate to the meaning and purpose of the poem (e.g., personification, hyperbole, understatement, metaphor, extended metaphor, simile, paradox, allusion, symbolism, synecdoche, metonymy, repetition, pun, and oxymoron)
4. Syntax (punctuation, parallelism, and inverted word order)
5. Tone/voice (e.g., affectionate, amusing, angry, belligerent, challenging, compassionate, condescending, contemptuous, conversational, despairing, didactic, disappointed, ecstatic, enthusiastic, excited, fanciful, formal, friendly, frightening, gloomy, happy, hopeless, humorous, indignant, ironic, judgmental, loving, melancholic, merciless, optimistic, pessimistic, philosophical, pitiful, playful, resigned, reticent, sad, sarcastic, satirical, satisfied, sentimental, serious, shocking, solemn, sorrowful, sympathetic, dispassionate, and apathetic)
6. Form and structure used to convey meaning
7. Sound techniques, as these terms and concepts relate to the meaning and purpose of the poem (e.g., rhyme, internal rhyme, end rhyme, cacophony, euphony, assonance, consonance, onomatopoeia, and alliteration)
8. Types of poems (e.g., sonnet, villanelle, elegy, ballad, narrative, lyric, dramatic, dramatic monologue, and ode)

Unit 5: Drama

I. Description

This unit includes the reading of selected plays and the study of the elements of drama. Oral and written analyses of dramatic works will enable students to comprehend, interpret, and appreciate this literary genre.

II. Objectives

A. General

Students will be able to

1. read, understand, and interpret plays.
2. recognize the various elements of drama by identifying and defining those elements in a play.
3. think critically about the plays and discuss the relationship between the playwright's subject matter and style.
4. relate the play to its historical and social background and its pertinence to today's society.

B. Specific

More specifically, students will be able to

1. understand the plot and structure of a play.
2. identify the setting.
3. describe the characters and their development.
4. state and explain the theme.
5. recognize and understand key aspects of the author's style.

III. Content

This unit includes the following:

A. Plot and structure

1. Plot summary (orally and in writing)
2. Conflicting forces in the play
3. Structural elements of the plot, such as exposition, rising action or complication, climax, falling action, and resolution or denouement

4. Division of the play into acts and scenes and their relationship to plot and structure
5. Subplots, if any, and their relationship to the main plot

B. Setting

1. Specific location and social environment in which the action of the play takes place
2. Relationship of the different settings to each other and to the playwright's purpose, if applicable

C. Characters

1. Main and secondary characters and their function in the plot (e.g., protagonist or antagonist)
2. An analysis of whether the behavior of the play's characters is consistent and plausible
3. Techniques the playwright uses to reveal the personalities of the characters through their appearance, speech, actions, body language, and attitudes towards other characters or through other characters' speech, actions, body language, and attitudes toward them

D. Themes

1. Focus of the playwright
2. Relationship of plot, setting, and character to the play's themes
3. Presence of symbolic sounds, body language, actions, and objects in the play and their relationship to the theme
4. Symbolic significance that the play as a whole may convey, if applicable

E. Stage directions

1. Relationship between stage directions and dialogue
2. Significance of stage directions to highlight the dramatic elements
3. Recognition of the way stage directions reveal the characters' inner thoughts and feelings
4. Connection among the stage directions, the playwright's purpose, and the characters' development
5. Bibliographic references

TEACHING SUGGESTIONS

Unit 1: Oral Communication and Grammar Skills

Part A: Oral Communication Skills

I. Suggested Activities

A. Getting acquainted with each other through role-playing in different situations (e.g., a new neighborhood, school, or classmate)

B. Information-gap exercises (e.g., situations in which each student is given a different set of instructions needed to complete a conversation)

C. Short introductions, such as

1. students talking about themselves, their experiences, and their interests.
2. introducing a visitor or another student who will then respond with a few comments of appreciation.
3. introducing a speaker (author, singer, athlete) by providing the most important facts about the person's background and achievements.

D. Spontaneous speech, such as

1. telling anecdotes.
2. carrying on a conversation about a common experience.
3. introducing a reading selection.
4. sharing an experience or a story the listeners are not likely to have heard or read before.
5. recommending to others something you enjoy.

E. Discussing controversial issues

Students will

1. use appropriate persuasive vocabulary and semantic structures to present their argument.
2. use examples and evidence that support their position.
3. consider different points of view.

F. Interviews

1. Determine the purpose
2. Prepare questions
3. Encourage the other person to express themself
4. Bring the interview to a courteous ending

G. Informal small group discussions about reading selections and oral reports

H. Pronunciation exercises used in context

I. Reading aloud to promote oral fluency and listening comprehension

J. Role-playing in different situations, such as

1. welcoming newcomers.
2. communicating with authority figures.
3. interacting with fellow workers or employees
   Example: You are the manager of a department store. One of the clerks lacks initiative and confidence in approaching prospective customers. Give a training session to your employee on how to deal with this situation.
4. approaching a prospective customer in a sales situation.
   Example: You are selling magazines, candy, or some other product in a door-to-door money raising project for your class, school, band, church, or other organization. Have someone in the class role-play a person who is not receptive to the sale. Prepare the argument in advance, but try to be as spontaneous as possible.
5. conducting a job interview.
   Example: As the manager of a local gas station, you are interviewing applicants for a job. Prepare questions you think should be asked. In your questions include statements of information describing the duties, hours, policies, etc.
6. asking for and giving directions.
   Example: You are at an international airport and need directions to your gate.
7. ordering a meal at a restaurant.
8. using the telephone in formal/informal situations.

K. Formal speeches

Possible topics

1. The greatest lesson life has taught me
2. A famous person that I admire
3. What I would miss the most if I were left alone on a deserted island
4. What I like most about people in my community
5. How government can become more efficient
6. Why animals can be good company
7. My earliest childhood memory
8. How I can be an instrument of peace (at home, at school, in my community, etc.)
9. The effects of war
10. The influence of technology on society
11. How the school community can help reduce violence (in the classroom, cafeteria, courtyard, etc.)
12. How I can help protect the environment
13. A critical review of a current movie or TV program
14. Selected issues relevant to young people in Puerto Rico

L. Panel discussions

Part B: Grammar Skills

I. Suggested Activities

A. Classroom activities are inductive in nature rather than deductive, insofar as new grammatical material is presented in context and in discourse units, and students are actively involved in the learning process through collaborative activities. The emphasis on grammatical forms and their functions and meanings in context will allow students to form and test hypotheses about the grammatical feature (consciousness raising) to maximize learning of new structures (E. Hinkel and S. Fotos, eds. *New Perspectives on Grammar Teaching in Second Language Classrooms.* Mahwah, NJ: Lawrence Erlbaum Associates, 2002).

B. Ample practice of the new grammar structures is provided in context through individual and collaborative small-group and class activities, such as storytelling, role-playing, games, songs, information gap exercises, task-based exercises, etc.

C. The use of computer-assisted and computer-generated exercises and worksheets that provide instant feedback is encouraged.

D. Oral as well as written discourse is practiced throughout the school year and better understood through the analysis and appreciation of literary works.

E. The discussion and practice of grammatical structures are an inherent part of the revision process in writing and involve the writer, the writer's peers, and the teacher.

II. Evaluation (Oral Communication and Grammar Skills)

A. Teachers should frequently measure students' progress of their oral communication and grammar skills through a variety of evaluation techniques and activities.

B. Teachers ought to prepare appropriate rubrics or other instruments for all assessment activities.

C. When assessing individual and group work, teachers should select the evaluation criteria that are relevant to the specific teaching or learning activity. The following questions may serve as a basis for assessing group work and developing a rubric.

1. Did all members of the group provide information on various aspects of the problem?
2. Did the group provide enough information to enable other students to get a good grasp of the subject?
3. Did the group members support their inferences and conclusions with sufficient evidence?
4. Was the reasoning logical?
5. Did the group demonstrate creativity?
6. Were ideas clearly stated?
7. Did the group operate efficiently?
8. Did the group waste time on unimportant matters?
9. Did the group move too fast at any point?

10. How well was the situation or task handled?
11. Was the general atmosphere in the group friendly or unpleasant?
12. Were the individuals in the group considerate, courteous, and respectful?
13. Was individual participation balanced?
14. Did the group as a whole exercise leadership functions or did it depend too much on the chairperson for guidance?
15. Did the students recognize and separate facts, inferences, and judgments?
16. Did the members of the group demonstrate their ability to think critically?

III. Notes on the Role of Instructors (Oral Communication and Grammar Skills)

A. Give very few, if any, formal lectures during this unit.

B. Make practice as intensive as possible through small-group work and individual attention when necessary.

C. Have all objectives clearly in mind for every planned activity.

D. Assess students' participation in class activities regularly. Inform students of the evaluation criteria in advance.

E. Make the evaluation process congruent with the objectives of the unit, using a variety of assessment techniques.

Unit 2: The Essay and Expository Writing

I. Suggested Activities

A. A diagnostic composition should be administered in class in order to determine students' strengths and weaknesses.

B. Carefully read and discuss one model essay to demonstrate and help students acquire the necessary skills to analyze and interpret essays.

C. Read at least five essays for class discussion and analysis.

D. Encourage students to discuss both the content and the form of essays. Moreover, motivate students to read essays more than once. They should grasp main ideas in the first reading and use additional readings for further understanding and analysis.

E. Students should practice the writing process, starting with prewriting techniques, such as freewriting, questioning, brainstorming, making a list, and clustering. Students will subsequently write multiple drafts and revise and edit their work. The importance of writing drafts should be stressed.

F. During the revision and editing stages of writing essays, students' grammar skills will be reinforced. (See Unit 1, Part B: Grammar Skills). In addition, the following areas may be covered according to the students' needs:

1. Sentence structure (including fragments and run-on sentences)
2. Word order
3. Punctuation and capitalization
4. Word usage
5. Paragraph construction
6. Unity and coherence
7. Organization

G. Students will practice formulating clear thesis statements. They should also be able to adequately support and develop the central idea of their essays with details, reasons, facts, examples, arguments, etc.

H. Each semester, students should write two essays in which they apply the steps of the writing process, including multiple drafts. One of these essays should be argumentative or persuasive.

I. Students should also practice writing shorter (e.g., three or four paragraphs), well-organized compositions within a limited time frame.

J. Writing practice can precede or follow reading experiences. Thus, students may be required to write paragraphs or essays that reflect their critical reactions to the texts they have read.

K. Write at least one critical analysis of an essay not read in class and present it orally to classmates.

L. Encourage students to look for information about authors to understand historical, social, cultural, and other perspectives.

M. Students will practice writing effective introductory and concluding paragraphs.

N. Suggested writing assignments:

1. Topics can be selected from Unit 1, Part A: Oral Communication Skills (see topics mentioned in the section titled Formal Speeches).
2. Write a letter to the editor of a local newspaper expressing the student's opinion on a current issue.
3. Summarize data gathered for panel discussions on current issues.
4. Use the Internet to conduct research on a topic that interests students.

O. Teachers could have students write journals and/or prepare a portfolio that reflects their progress in writing.

II. Evaluation

A. Students should be given the opportunity to write frequently during the year. However, not all writing activities need to be graded. The use of the holistic/analytical scoring method is recommended for evaluating essays. (See Appendix C). Teacher-student conferences are encouraged.

B. Peer evaluations are recommended.

III. Points to Consider When Evaluating Assignments

A. Thesis

1. How clearly is the thesis stated?
2. Is the topic sufficiently limited?

B. Content

1. Do the main ideas logically support the thesis?
2. Are details provided to develop main ideas or topics?

C. Organization

1. Does the introduction attract the reader's interest, state the thesis, and indicate a plan of development?
2. Are the main ideas clearly related?
3. Are transitions from one idea to another and from one paragraph to another clearly expressed?
4. Does the essay have a logical conclusion?

D. Style

1. Is sentence structure varied?
2. Is the tone appropriate to the essay's purpose and topic?
3. Does the essay hold the reader's attention?
4. Is the diction appropriate?

E. Grammar and Structure

Have the conventions of grammar and syntax been observed?

F. Mechanics

Are punctuation, spelling, and capitalization used correctly?

Unit 3: Short Stories and Novels

I. Suggested Activities

A. Provide relevant background information to introduce the selected short stories and novel. Have students participate in this information gathering activity and encourage them to use technology.

B. Read at least five short stories from the textbook and one novel for class discussion, interpretation, and analysis.

C. Assign key aspects of the selected novel to small groups of students and have them report orally to the entire class.

D. Write at least one critical analysis essay in the classroom about an aspect of one of the short stories or the novel.

E. Have students dramatize one of the scenes from the short stories or the novel.

F. Ask students to write a different ending or a follow-up to a short story.

G. To help students better understand the characters and their motivation, teachers may ask questions such as the following:

1. Which of the characters would you like the most for a friend? Why?
2. Which character would you fear as an enemy? Why?
3. Do you think _____ did the right thing? Why?
4. Do you think _____ did the wrong thing? Why?

H. The teacher might ask two students or two groups of students to discuss the actions of the character, one being for and the other against the character.

I. Analyze title of the work in pre- and post-reading activities by asking questions such as these:

1. By looking at the title, what do you think the story or novel will be about? (pre-reading)
2. To what element or aspect of the work does the title refer? (post-reading)

II. Evaluation

A. Teachers should frequently measure students' comprehension of the material through a variety of evaluation techniques.

B. Teachers ought to prepare appropriate rubrics for oral and written activities.

Unit 4: Poetry

I. Suggested Activities

A. A sufficient number of poems will be read and analyzed in class, emphasizing the message conveyed by the poet and its effects on the reader.

B. The teacher will require students to prepare oral and written reports on poems. The oral reports may be discussed in small groups for reaction and comment.

C. Specific songs and prose selections can be used in the analysis and appreciation of poetic techniques.

D. The teacher will encourage students to write their own poems as well as collaborative poems in small groups.

E. The teacher may organize poetry recitals.

F. Students could illustrate poems with hand-drawn or computer-generated images.

G. The teacher may use sound recordings of selected poems, especially of poets reading their own works.

II. Evaluation

A. Teachers should frequently measure students' comprehension of the material through a variety of evaluation techniques.

B. Teachers ought to prepare appropriate rubrics for oral and written activities.

Unit 5: Drama

I. Suggested Activities

A. Discuss the elements of drama.

B. Read at least two plays for discussion and analysis in class. The selected plays should illustrate, as far as possible, the traditional forms of comedy or tragedy, the modern realistic theater, and more recent experimental trends.

C. Encourage students to act out significant scenes from the play.

D. Ask students to prepare and perform in pairs or small groups dramatic improvisations based on complications in a play.

E. Motivate students to use the library and technological resources to learn more about the playwright and the plays studied in class.

F. Use a video/digital recording or a motion picture of a play to increase the students' awareness and appreciation of the way in which different dramatic elements relate to each other.

G. Local playwrights can be invited to speak to the class.

H. Organize a trip to watch a live performance of a play to develop the students' sense of theater.

I. To help students better understand the characters and their motivation, teachers may ask questions such as these:

1. Which of the characters would you like the most for a friend? Why?
2. Which character would you fear as an enemy? Why?
3. Do you think _____ did the right thing? Why?
4. Do you think ____ did the wrong thing? Why?

J. The teacher might ask two students or two groups of students to discuss the actions of a character, one being for and the other against the character.

II. Evaluation

A. Teachers should frequently measure students' comprehension of the material through a variety of evaluation techniques.

B. The teacher and students will evaluate the performance of the dramatic improvisation from the perspective of the literary elements (see dramatic improvisations in the previous section).

C. The teacher may require each student to prepare at least one critical analysis that demonstrates an understanding of selected elements and techniques in a play (plot, structure, setting, characters, theme, style, etc.).

RECOMMENDATIONS FOR TEACHING LITERATURE IN THE ADVANCED LEVEL COURSE

1. Teachers should introduce students to the nature and content of each literature Unit (2, 3, 4, and 5), and motivate them to read and appreciate literature.
2. Whenever possible, the discussion method should be used. The teacher will guide students through the analysis of literary works and also act as a facilitator to encourage students to express themselves freely.
3. Students should be introduced to the literary techniques, the author, and the social and historical background of each work.
4. Writing should be integrated and reinforced throughout the units.
5. Close reading and rereading are important steps in understanding and appreciating literature.
6. Students should be guided in developing their ability to guess the meaning of unknown words from context. Lists of new words with their Spanish equivalents should be discouraged. The dictionary should be used with caution because the pleasure of reading can be diminished by referring constantly to a glossary or dictionary.
7. The teacher should point out significant passages and encourage students to look for the deeper meaning that is implied.
8. The teacher should always be aware of cultural differences that can result in misinterpretation. When there is no equivalent concept or experience in the students' own culture, the teacher should supply the background that is needed for interpretation.
9. Students might be asked to compare and contrast two works of literature written by the same or different authors.
10. The teacher may select certain sections of a long literary work for a detailed and in-depth discussion and analysis.
11. As students improve their skills, teachers can shift the emphasis from simple comprehension to more critical reading and thinking.
12. Students should be encouraged to do additional reading outside the classroom.
13. Students should be encouraged to use the library and technological resources to look for biographical information and critical evaluations of the authors and works being studied.
14. Motion pictures, CDs, DVDs, podcasts, and audio and visual recordings should be used to enrich the textbook and classroom discussions.

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NOTE: See the section titled “Reading Suggestions” under unit 3 of the course outline to find suggestions for novels to be read as part of the course.

ADVANCED LEVEL - ENGLISH TEST

Description

The Advanced Level English Test requires the knowledge and application of grammatical structures in English as well as the ability to understand and interpret selections in a variety of literary genres (short stories, essays, and poems) in English.

The test consists of two parts. The first is objective and includes multiple choice items based on fundamental concepts of grammar, literary genres, and reading comprehension and interpretation. In the second part, the student is required to write an argumentative essay on an assigned topic. The complete test takes about two and a half hours.

The following Table of Specifications presents the content area distribution and percentage weight of each item on the test. For further details on each content area, see the corresponding sections in the five units.

Table of Specifications

Test content area	Weight in Percentage
Grammar	**50**
Verbs	10
Questions	7
Adjectives and adverbs	7
Misplaced, ambiguous, and dangling modifiers	5
Pronouns	6
Connecting words and expressions	5
Parallelism	5
Prepositions and prepositional phrases	5
Literature: Content and Interpretation	**50**
Short Story	16.5
Poem	16.5
Essay	17
Total	**100**

Practice Exercises

The following thirty practice exercises are based on grammatical structure and reading comprehension. The grammar exercises are roughly arranged in order of increasing difficulty, and the answers to all of the exercises are given at the end of the section. To get the most out of your practice exercises, answer them yourself without looking at the key. You may want to work on them with another member of your class. Be sure you understand what is being tested in each exercise. If you have any problems or doubts, your teacher will be glad to help.

For the correct answers to exercises 1-30, go to **page 26**.

DIRECTIONS

Each of the following sentences or questions is followed by five choices marked A, B, C, D, and E. Select the word or phrase that best completes the sentences or answers the questions and then fill in the corresponding space on your answer sheet.

1

The metal was - - - - hot that it began to melt.

A) so
B) very
C) too
D) enough
E) more

2

Thank you for your fine suggestion. I doubt, - - - - , that I can use it in this year's campaign.

A) moreover
B) however
C) also
D) on the other hand
E) in fact

3

Today, people - - - - strongly in the health benefits of a low-fat diet.

A) believes
B) is believing
C) are believing
D) believe
E) have believed

4

Daily watering of plants, - - - - early in the morning or in the evening, is essential.

A) both
B) and
C) neither
D) or
E) either

5

There is one town on the island - - - - you can find the best lobster in the world.

A) that
B) which
C) where
D) when
E) wherever

6

The suspect neither denied his presence at the rally nor - - - - to explain it.

A) he tried
B) tried
C) did try
D) didn't try
E) wouldn't try

7

The new - - - - to be sharpened.

A) pair of scissors need
B) scissors needs
C) scissor needs
D) scissors need
E) pair of scissor need

8

This book tries to explain technical words - - - - describing the things they stand for.

A) by
B) for
C) to
D) in
E) about

9

Marriage should be founded on the love of two people for

A) themselves.
B) each one.
C) the other.
D) others.
E) each other.

10

- - - - has prevented development of the area is its inadequate sewage system.

A) That
B) That what
C) What
D) Whatever
E) Which

11

Copernicus taught that the Earth - - - - around the sun.

A) is revolving
B) had revolved
C) was revolving
D) revolved
E) would revolve

12

I had no sooner told him of my plans - - - - I realized my mistake.

A) that
B) when
C) than
D) before
E) after

13

Roberto Durán, - - - - , was one of our greatest boxers.

A) whom was known as Mano de Piedra
B) that was known as Mano de Piedra
C) that as Mano de Piedra was known
D) which was known as Mano de Piedra
E) who was known as Mano de Piedra

14

Choose the best sentence.

A) Never have I seen such an awful sight.
B) Never I have seen such an awful sight.
C) I have seen such an awful sight never.
D) I have seen never such an awful sight.
E) Have I never seen such an awful sight.

15

You agreed to meet me on Thursday,

A) did you?
B) did we?
C) didn't you?
D) didn't we?
E) did not you?

16

If you sat down to hire somebody to run your ball club, you - - - -them to have knowledge of baseball.

A) want
B) would want
C) wanted
D) could want
E) will want

17

The mailbox is empty, so someone - - - - up the mail.

A) had to pick
B) should have picked
C) must pick
D) must have picked
E) will have picked

18

- - - - office buildings are fully rented.

A) All the 12 new
B) All 12 the new
C) The all 12 new
D) The new all 12
E) All the new 12

19

The more carefully an expectant mother watches her diet, - - - - her baby is likely to be.

A) the more healthy
B) more healthy
C) healthiest
D) the healthiest
E) the healthier

20

If you don't choose a long-distance telephone company, you may be assigned

A) it.
B) them.
C) one.
D) the company.
E) which.

21

Did you ask her why - - - - at the auction?

A) did she bid
B) didn't she bid
C) she did bid
D) she bid
E) bid

22

It is almost impossible - - - - people of the notions they acquired in their early adult years.

A) to divest
B) divesting
C) that you divested
D) divest
E) for divesting

23

The judge suggested that the district attorney - - - - the witness the following day.

A) examines
B) examined
C) will examine
D) shall examine
E) examine

24

Clint Eastwood is one of the few movie actors who - - - - popular throughout their career.

A) remained
B) have remained
C) remaining
D) remain
E) are remaining

25

Members of affluent communities - - - - high taxes for efficient government service.

A) use to pay
B) are used to pay
C) used to paying
D) are used to paying
E) are use to pay

DIRECTIONS

Read the following essay carefully before choosing your answers. For each exercise, select the best answer.

World demand for US agricultural crops and products strengthened in 2014 as US exports outpaced US imports. The growth of high-value US exports, such as consumer-oriented and processed products, outpaced bulk-commodity exports from 2005 to 2014. The leading US exports are grains and feeds, soybeans, livestock products, and horticultural products. The largest US imports are horticultural and tropical products.

Exports grew by 8 percent on average annually from 2000 to 2014 while imports increased by 7.8 percent. Rising global demand, primarily in developing country markets, along with the dollar's competitive exchange rate, helped US exports grow faster than imports on average during the past decade. As a result, the US agricultural trade surplus widened to $38.8 billion in 2014. Population growth, demographic diversity, changing taste preferences, and high incomes are behind US food import demand.

Demand from developing countries, along with higher farm commodity prices, explains recent growth in the value of US exports. Foreign demand for wheat, soybeans, cotton, corn, and their processed products accounts for about half of US export value. US farm exports to developing countries are now more than double the exports to developed countries. Purchases by developing countries consistently have been greater than developed countries since 1994. Another shift in US exports has been its changing composition. Since 2008, the share of high-value consumer products has climbed from 37 to 45 percent, while the share of bulk commodities has declined from 45 to 36 percent.

More than 40 percent of US agricultural imports are horticultural products—fruits, vegetables, tree nuts, wine, essential oils, nursery stock, cut flowers, and hops. Sugar and tropical products such as coffee, cocoa, and rubber comprised 21 percent. Vegetable oils, processed grain products, red meat, and dairy products are the other major imports that have grown significantly in recent years.

The large expansion of trade with China explains why it is now the number one destination for US agricultural exports. US farm exports to China more than doubled from $12.1 billion in 2008 to $24.6 billion in 2014, which is $2.7 billion more than exports to Canada, the second largest market. Canada—which held the top spot for most of the 2000s—and Mexico continue as strong markets. Japan—the top destination for US exports in the 1990s—has slipped to fourth place after Mexico.

China's strong demand for soybeans, wheat, corn, other feeds, cotton, cattle hides, tree nuts, and other horticulture products are behind this recent surge. Nevertheless, the combined Canadian and Mexican share of US exports remains strong at around 22 percent. East Asia's combined share in 2014 was 35 percent, with Japan, South Korea, Hong Kong, and Taiwan ranked as the fourth through seventh largest purchasers of US agricultural exports.

While Canada and Mexico remain key suppliers, Asia has also emerged as a major source of US imports. Much of Asia's ascendance is due to strong US demand for tropical oils (coconut and palm), natural rubber, coffee, and horticultural products. The large and wealthy US market continues to attract foreign food and beverage suppliers, who exported $106 billion to the United States annually on average in 2012–14, up sharply from $84 billion on average in 2009–11.

26

The main pattern of paragraph development in this essay is

A) cause and effect.
B) comparison.
C) examples.
D) definition.
E) classification.

27

According to the essay, what accounts for the recent growth in the value of exports from the United States?

A) An increase in population
B) Changing taste preferences
C) Increased demand from Japan
D) Higher farm commodity prices
E) A doubling of imports from China

28

According to the essay, which is the fifth largest purchaser of US agricultural products?

A) Canada
B) Mexico
C) East Asia
D) South Korea
E) Hong Kong

29

The tone of the essay can be best described as

A) defeatist.
B) petulant.
C) challenging.
D) disquieting.
E) informative.

30

In response to the fact that exports outpaced imports from 2000 to 2014, the author

A) presents several factors that help explain this situation.
B) recommends imposing higher tariffs on imported food.
C) criticizes American food processors for buying abroad.
D) proposes agricultural subsidies for developing countries.
E) suggests increasing investment in horticultural products.

PRACTICE ANSWERS

1. A
2. B
3. D
4. E
5. C
6. B
7. D
8. A
9. E
10. C
11. D
12. C
13. E
14. A
15. C
16. B
17. D
18. A
19. E
20. C
21. D
22. A
23. E
24. B
25. D
26. C
27. D
28. D
29. E
30. A

ESSAY TOPICS

Consider the following sample topics for writing essays.

Part 4
Essay Topic - English
Time limit - 25 minutes

DIRECTIONS Read the essay topic carefully. Take a few minutes to analyze it and be sure that you understand what is being asked. Organize your ideas before you start writing. You should write exclusively about the specified topic. Write your essay in English. **YOUR TEST WILL BE INVALIDATED IN FULL IF YOU DEVELOP A DIFFERENT TOPIC IN YOUR ESSAY, WRITE IN A DIFFERENT LANGUAGE, OR DON'T ANSWER THIS PART OF THE EXAM AT ALL.**

Some people believe that classes in the arts (for example music, drawing, painting, drama, and appreciation of art/ music) should be required in all public and private schools in Puerto Rico.

Do you agree or disagree with this statement? Please support your opinion with clear and relevant arguments in your composition.

Part 4
Essay Topic - English
Time limit - 25 minutes

DIRECTIONS Read the essay topic carefully. Take a few minutes to analyze it and be sure that you understand what is being asked. Organize your ideas before you start writing. You should write exclusively about the specified topic. Write your essay in English. **YOUR TEST WILL BE INVALIDATED IN FULL IF YOU DEVELOP A DIFFERENT TOPIC IN YOUR ESSAY, WRITE IN A DIFFERENT LANGUAGE, OR DON'T ANSWER THIS PART OF THE EXAM AT ALL.**

Some educators believe that students should be required to do community service as part of their high school graduation requirements.

Do you agree or disagree with this statement? Please support your opinion with clear and relevant arguments in your composition.

APPENDICES

Appendix A: Teaching Oral Communication

Language is the basis of all social relations. Communication is a basic human activity. Communication means sharing information, and language is a systematic way of using words so that people can share information efficiently.

It is not always easy to communicate exactly what we mean, for we often find that we are misunderstood or cannot get our message across. The problems of effective personal communication may be described as follows:

1. getting attention;
2. delivering the message;
3. interpreting the message.

If the experiences referred to are not the same for the speaker and the audience, there is limited communication.

"A special curriculum must provide a useful orientation to the world around us. The teacher has to be aware of student deficiencies and needs, and must give attention to the basic skills of speech composition, speech delivery, types of speeches, etc. In developing student competence in communication skills, the teacher should have:

1. knowledge of the basic linguistic and phonetic structures of American English;
2. knowledge of the forms of oral communication: conversation, creative dramatics, choral speaking, discussion and debate, improvisation, interviewing, oral interpretation, oral reporting, public speaking, and telling stories;
3. personal proficiency in oral and written communication;
4. skill in motivating and guiding students to develop correct and effective habits of oral communication;
5. training in the skills and special methods of teaching oral communication and in evaluating the results obtained."[1]

The ability to speak well is a social responsibility. Everyday life presents a series of social, economic, political, moral, and other problems; communication is necessary in order to inform and mobilize majority opinion in our efforts to provide workable solutions to these problems.

Speaking is a skill, and as such it usually requires training.

In developing effective speech, one must pay attention to the following basic elements:

1. subject
2. supporting evidence
3. organization
4. delivery

The speaker will first determine the purpose, whether it be to inform, persuade, or entertain. Possible ways of dividing the speech into its main points will be studied and supported adequately. By giving the ideas order, coherence, and form, the speaker will make them clear and interesting to the audience.

The following characteristics are vital to good delivery or presentation:

1. directness
2. spontaneity
3. involvement – the speaker's intellectual and emotional involvement in the subject
4. intelligibility
    a. audibility – the voice compels the audience to listen
    b. articulation – clear and precise
    c. pronunciation – acceptable standard usage
5. separation of propositions
    a. statement of fact – asserting that specified conditions or circumstances exist
    b. statement of opinion – expressing a specific course of action or policy
    c. judgments – recognizing values

The speaker must develop a sensitivity to language and so become aware of different shades of meaning. To make ideas instantly clear and accurately intelligible, language must have the following characteristics:

1. propriety
    a. adapt to the audience and occasion
    b. avoid exaggeration, ambiguity, superlatives, and vagueness

[1] William D. Brooks and Gustav Friedrich. *Teaching Speed Communication*. Boston Houghton Mifflin, 1973, pp. 59–65.

2. precision – use accurate, concrete, and vivid words to make ideas clear
3. simplicity – avoid the pretentious and unnatural
4. directness
5. originality – avoid monotony

The course content should consist of learning experiences presented in a meaningful sequence, sometimes organized in teaching units related to different areas. These experiences should reflect the students' main interests. Students may exchange views and ideas on a particular book or story to get a better understanding of the general theme, specific plot, setting, characters, social and personal problems, etc.

Questions such as these might motivate students to oral expression:

1. How can society take better care of the elderly?
2. What are the real causes of world hunger?
3. How can the problem of unemployment be solved?
4. What are the roles of individuals, industry, and government in the control and eventual elimination of pollution?

Other topics of interest for group discussions and debates might be:

1. current events
2. war and peace
3. crime and safety
4. family and society
5. sports

In *Speech Communication: A Modern Approach*, Ray E. Nadeau reminds us of the following:

All human beings normally need and want to be with others. And speech communications—talking and listening—is our primary means of relating to others. The more people to whom we talk and listen, the more we learn about ourselves and the more we grow and develop as persons.

Success in relating to others depends as much on a willingness to listen as it does on an ability to express oneself. We don't usually think of listening as a way to grow, or as a way to get to know others. Yet, by listening, a person can absorb information, modify his beliefs and attitudes, and even influence others.

Listening is not simply hearing. Listening carries with it the idea of active cooperation with a speaker.... When you give someone your total and undivided attention you are telling him that you believe he has something worthwhile to say, that you recognize his right to present his ideas and that you accept him as he is and respect him as a person.[2]

In order to become active, critical listeners, we should consider the following:

1. the speaker's central ideas
2. the new information offered
3. the speaker's feeling for the topic

In addition, the listener should ask:

1. Do I fully understand the speaker's meaning?
2. Does my behavior as a listener seem to encourage the speaker?

Discussion periods will help students to:

1. learn to think in terms of the subject matter by giving them practice in thinking
2. learn to evaluate the logic of any evidence for their own and others' positions
3. become aware of and formulate problems which require information
4. accept information or theories which contradict previous beliefs
5. develop motivation for further learning

Discussion can take many forms and is generally used to develop a concept and its implications or to solve a problem. The teacher may divide the class into small groups and have each group discuss particular problems to increase the involvement of the students. In managing such discussions, the teacher must use skill in starting the discussion, asking questions, appraising group progress, and overcoming resistance.

Even when all the participants are relatively well-disposed to each other, problems like these may still block or hinder success: distraction of any kind, a student's defensive attitude based on some imagined or real slight during the discussion itself, resentment over the lack of opportunities to speak, the impression that the chairman is too dictatorial, and personal rivalry with another student over the number of contributions each can make.

Because of the impact that interpersonal relationships can have on the result of any discussion, all the participants should be aware of the need to be considerate in interacting with the other members of the group. A compliment or a smile can do much to smooth the way for cooperation.

[2] Ray E. Nadeau. *Speech Communication: A Modern Approach*. California: Addison-Wesley, 1973.

Evidence of interpersonal consideration or the lack of it can either move people to speak up again or to refrain from contributing to the discussion.

The emphasis throughout a discussion should be on cooperation and compromise. The leader does not attempt to tell the others what to do or how to think.

The teacher will function as discussion leader, questioner, and critic. The students should be guided to discover meanings for themselves and encouraged to participate thoughtfully and effectively in the discussions.

Discussions grow out of a common interest in a problem that requires a solution or an agreement. The teacher's responsibility lies in encouraging students to

1. participate spontaneously
2. keep to the point
3. listen to and evaluate the comments made by others
4. offer supporting data for ideas expressed
5. think in an orderly fashion

Skill in asking questions that develop the student's ability in critical thinking instead of mere recollection of facts should be emphasized. Questions have been classified as follows in order to help teachers improve the student's thinking:[3]

A. Knowledge (Memory)

Questions that can be answered through simple recall of material previously learned:

1. What are the names of the main characters?
2. What words are you unfamiliar with?
3. What did the book (poem, story, etc.) say?

B. Comprehension (Understanding)

Questions that can be answered by merely reorganizing materials to show that the essential meaning was understood:

1. What is the most important idea?
2. What will probably happen?
3. What caused this to happen?
4. Can you express the main idea in your own words?

C. Application (Problem Solving)

Questions that involve problem solving in new situations:

1. Can you develop possible solutions?
2. How could you find an answer to...?
3. What generalization can you make about this selection?

D. Analysis (Breaking into Components)

Questions that require the student to break an idea into its component parts for logical analysis (assumptions, facts, opinions, logical conclusions, etc.):

1. What reasons does the author give for their conclusions?
2. What method does the author use to convince you?
3. What does the author believe?
4. What words indicate bias or emotion?
5. Does the evidence lend support to the conclusion?

E. Evaluation (Judging)

Questions that require the students to make a judgment:

1. How do you think _____ did as a discussion leader?
2. Can you evaluate that idea in terms of...?
3. For what reasons do you favor...?
4. Which policy do you think would result in the greatest good for the greatest number? Why?

When teachers want to elicit further information to clarify the response, they may use one of the following techniques:

1. Silence: A wait of fifteen to twenty seconds on the part of the teacher to encourage the student to elaborate on their original response.
2. Encouragement: Remarks, nonverbal gestures that indicate that the teacher accepts what has been said and wishes the student to continue speaking.
3. Echo: An exact or nearly exact repetition by the teacher of the student's words.
4. Reasoning: A question asking students to clarify their responses.

[3] William D. Brooks and Gustav Friedrich. *Teaching Speech Communication*. Boston: Houghton Mifflin, 1973, pp. 59–65

5. Direct clarification or elaboration: A direct request for exploration or more information.
6. Confrontation: A question presenting an inconsistency between statements made by students and one offered by an authoritative source.

The teacher should encourage students to ask each other questions and to make comments on what has been said. When a question is addressed to the teacher, the teacher could refrain from supplying the answer and direct the question to other students in the class. If the lack of student-initiated questions is due to the students' inability to ask questions, the teacher should focus on developing this skill.

Evaluating Student Performance

The success of group work is based on the principles that everyone in the group should be encouraged to make contributions and that everyone has contributions worth making.[4]

The contributions made by individuals to a group discussion will depend on how well they relate to the others in the group as well as on how much they know about the problem at hand.

The purpose of evaluating speech communication is not criticism but the improvement of the student's communicative ability in terms of the skills set forth at the beginning of the course. Teacher evaluation, peer evaluation, or self-evaluation in either oral or written form may be used after oral activities. Such procedures will help determine which approach is most effective in improving the communicative ability of any individual or group of students.

By selecting the areas of content, organization, and language for special consideration, the teacher will indicate to students what the most important aspects are. Enough time to make an adequate evaluation should be given, and some positive aspects of the activity can be emphasized at the beginning of the evaluation session.

In peer evaluation, students should be assigned the evaluation of specific aspects of the activity, such as content, organization, and language. Students who are not participating may observe the audience for evidence of interest, concern, and agreement. A chief evaluator should be appointed in advance for each activity.

As with peer evaluation, individual students must be trained to use the criteria that will serve as the basis of their self-evaluation.

In writing their own reaction to their participation, they might ask questions such as these:

- What was effective?
- What would I change?
- How did others react?

In personal interviews with the teacher, the students may be guided in judging positive and negative approaches in communicating with others. Recording the activities for later listening can also be helpful.

Communication in the Classroom

Many fields of study now recognize the importance of interpersonal relationships. The student-teacher relationship is of great importance because there is much intellectual and emotional intimacy in the process of teaching and learning. Interpersonal communication activities express and define relationships, attitudes, and emotions in the classroom. Such relationships direct and control subsequent interactions and establish the communication environment of the group.

The rules that govern group behavior are established through indirect communication. As we know, communication includes not only direct, verbal messages, but also indirect, nonverbal, secondary ones. Because communication is not a one-way phenomenon but an interaction process, teachers cannot afford to ignore certain implications for the classroom. In the classroom, as in all interpersonal systems, the behavior of each person affects and is affected by the behavior of every other person.

Behavior includes words, body language, and other clues in the context in which the communication occurs.

[4] Ray E. Nadeau. *Speech Communication: A Modern Approach*. California: Addison-Wesley, 1973, pp. 118–122.

Appendix B: The Elements of the Essay[1]

I. The Essay

An essay is a prose composition that varies in length from fairly brief to quite long. Essays may attempt to discuss a topic, convince the reader of a thesis, or simply communicate a personal experience or belief. Any topic, no matter how trivial, can be the subject of an essay. Indeed, the essay enjoys a freedom that other forms of literature do not have, for it does not require the intensity of drama, the compression of poetry, or the extension of the novel. As a result, it is a very flexible literary form.

There are four types of essays: narrative, descriptive, expository, and argumentative. A narrative essay tells a story. A descriptive essay describes a person, place, or thing in vivid detail. An expository essay explains information about a topic. An argumentative essay defends a position on some issue and tries to persuade the reader to accept the writer's view.

The controlling idea of an essay is often referred to as its central thought or thesis statement. This central thought is an idea, opinion, or attitude about the topic of the essay that is developed throughout the entire essay. A well-written, unified essay is the result of careful organization and smooth transitions, not only within a particular paragraph but also among the various paragraphs and major sections of the essay.

An essay may be described as formal or informal, depending upon the author's style (manner of writing) and its tone and content. A formal essay establishes a distance between writer and reader; it is fairly impersonal and objective. In addition, it is usually written in the third-person point of view. An informal essay is personal and subjective; it makes the reader feel the author is speaking directly to them. An informal essay is commonly written in the first-person point of view.

II. The Paragraph

A. Main Idea and Topic Sentence

The basic unit of an essay is the paragraph, a group of related sentences that develop a main idea. Most paragraphs in an essay, whether long or short, have a topic sentence, as well as supporting sentences and a concluding sentence.

The topic sentence tells the reader what the paragraph is about. A good topic sentence does more than introduce the subject of the paragraph; it also states an idea about or an attitude toward the subject. This idea or attitude about the topic is called the main idea.

All sentences in the paragraphs should relate to and develop the main idea of the paragraph. Some paragraphs do not have a topic sentence. In this case, we say the main idea is implied—not expressed nor made explicit—and the reader must infer the main idea of the paragraph.

Supporting sentences help develop the topic sentence by presenting evidence (in the form of facts, reasons, definitions, or examples) to sustain the main idea. Most often factual details are used to support the main idea of a paragraph. Such details may be facts from resource materials (such as magazines, journals, and books) or they can come from personal observations.

Transitional sentences are used to connect two sentences within the paragraph. They serve as transitions from one detail or idea to the next. The use of transitional words, like the expressions furthermore, thus, and in addition, guide or lead the reader from one idea to the next. Another way to move from one detail to the next is by combining sentences. Combining sentences and adding transitions make the ideas and sentences easier to follow.

The concluding sentence brings the paragraph to an end and often restates the main idea in different words. Words and phrases such as finally, to summarize, and in conclusion frequently introduce the concluding sentence of the paragraph.

Well-written paragraphs also display two other characteristics: unity and coherence. A paragraph is unified when each of its sentences helps to support the main idea. A paragraph is coherent when the sentences are logically arranged and flow smoothly. This happens when one idea or sentence leads into another. A paragraph's logical arrangement depends on the order of the sentences and ideas. Coherence can be achieved through the combination of sentences and the use of transitional words and anaphora, such as pronouns and demonstrative articles.

[1] Adapted from a text that was prepared for the Intermediate Course by the English Department, College of General Studies, Río Piedras Campus of the University of Puerto Rico, 2007.

B. Function of Paragraphs

There are four types of paragraphs within the structure of the essay: introductory, developmental, transitional, and concluding paragraphs. Each type performs a different function in the essay.

1. Introductory Paragraph

The introductory paragraph has several characteristics. First, it should state the subject to be discussed in the essay and how this topic is going to be developed. Second, it should be inviting and interesting enough to make the reader want to continue reading. Third, it should contain the thesis statement with its controlling idea.

2. Developmental Paragraphs

The body of an essay is made up of developmental paragraphs that present support for the central idea or thesis of the essay. Some important points to remember about developmental paragraphs are the following:
(1) each developmental paragraph should discuss one aspect of the main topic; (2) the controlling idea in developmental paragraphs should echo the central idea in the thesis statement; and (3) developmental paragraphs should have unity and coherence.

3. Transitional Paragraphs

A transitional paragraph serves to indicate a shift or change from one point or idea to another. It is, therefore, usually brief. The writer may refer to what has been discussed in the preceding sections of the essay and then introduce the new point or idea to be developed. Students should be alert to clues indicating transitions: letters or numbers, such as *A*, *B*, *C*, *I*, and *II*; words like *first*, *second*, *next*, and *then*; and expressions such as *to begin with*, *on the other hand*, and *meanwhile*.

4. Concluding Paragraph

Usually, the concluding paragraph directly or indirectly reaffirms the main points discussed in the previous paragraphs. It may summarize the key issues and also restate the thesis. In order to avoid sounding repetitive, the thesis is often phrased differently. A concluding paragraph should not introduce a new topic.

C. Methods of Paragraph Development

There are various ways or methods to develop a paragraph. Each writer chooses the method that is most appropriate to their purpose and the mode of writing they are using, such as narration, description, exposition, and argumentation. Sometimes, several methods can be combined within a single paragraph. The methods of paragraph development that are used most frequently are the following:

1. Definition

This term refers to a method of development that explains a word, concept, or idea so that the reader knows, as clearly as possible, what the writer means by it. When an entire essay focuses on the meaning of a word, idea, or concept that is abstract, controversial, or complex, the writer makes use of what is called an extended definition.

2. Reasons

When using reasons, the writer gives an explanation or justification of an idea, cause, or motive. The reasons may be supported by details or some other method of development.

3. Examples and illustration

Paragraphs that use this method of development usually contain a main idea followed by several examples or illustrations to support this idea. In most cases, well-chosen examples can prove a point far better than any other method. Examples and illustrations are also frequently used with other methods of development.

4. Facts and details

Most of the time, the central idea of a paragraph can be supported by the use of facts or details. These factual details can be taken from newspapers, magazines, journals, scientific research, books, or other essays.

5. Comparison and contrast

This pattern of development discusses similarities and differences between two or more subjects. In a comparison, the emphasis is on similarities that appear in a carefully organized manner, whereas, in a contrast, the approach centers on the differences between and among the subjects.

6. Cause and effect

   This is a strategy of development used by a writer to explain the reasons for, or the result of, a particular action or event. Basically, cause and effect analysis looks for connections between things and reasons behind them.

7. Analysis

   Using this pattern of development, the writer tries to explain something by breaking a subject into parts in order to clarify the whole. A step-by-step explanation for doing something or reaching a desired effect is called process analysis.

8. Analogy

   This method of development shows a similarity between two otherwise dissimilar things. For example, music is analogous to the wind—strong and loud at times, gentle and soft at others. A false analogy, on the other hand, distorts the points of similarity and results in an invalid conclusion.

9. Classification

   This refers to a manner of writing in which the author divides a subject into categories and then arranges elements in each of those categories according to their relationships to each other. The categories of classification are generally based on similarities or differences.

Most paragraphs have an inner structure or pattern of organization that usually depends on the mode of writing being used. The following types of order can be used within a single paragraph or as a way of arranging paragraphs in an essay:

1. Chronological order – Events are organized in the order in which they occured.
2. Spatial order – Descriptive details are arranged in physical space.
3. Process order – A step-by-step approach to an activity is described.
4. Deductive order – A thesis is offered first, and then the evidence to prove it is presented.
5. Inductive order – The evidence is presented first, and the paragraph or essay builds toward a thesis.
6. Climactic order – The details are arranged in order of importance.

III. The Sentence

Good writers try to vary their sentences, so as to sustain or change pace and rhythm or to heighten or subdue emphasis. To achieve variety in sentence patterns, they make use of the following elements:

A. Types of Sentences

1. Simple – a group of words that has a subject and a predicate and expresses a complete thought (independent clause).

   "Mrs. Fisher made a slight grimace." (*House of Mirth*, by Edith Wharton)

   "For to be a woman is to have interests and duties raying out in all directions from the central mother-core, like spokes from the hub of a wheel." ("Channeled Whelk," by Anne Morrow Lindbergh)

2. Compound – two or more independent clauses joined by and, or, nor, for, so, but, or a semicolon (;). A comma is used before the coordinating conjunction.

   "We never would have chosen these neighbors; life chose them for us." ("A Few Shells," by Anne Morrow Lindbergh)

   "Hookups do satisfy biology, but the emotional detachment doesn't satisfy the soul." ("Hookups Starve the Soul," by Laura Vanderkam)

3. Complex – one independent clause and one (or more) dependent clause(s).

   "They assured us, these smooth-tongued academic snake oil salesmen, that this schedule would be more efficient, that we would have more time between semesters in January." ("Welcome Back, Mr. Chips!," by Joel L. Gold)

4. Compound – complex – at least two independent clauses and one or more subordinate clauses.

   "The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still

be through in time to allow the villagers to get home for noon dinner."
("The Lottery," by Shirley Jackson)

5. Sentence fragment – a group of words usually lacking either subject or predicate.

"The birthday girl."

"The center."

("A Graduation," by Maya Angelou)

B. Length of Sentences

Short sentences are usually understood more easily than long, complicated ones, but too many short sentences create a monotonous and choppy effect. A long, well-constructed sentence allows an opportunity for climax and produces an impression of strength. Good writing will include a balance of long and short sentences.

C. Word Order

The natural word order in English is for the subject and its modifiers to come before the verb and its modifiers. Any change in this order is called inverted word order. Again, variety is the general rule.

1. Natural order:

"The geographical vastness and the social isolation here make emotional evolution seem impossible."
("About Men," by Gretel Ehrlich)

2. Inverted order:

"Sniffed at by headwaiters, an object of scorn and amusement to couples, the solitary diner is the unwanted and unloved child of Restaurant Row."
("Eating Alone in Restaurants," by Bruce Jay Friedman)

D. Parenthetical Expressions

There are grammatically independent ideas that are inserted within a sentence but are not essential to its basic meaning. As the term implies, they are usually enclosed within parentheses, dashes, or commas.

"He sets it in the mid-nineteenth century—with Blenheim Palace serving as the exterior of Elsinore—and Alex Byrne's costumes fully exploit the period."
("At Elsinore," by Stanley Kauffmann)

"I gave my cookies up for love, and watched my mother smoke her L&M's with so little enthusiasm that I thought (God, no!) that she might be cutting down on her smoking or maybe even giving up the habit."
("I Fell in Love, or My Hormones Awakened," by Judith Ortiz Cofer)

E. Antithesis

This is a kind of construction that juxtaposes (places side by side or near each other) contrasting words, phrases, or clauses so that each will appear more striking.

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity…"
(*A Tale of Two Cities*, by Charles Dickens)

"He could be grief-stricken over the death of a pet dog, and he could be callous and heartless to a degree that would have made a Roman emperor shudder."
("The Monster," by Deems Taylor)

F. Parallel Construction

Parallelism results when words, clauses, phrases, or sentences are expressed in similar or nearly identical grammatical structures.

"All the organs of his body were working—bowels digesting food, skin renewing itself, nails growing, tissues forming—all toiling away in solemn foolery."
("A Hanging," by George Orwell)

"Values weighed in quantity, not quality; in acquisitiveness, not beauty."
("A Few Shells," by Anne Morrow Lindbergh)

G. Balance

When two or more independent clauses are constructed in such a way that most of their elements are parallel, the clauses are said to be balanced. Balance, like parallelism, contributes to the clarity and coherence of writing, as well as to its rhythm and beauty.

"Sometimes he was brilliant; sometimes he was saddeningly tiresome."
("The Monster," by Deems Taylor)

"If he has good matter, he may write a good essay; if he has good manner, he probably will write a good essay."
("A Note on the Essay," by Carl Van Doren)

IV. The Word

A. Denotation and Connotation

A writer's diction or choice of words greatly contributes to the final impact an essay has on the reader. A word's denotation is what it means literally, the specific dictionary meaning of the word. Connotation, however, refers to the suggestive quality of words, the feelings or impressions that a word may awaken in the reader. For example, words like *obese*, *fat*, and *chubby* have similar denotations but quite different connotations. A careful writer will select words not only for their denotative meanings, but also for their connotative meanings, which gives richness to their writing and stimulates the reader's imagination.

B. Imagery

Imagery is language used in such a way as to stimulate a reader's senses, such as sight and hearing. Images are classified according to the sense that is awakened by the word or phrase.

1. Visual

   "The kitchen was littered with appalling mounds of raw food: A slimy rock cod with bulging eyes that pleaded not to be thrown into a pan of hot oil."
   ("Fish Cheeks," by Amy Tan)

2. Auditory

   "It was a high reiterated cry of 'Ram! Ram! Ram! Ram!' not urgent and fearful like a prayer or cry for help, but steady, rhythmical, almost like the tolling of a bell."
   ("A Hanging," by George Orwell)

3. Gustatory

   "Coors is a light-bodied beer, meaning it is brewed with less malt, fewer hops and more rice than beers with a tangy taste."
   ("Coors Beer," by Grace Lichtenstein)

4. Olfactory

   "As I write these words, the acrid, dank, rancid stink—it is the smell of death—of the still-smoking site is in my nostrils."
   ("Ground Zero," by Jonathan Snell)

5. Tactile

   "How shell-like the body seems suddenly—not fleshy at all, but inhuman and hard."
   ("A River's Route," by Gretel Ehrlich)

6. Kinesthetic

   "It came bounding among us… and leapt round wagging its whole body…"
   ("A Hanging," by George Orwell)

7. Thermal

   "The cold woke them; they warmed their skins in the river, which was always ninety degrees; then they returned to their hammocks and slept through the rest of the night."
   ("In the Jungle," by Annie Dillard)

C. Figurative Language

A figure of speech speaks of one thing in terms of another with which it shares a similarity. The two elements thus compared belong to different classes; however, a relationship is established through the comparison. Figures of speech usually make extensive use of connotation and sensory imagery. They are classified according to the method of comparison and the type of comparison.

1. Simile – This is the most easily recognized of the figures of speech because the similarity is explicitly pointed to by the words *like*, *as*, or *seems*.

   "A herd of elephants moves like a dense gray cloud, slow motion, in lumbering solidarity."
   ("Africa," by Lance Morrow)

2. Metaphor – This is a less obvious figure of speech than the simile. Instead of saying that one thing is like another, it implies or states that one thing is another.

   "Language is the road map of a culture."
   ("To the Victor Belongs the Language," by Rita Mae Brown)

   "The da Silva children were living in a coffin."
   ("Flavio's Home," by Gordon Parks)

3. Sustained or Extended Metaphor – This is a metaphor that multiplies at length the different points of similarity between the two things being compared.

   "A great block of ice got settled in my belly and kept melting there slowly all day long, while I taught my classes algebra. It was a special kind of ice. It kept melting, sending trickles of ice water all up and down my veins, but it never got less. Sometimes it hardened and seemed to expand until I felt my guts were going to come spilling out or that I was going to choke or scream."
   ("Sonny's Blues," by James Baldwin)

4. Personification – This figure of speech is one in which the writer gives human qualities or characteristics to inanimate things, abstractions, or animals.

   "Halloween, you see, didn't just stroll into our yards."
   ("Tricks! Treats! Gangway!," by Ray Bradbury)

   "A thin veil of clouds spread over the sky, ending the spell as suddenly as it had come upon us."
   ("When the Full Moon Shines Its Magic over Monument Valley," by John V. Young)

5. Hyperbole – This figure, also known as an overstatement, is simply exaggeration. It may be humorous or serious, light or philosophical.

   "She wore out a thousand gross of expensive pencils filling out one application blank after another."
   ("If at First You Don't Succeed, Quit," by Dr. Seuss)

   "In one place in *Deerslayer*, and in the restricted space of two-thirds of a page, Cooper has scored 114 offences against literary art out of a possible 115."
   ("Fenimore Cooper's Literary Offences," by Mark Twain)

6. Paradox – A paradox is a statement that at first reading seems contradictory or illogical but actually contains an element of truth.

   "The most loved place, for me, in this country has in fact been many places."
   ("The Shack," by Margaret Laurence)

Other Literary Devices

1. Allusion – This is a reference to persons, places, or events known from history or literature. For instance, if you want to state that a person likes to hoard money, you may refer to them as a "Scrooge"—an allusion to the miserly character in Charles Dickens' *A Christmas Carol*.

2. Irony – This is the use of language to suggest the opposite of what is stated. There are three kinds of irony:

   a. Verbal irony: What is said is the opposite of what is meant.

   b. Irony of situation: The situation or event is the opposite of what is expected or what is appropriate.

   c. Dramatic irony: A person in a reading selection or essay perceives a situation in a limited way that is the opposite of the perception of the reader or of others.

3. Symbolism – This literary device uses a symbol to represent something else. There are many examples, such as a flag, heart, cross, or skull and crossbones. In common usage, a heart can be a symbol of love, romance, or the flow of life. A cross can be a symbol of oppression, cruelty, suffering, death, resurrection, or triumph.

4. Analogy – This refers to a comparison of two things that are alike in certain respects. In particular, this method of exposition explains one unfamiliar object or idea by comparing several of its characteristics with those of other, more familiar objects or ideas.

Appendix C: Guidelines for Essay Analysis and Evaluation

I. Content

A. What is the main idea of each paragraph?

B. What types of evidence are presented to support these ideas? Testimony of experts and authorities? Reasons? Opinions?

C. What is the central thought of the essay?

II. Organization and Structure

A. What pattern of development does the author use? Exposition? Description? Narration? Argumentation? A combination of these?

B. How are the ideas sequenced? Chronologically? Spatially? Logically?

C. Into what major sections is the essay divided? Is there a clear-cut introduction, body, and conclusion?

D. What is the pattern of development of each paragraph? Definition? Classification? Comparison or contrast? Analysis? Cause and effect? Specific details? Examples and illustrations?

E. Are individual sentences and paragraphs related by using transitional devices and connectives?

III. Style

A. Is the author's choice of words primarily denotative or connotative? Find examples.

B. What use does the author make of the following figures of speech: metaphor, personification, simile, hyperbole, synecdoche, understatement, animalization, paradox, antithesis, and irony?

C. Does sensory imagery contribute markedly to the author's persuasiveness in the essay? What kinds of sensory images (visual, olfactory, gustatory, tactile, auditory, thermal, and kinesthetic) predominate in each paragraph? In each section? In the essay as a whole?

D. How does the author's choice of sentence structure affect the meaning of the sentences? Is monotony avoided through alternation of long and short sentences?

E. What sound patterns add meaning, rhythm, and music to the sentences?

F. Is the syntax varied by skillful use of such elements as inversion, parenthesis, balance, or parallelism?

IV. Tone

A. What is the general tone of the essay?

B. How does the sequence of the author's ideas, the choice of language, and the use of humor, irony, and poetic devices affect the tone of the essay?

C. Does the author's tone affect the message of the essay?

V. Unity

A. How are coherence and unity achieved and maintained? Are transitional devices, key words, and key phrases used?

B. Does the author use a consistent point of view?

VI. Evaluation

A. What is the author's main purpose in the essay?

B. To what extent does the author achieve this purpose?

C. What is the relative contribution of the organization, style, and tone to the effectiveness of the essay?

Appendix D: Scoring Rubric for Essays

The holistic method of scoring essays allows teachers to evaluate students' essays as a whole. It "assumes that each writing skill is related and that no one skill is more important or should receive greater emphasis than another" (Glenn Patchell, "Holistic Scoring in the Classroom," in Practical Ideas for Teaching Writing as a Process, ed. Carol B. Olson [Sacramento: California State Department of Education, 1987], p. 185). In this way, teachers avoid grading an essay only in terms of the student's ability to use correct sentence structure, punctuation, and spelling; instead, they evaluate the essay as a whole.

The Advanced Level Program has prepared a rubric (scoring guide) to evaluate the essays written by students as part of the Advanced Level Program Test. It is included here to serve as a guide when teachers correct the essays that students write while taking the Advanced Level course in English. Using this rubric along with the analysis of a student's essay in the student's guide to the Advanced Level course in English (published by the College Board's Puerto Rico and Latin America Office) will help teachers evaluate their students' essays.

Scoring Rubrics for Essays

Students' essays will be evalutated on the basis of the following rubric.

Score of 6	Score of 5	Score of 4
Demonstrates **excellence** in written expression.	Demonstrates **reasonably** consistent command of written expression.	Demonstrates a **general competence** in written expression.
Superior in content and organization; high level of critical thinking with a clear point of view supported by appropriate examples and evidence.	Strong in content and organization; demonstrates strong critical thinking with the point of view generally supported by examples and evidence.	Develops a point of view and good competence of critical thinking by using examples, reasons, and evidence to support the position.
Well-organized and clearly focused; smooth progression between paragraphs.	Good organization and focus; well-written paragraphs.	Generally organized and focused, with some coherence and progression of ideas.
Excellent control of sentence structure; rich, precise idiomatic vocabulary.	Very good control of elementary sentence structures; obvious facility in using the language.	Demonstrates adequate but inconsistent facility in the use of language and sentence structures; generally appropriate vocabulary.
May contain a few errors.	May contain a few more errors.	Errors more frequent and past-tense usage may be weak.
Score of 3	**Score of 2**	**Score of 1**
Demonstrates **weak competence** in written expression.	Demonstrates a **lack of competence** in written expression.	Demonstrates **no competence** in written expression.
Content and organization are inadequate; shows some critical thinking but may use weak examples or evidence.	Content and organization are weak; point of view is limited or vague; demonstrates a lack of critical thinking; insufficient development of supporting statements.	Content and organization may be nonexistent; no viable point of view is expressed.
Weak vocabulary, with inappropriate word choices; paragraphing and progression of ideas is weak.	Limited or incorrect use of vocabulary.	Insufficient vocabulary.
Lacks variety and demonstrates problems in sentence structure.	Grammatical errors may be found in common sentence structures.	Language interference errors and direct translations are common.
Many errors in grammar, usage, and mechanics.	Communication is weak even though some redeeming features may be found.	Communication is severely impaired.

If a student does not write the composition, the AL test will not be graded. This will also happen if the student does not write on the assigned topic.

Appendix E: The Elements of Fiction[1]

Fiction refers to any narrative, in prose or in verse, that is entirely or in part the product of the author's imagination. Although the word fiction is derived from the Latin *fictio*, "to form, create," works of fiction need not be entirely imaginary and may include real people, places, and events. Although not all fiction is necessarily artistic, fiction is largely perceived as a form of art. The ability to create fiction and other artistic works is considered a fundamental aspect of human culture, one of the defining characteristics of humanity. The principal forms of fiction are myths, fables, tales, legends, short stories and novels.

The precise relationship between fiction and life has been debated extensively. Most modern critics agree that, whatever its apparent factual content or verisimilitude, fiction is finally to be regarded as a structured imitation of life and should not be confused with a literal transcription of life itself.

While fiction is a work of the imagination rather than reality, it can also be based closely on real events, sometimes experienced by the author. In a work of fiction, the author is not the same as the narrator, the voice that tells the story. Authors maintain a distance from their characters. Sometimes that distance is obvious—for instance, if a male writer tells a story from the point of view of a female character. Other times it is not so obvious, especially if we know something of the author's life and there are clear connections between the story and the author's life.

The writer of fiction is free to choose their subject matter and is free to invent, select, and arrange fictional elements to achieve his or her purpose. The elements of fiction are the different components that make up a work of fiction. All literature explores a theme or significant truth expressed in various elements—such as character, plot, setting, point of view, style, and tone—that are essential and specific to each work of fiction. All of these elements bind a literary work into a consistent whole and give it unity.

Understanding these elements can help the reader gain insight about life, human motives, and experience. Such insight is one of the principal aims of an effective work of fiction; when readers are able to perceive it, they develop a sense of literary judgment that is capable of enriching their lives.

The following sections describe elements that should be considered in the analysis of fiction.

I. Setting

The setting is the complete physical environment of a work of fiction. It concerns place in terms of both general and specific locations, and such time factors as hour, day, season, year, or decade. Most authors use three basic types of settings:

- Public and private places are important in fiction, as in life. To reveal or highlight qualities of character and to make literature lifelike, authors include many details about objects and places. In Alice Walker's "Everyday Use," a home that is shabby but neat reveals the narrator's strength of character.
- Outdoor places are scenes of many fictional actions. The natural world is an obvious location for the action of many narratives and plays. It is important to notice natural surroundings, living creatures, and the times, seasons, and conditions in which things happen—any or all of which may influence and interact with character, motivation, and conduct.
- Cultural and historical circumstances often figure largely in fiction. Just as physical setting influences characters, so do historical and cultural conditions and assumptions. For examples, the broad cultural setting of Shirley Jackson's "The Lottery" is built on the persistence of a primitive belief despite the sophistication of our own modern and scientific age. The brutal oppressiveness of the conditions of a prison camp in Cynthia Ozick's "The Shawl" causes the major character to conceal a small child as the only way to keep the child alive.

Setting also includes the duration of the action and even the kind of weather. Additional factors that can also be relevant to the setting are the political and social climate, local or national factors, type of society, and religious climate.

In most stories, the setting requires no more than a functional description. However, if the story includes descriptions of shapes, light, and shadow as well as sounds, the author is creating an atmosphere or mood for the action. Atmosphere refers to an enveloping or permeating emotional quality within a work.

Mood is created in many ways. For example, descriptions of bright colors like red or yellow may contribute to a mood of happiness. In contrast, dark colors like black or gray can bring about a feeling of gloom or sadness. References to smells and sounds can also contribute to the mood of a story.

[1] Adapted from a text that was prepared for the Intermediate Course by the English Department, College of General Studies, Río Piedras Campus of the University of Puerto Rico, 2007.

In some stories, the setting is presented in detail; in others, it is merely suggested. The setting can sometimes influence or determine character, acting as physical or social motivation controlling the individual and influencing the action of the story. Settings can also be symbolic or can serve metaphorically as an expression or extension of character. Settings may also reflect the characters' emotions or actions and may help to establish or maintain a certain mood.

II. Plot

The plot is the arrangement of the series of related episodes, incidents, or events in a story. The excitement and meaningfulness of these events arise out of some kind of conflict—a clash of actions, ideas, desires, or wills. This conflict can be physical (external), mental, emotional, or moral (internal). The conflict of a story may exist prior to the formal initiation of the plot itself. Some conflicts are never made explicit and must be inferred from what the characters do or say as the plot unfolds. Such is the case of Ernest Hemingway's "Hills Like White Elephants."

The central character in the conflict, called the protagonist, is usually opposed by another person, society, or nature, or even by a trait of the character's own personality. This opposing force is called the antagonist.

A. There are basically four kinds of conflicts that can be present in a work of fiction:

   1. person against person
   2. person against environment or nature (external or physical conflict)
   3. person against society
   4. person against self (internal conflict)

Authors may use suspense to keep readers interested in the plot.

Some stories follow a formal or traditional plot structure, which may include the following elements:

A. exposition – This part provides the background information necessary to make the story understandable to the reader. It sets the scene, establishes the setting, dates the action, and introduces the characters. It may also introduce the potential for conflict.

B. rising action/complication – This element breaks the existing equilibrium and introduces the characters and the conflict of the story, if they have not already been introduced. The conflict is then developed gradually and intensified.

C. crisis – This element marks the moment in which an important decision, realization, or action takes place, leading up to the climax.

D. climax – This part, also known as the turning point, is the moment at which the plot reaches its point of greatest emotional intensity. It is the point past which the story can only go in one direction or another. It is usually at the climax that the main character is placed in a dilemma, a situation in which the character must choose between two courses of action. This is also the time when the protagonist sometimes arrives at a type of awareness often called an epiphany. The word epiphany refers to the celebration commemorating the Magi's discovery of Christ, who is considered the Ultimate Truth. Applied to literature for the first time by James Joyce, it describes a sudden transcendent insight, a character's discovery of some significant truth about himself or herself, the nature of the world, or about their relationship to universal truth.

E. falling action – Once the turning point has been reached, the tension subsides and the plot moves to its conclusion.

F. resolution or dénouement – This element records the outcome of the conflict or establishes some new equilibrium or stability. The resolution may be open (inconclusive) or closed (final).

III. Characterization

The characters in a work of fiction are the people who carry out the action. Characters are divided into two major groups: major or principal characters and minor or secondary characters. Characters can also be classified as round or flat and as dynamic or static, according to their degree of character development.

Major or principal characters are usually round, which means that they are complex and reveal several different and possibly conflicting character traits. They may also be dynamic because they change or develop throughout the story.

Minor or secondary characters are usually considered static. This means that they remain the same throughout the story. Minor characters may also be flat, and have few traits. One kind of flat character is the foil, useful as a contrast to highlight the traits of a more fully developed central character.

Stories often include a minor character called a stereotype or stock character. This is a person that has appeared so frequently in fiction to have

become immediately recognizable to the reader. For instance, a stereotypical character may be the mean classroom bully or a precocious child. This character can represent a particular group by portraying the group's main traits. A character may be allegorical, pertaining to an allegory, a symbolic representation of a character for a concept, position, or an aspect of personality.

All characters, major or minor, have specific moral, psychological, and physical traits or characteristics in accordance with their role in the story. These character traits can be divided into the following categories:

A. external characteristics, including age, race, physical appearance, civil status, education, station in life, mannerisms, habits, and speech.

B. internal characteristics, including moral character, emotional stability, intelligence, and attitudes.

Authors use different methods to present their characters. There are two main methods of characterization:

A. direct characterization – The author tells the reader directly (straight out), by exposition or analysis, what the characters are like. Direct characterization also occurs when another character in the story tells the reader what a character is like.

B. indirect characterization – The author shows the characters in action and the reader infers what they are like from what the characters say or do.

Authors also tend to provide reasons or some kind of motivation for the actions performed by the characters in a story.

IV. Point of View

The point of view is the outlook from which the events in the story are told. Point of view has to do with the "eyes" the author uses to see the events and characters and the voice through which the tale is told. There are two main categories related to point of view:

A. First-Person Point of View (used when the narrator speaks as "**I**"), which is built into the story in two basic forms:

1. "I" as protagonist or main character narrates the events in which they have had a central role.
2. "I" as a secondary character or witness narrates the events in which someone else has played a central role.

B. Third-Person Point of View (used when the narrator tells the story using **he**, **she**, and **they**)

1. In multiple omniscience, the narrator shifts from one character to another as they assume as much knowledge as is needed to tell the story. The narrator is not only omniscient (all-knowing) but also omnipresent (present everywhere). The narrator has access to the inner thoughts of all of the characters of the story and sometimes confides in the readers and exhorts them to have certain reactions.
2. In selective or limited omniscience, the reader follows one character (usually the main one), as they go through the action. The whole story is structured for the reader by means of the sense perceptions and thought processes of this character. The author thus limits the amount of omniscience to knowledge of one character's movements and introspection.
3. In dramatic or objective point of view, there is no omniscient power. The narrator has no more liberty to enter the mind of the characters than any human being has in real life. Every event is presented "dramatically," that is, as at a play in which the viewers draw conclusions through appearances, actions, and speech. The reader must make their own deductions with regard to mental and emotional reactions and degrees of sincerity.

The reader must determine the trustworthiness of the narrator, who may be naïve or unreliable.

A consistently maintained point of view is aesthetically pleasing as well as a strongly unifying element in a work of fiction. However, it is also important to keep in mind the fact that any point to view is rarely completely consistent within a work. For one reason or another, the author may shift momentarily or for longer periods to another point of view.

V. Theme

The theme is the controlling idea or central insight presented through the narrative. The theme is the significant truth that unifies the work and makes the point of the story. In many narratives,

the theme reveals some truth about the nature of human beings or about their relationship to each other and the universe.

Not all stories have themes. The purpose of a story might be to scare, confuse, amuse, or excite readers—or simply to create suspense. Through the theme an author may attempt to record life accurately or reveal some truth about it. Moreover, an author may deliberately introduce as a unifying element some concept or philosophy of life that the narrative illustrates.

The following principles are important when trying to identify the theme of a work of fiction:

A. The theme must be stated in a complete sentence instead of one word or phrase.

B. The theme must be stated as a generalization about life. No specific character or place should be mentioned in the statement. Words like *some*, *sometimes*, and *may* should be used instead of *all*, *every*, and *always*.

C. The theme must function as a unifying element and account for all major details in the story.

D. The theme can be stated in many different ways, as long as it communicates the view of life that is presented in the story.

E. Themes should be stated in simple, but original statements. Familiar statements or ready-made phrases should be avoided when stating the theme.

VI. Method of Presentation

The method of presentation refers to the way essential information is revealed to the reader through the order of events. The most common method is telling the story in chronological order. Within this category, an episodic presentation is sometimes used. Fiction is episodic when there is little relationship between one event and another or when there is a lack of basic continuity. Fiction can also be episodic when the action is largely independent of the events that come before or after.

In medias res is a method of presentation in which the story begins in the middle of the action. When this happens, flashbacks are often included to give essential information.

A flashback provides a break in the straight chronological order of telling a story and introduces material or information from the past. The term is usually applied to the flow of memory in a particular character's mind, but it may include the author's interruption of chronological order as well.

Foreshadowing is another device of presentation frequently used in fiction, in which the author plants clues and gives hints of important later developments.

VII. Diction and Style

Diction is concerned with the choice of words. The language employed both in the descriptive and narrative passages and in the dialogue of the characters must be appropriate to the kind of work of fiction and the type of characters involved.

Another aspect of the author's style is syntax, which refers to the grammatical structures within the narrative, such as the arrangement of words to form phrases, clauses, and sentences. Authors may use inverted word order, complex and lengthy sentences, or short, emphatic statements.

Dialogue is one of the principal tools the writer uses in a novel or story. It is a means of showing rather than reporting. The characters' own words show what they feel, since the language used in the dialogue can reveal their traits and help the reader to get to know them better. The characters must use speech that is appropriate to and consistent with their social class, profession, education, and actions at the time they are speaking.

The language used by characters may include archaisms, slang, or dialect. Archaisms are forms of speech or writing that are no longer current, such as the phrase "thy be well." Slang is the use of informal words or expressions, such as saying "that's cool" to mean something is great or fine. Dialect is a variety of language used by people in a certain geographic area. One example is a Southern English dialect, which uses the word "gal" for girl.

Words can have literal or implied meanings, as was discussed in a previous appendix. When the meaning of a word is literal, it is called denotation. When the word has an implied meaning, its definition goes beyond denotation and is referred to as connotation.

To present the story, the author may use language that is simple and unadorned or language that is elaborate and metaphorical. This depends on the author's personality and is known as the author's style. The attitude of the author toward the subject matter of the literary work is perceived mainly through the tone that they use.

Tone refers to the writer's attitude toward the subject and characters of the work of fiction, and expresses the emotional coloring or meaning of the work. It is the attitude of the author rather than that of the characters. Tone is expressed through a literary style that can be ironic, bitter, sympathetic, humorous, serious, lyrical, etc. In spoken language, tone is indicated by the inflections of a speaker's voice, whereas, in literature, tone is more difficult to determine since the reader does not have the speaker's voice as a guide.

One important aspect of tone is the author's use of irony. The author uses irony when presenting a situation that involves some kind of discrepancy. There are three kinds of irony:

A. verbal irony – speech that means the opposite of what is said.

B. irony of situation – a situation with an incongruity between appearance and reality or between what is expected to happen and what actually happens.

C. dramatic irony – a discrepancy between what the character thinks or does and what the reader knows to be true. Dramatic irony can also be present when the character perceives something different from what the reader perceives.

In addition to diction and tone, writers rely on symbolism. A literary symbol stands for something beyond itself. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story and suggests or represents other meanings as well. Cultural or universal symbols are those that are widely recognized, such as water, fire, the sun, and flags. Other symbols are contextual, since they take on symbolic meaning within the particular work in which they appear.

VIII. Title

An analysis of a work of fiction should include an interpretation of its title. A title may refer to a symbol or character within the story, or point to an important idea or theme. It can also relate to something or someone outside the particular work of fiction.

IX. Imagery

Imagery is language used in such a way as to stimulate a reader's senses: sight, hearing, taste, smell and touch. Images are classified according to the sense that is awakened by the word or phrase. The following inventory of examples complements the categories and examples presented in a previous appendix.

A. Visual

"He looked small and shriveled, and after they dressed him in the new shirt and pants he seemed more shrunken."
("The Man to Send Rain Clouds," by Leslie Marmon Silko)

"She was over thirty then, still a slight woman, though thinner than usual, with cold, haughty black eyes in a face the flesh of which was strained across the temples and about the eye sockets as you imagine a lighthouse-keeper's face ought to look."
("A Rose for Emily," by William Faulkner)

B. Auditory

"Bobinôt, who was accustomed to converse on terms of perfect equality with his little son, called the child's attention to certain somber clouds that were rolling with sinister intention from the west, accompanied by a sullen threatening roar."
("The Storm," by Kate Chopin)

"A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back."
("The Cask of Amontillado," by Edgar Allan Poe)

C. Gustatory

"You ate that first one and its flesh was sweet."
("Blackberry-Picking," by Seamus Heaney)

D. Olfactory

"She had this peculiar smell like a baby that had done something in its pants."
("Two Kinds," by Amy Tan)

E. Tactile

"The stern line came taut… and he dropped the oars and felt the weight of the small tuna's shrinking pull."
(*The Old Man and the Sea*, by Ernest Hemingway)

F. Kinesthetic

"The returning water assaulted the ledges of rock in short rushes, ending in bursts of livid light and columns of spray that flew inland…"
("The Idiots," by James Conrad)

"Faith, as the wife was aptly named, thrust her own pretty head into the street, letting the wind play with the pink ribbons of her cap while she called to Goodman Brown."
("Young Goodman Brown," by Nathaniel Hawthorne)

G. Thermal

"The heat streamed down like a million hot arrows smiting all things living upon the earth."
("Sweat," by Zora Neale Hurston)

X. Figurative Language

A figure of speech speaks of one thing in terms of another with which it shares a similarity. The two elements thus compared belong to different classes; however, a relationship is established through the comparison. Figures of speech usually make extensive use of connotation and sensory imagery. They are classified according to the method and type of comparison. The following inventory of examples complements the categories and examples presented when discussing essays, in a previous appendix.

A. Simile – This is the most easily recognized of the figures of speech because the similarity is explicitly pointed to by the words *like*, *as*, or *seems*.

"The Commander's voice was like thin ice breaking."
(*The Secret Life of Walter Mitty*, by James Thurber)

"It is black as night and around the edges are two long pigtails that rope about like small lizards disappearing behind her ears."
("Everyday Use," by Alice Walker)

B. Metaphor – This is a less obvious figure of speech than the simile. Instead of saying that one thing is like another, it implies that one thing is another.

"Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town…"
("A Rose for Emily," by William Faulkner)

"(Dee) burned us with a lot of knowledge we didn't necessarily need to know."
("Everyday Use," by Alice Walker)

C. Sustained or Extended Metaphor – This is a metaphor that multiplies at length the different points of similarity between the two things being compared.

"All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages…"
(As You Like It (2,7) – William Shakespeare)

"We've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the 'unalienable Rights' of 'Life, Liberty and the pursuit of Happiness.' It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked 'insufficient funds.'"
("I Have a Dream," by Martin Luther King Jr.)

D. Personification – In this figure of speech, the writer gives human qualities or characteristics to inanimate things, abstractions, or animals.

"The farm buildings huddled like the clinging aphids on the mountain skirts, crouched low to the ground as though the wind might blow them into the sea…"
("Flight," by John Steinbeck)

"The white waves paced to and fro in the moonlight."
("The Open Boat," by Stephen Crane)

"The big doll, sitting so pink and smirking in her new pram, could hear it quite plainly, and seemed to be smirking all more self-consciously because of it."
("The Rocking Horse Winner," by D.H. Lawrence)

E. Paradox – A paradox is a statement that at first reading seems contradictory or illogical but actually contains an element of truth.

"It was the best of times, it was the worst of times…"
(*A Tale of Two Cities*, by Charles Dickens)

"I like large parties. They're so intimate. At small parties there isn't any privacy."
(*The Great Gatsby*, by F. Scott Fitzgerald)

F. Hyperbole – This figure of speech, also known as an overstatement, is simply an exaggeration, and it may be humorous or serious, light or philosophical.

"He was tall, but exceedingly lank with… hands that dangled a mile out of his sleeves, feet that might have served for shovels…"
("The Legend of Sleepy Hollow," by Washington Irving)

"On the third day of rain, they had killed so many crabs inside the house that Pelayo had to cross his drenched courtyard and throw them out to sea."
("A Very Old Man with Enormous Wings," by Gabriel García Márquez)

Appendix F: Elements of Poetry

The following is a list of major elements that make up a poem. Students should remember, however, that a poem is always more than any of its elements.

I. Diction: choice of words

A. Denotation: the dictionary definition of a word. Because a word frequently has more than one dictionary definition, you must decide which is the precise meaning that fits the particular context. You must also remember that some words have changed in meaning over the years or they have been adapted from British to American usage. Whenever a word seems contradictory, inconsistent, obscure, or out of place, check to see whether its meaning has undergone changes since it was used by the poet.

B. Connotation: special meanings and associations a word takes on in a given phrase or expression. The poet, concerned with the emotive power of words, is keenly aware of connotative elements. It is part of the poet's function to communicate meaning as richly and vigorously as possible. To get the most from the reading of poetry, you must respond with your intellect, emotions, and senses.

II. Figures of Speech

A. Simile: a direct, stated comparison, often with like or as, in which the two things compared are of different kind or quality.

Example: When she walks into the room, she is like a breath of fresh air.

B. Metaphor: an implied comparison between two things of different kind or quality.

Example: She is a breath of fresh air when she walks into the room.

The distinction between metaphor and simile is not significant for our purposes. What is significant in both similes and metaphor, however, is the distinction between (a) what is being discussed or described; (b) with what it is compared; and (c) in what respect(s) the two are similar.

Example: The ship plows the sea.

a	b	c
the ship	a plow	both cut into something; both make furrows

III. Sensory Imagery

Words used to evoke the memory of a physical "sensation" (tactile, gustatory, olfactory, visual, or auditory). In addition to these five basic senses, two more are important in the study of poetry: the thermal sense, which enables one to distinguish between heat and cold, and the kinesthetic sense, which is stimulated by muscular tensions and relaxations. It is helpful to isolate the word that evokes this response and indicate to which sense it appeals. Always remember that imagery is not to be considered as mere ornament or decoration. It is an organic part of the poem as a whole.

IV. Rhyme and Other Sound Patterns

A. Rhyme: similar sounds at the end of two or more lines of poetry are called end-rhymes. Rhymed words have identical sounds in their stressed vowels and all sounds following but they have dissimilar sounds preceding the stressed vowel. Rhyme is not necessarily a basic requirement of poetry. It does, however, add a variety of interesting and significant effects. It can, for example, point up stanzaic structure. Usually, in poems divided into stanzas, each stanza contains a unit of thought. When the lines of a stanza are joined together by means of rhyme, the stanza's unity is reinforced.

B. How patterns of end-rhyme are indicated: name the end sound of the first line **a**, the sound in the second line **b** (if it is different), the sound in the next line a (if it is the same as the first), etc. Each new sound gets a new letter. A four-line stanza may have a pattern of letters something like this: abba or abab.

C. Other sound patterns: these are patterns found within lines rather than at the ends and include alliteration (similar sounds at the beginning of words), consonance (the repetition of final consonant sounds), and assonance (similar vowel sound within words). Notice that the patterns consist of the repetition of sounds, not necessarily letters, since in English the same vowel may have different sounds. Different emotional effects can be obtained depending on whether a vowel sound is high or low. For example, a persistent pattern of high sounds might indicate feelings of joy or lightness, while low sounds may evoke feelings of gloom and heaviness.

D. Functions of sound patterns: sound in poetry is not a mere decoration but an integral part of the poem, often helping to establish mood and meaning.

V. Meter (optional)

In poetry the rhythmical pattern consists of various arrangements of stressed (/) and unstressed (⏑) sounds. Rhythm is one of the means by which poetry communicates its content and total effect. The unit of measurement, a stressed sound combined with either one or two unstressed sounds, is called a foot. The number and kind of feet in a line is the meter of the line. Although the students will not be required to learn the names of feet, they should try to become fairly proficient in recognizing two things about meter: (1) the recurring pattern of similar types of feet, and (2) any variation in both number and type.

In poetry, stress will coincide with normal speech. The first step, then, is to read a line as though it were a part of your ordinary conversation. The second step is to reread it more slowly. When you do this, you will be able to hear which syllables are stressed and which unstressed. Using the symbols given above, indicate either a stress or a non-stress above each syllable, always remembering that normal speech accent and the demands of content determine the metrical pattern of a line. You will discover that throughout the poem there is a basic metrical pattern but that in some lines this pattern may vary. When poets vary the rhythm of a line, they do so consciously to emphasize a word or group of words in that line. Your next step is to determine why this word or group of words has been emphasized. Is the function of the irregularity to reinforce content, to indicate a certain kind of movement, or to create a mood?

The following lines illustrate the danger of a regular pattern imposing itself on what is meant to be an irregular line:

"The owl / for all / his fea- / thers was / a cold."

This line has a regular pattern of feet of two syllables, one unstressed and the other stressed. If this pattern is imposed on the second line, we hear

⏑ / ⏑ / ⏑ / ⏑ / ⏑ /

"The hare / limped trem- / bling through / the fro- / zen grass."

This is contrary to normal stress, which would read the line differently.

Here the irregularity of the rhythm emphasizes pace, the faltering movement of the hare through the frozen grass. Always read poetry in terms of the meaning and with the normal stresses of speech.

VI. Irony

Language that indicates a meaning contrary to the one it professes to give. An ironical event or situation is one in which there is a contrast between expectation and fulfillment. Irony of statement is the difference between what is said and what is intended. In the irony of both statement and event, there is an element of contrast. That is, two levels of meaning appear almost simultaneously to the reader: the statement expressed in the poem and its opposite. This results in a highly compressed statement.

VII. Paradox

This is an apparently self-contradictory statement or it is opposed to what is commonly held to be true, but which nevertheless contains a truth.

VIII. Ambiguity

This is a word or statement that can mean more than one thing, all of whose meanings should be significant in the poem. Whereas the use of ambiguity in expository writing leads to

lack of communication, in poetry it becomes a virtue. Through it, poets can gain additional depth of meaning and speak on more than one level simultaneously. This enables them to communicate richly.

IX. Logical Structure

This refers to the sequence of action or argument, sentence structure, parallel phrases, repetitions, and the movement from beginning to end of the poem.

X. Essential Mood or Idea of the Poem

After the first reading of a poem, students should reread the poem several times in order to have a complete grasp of all the elements that make up the poem: metrical structure may be closely related to content and mood; diction will have to be considered in terms of connotations relevant to content as well as to mood; figures of speech must be analyzed to see how they enrich content and create mood. An analysis of a poem brings to bear all the experience the reader has gained by practice with the separate elements and should produce a total response characterized by intensity. To produce responses of intensity is a major purpose of poetry and one of its distinguishing characteristics.

Appendix G: What Is Drama?[1]

What Is Drama?

Drama is the performance of a story by actors in front of an audience. Like fiction and poetry, it is a genre of literature. That is, when we contemplate its language as written, it is literature; but when we regard its language as spoken, it is theater.

Drama is simply one way of telling a story. All the elements of fiction—character, plot, conflict, exposition, complication, climax, resolution, and others—are also found in drama.

Playwrights share with the writers of fiction many of the problems that grow out of the process of selecting the materials that they ultimately mold into their creations. All want to create interesting, believable characters, exhibit a struggle, present complications designed to thicken the plot, sustain interest, and express some attitude toward the meaning of life.

But dramatic art is unique because action on stage unfolds before our eyes. Conflict, of course, throbs at the center of every story, but the story dramatically enlivened on stage achieves a lifelikeness and intensity that fiction can only hope to attain. The playwright can be more direct and more powerful than the fiction writer. He or she can present conflict with the intensity and immediacy of the present, as the fiction writer rarely can. In fiction, the events are usually reported to us as having already happened, and conversation represents what characters have already said. But, in drama, the events are revealed to us as they unfold, and the dialogue is what characters are saying now. Watching or reading a play, we feel the action as it takes place. We are there. Only drama brings us this close to characters and the significance of their actions.

For this potential vitality and power playwrights pay a price. Of necessity they fit their materials into a tight structure: they condense and compress the depiction of characters, their actions, and their speeches. At the other extreme, novelists often write a lengthy story that runs on a wider track; they may introduce long, descriptive passages, digressions, and many of the details that crowd our daily experiences.

Playwrights also must recount the story within a strict time frame—what Shakespeare called “the two-hours’ traffic of our stage.” The time limit usually cannot exceed three hours. A telephone conversation, a duel, a lengthy argument, or a wedding ceremony that would consume fifteen minutes or longer in real life lasts only a few minutes on stage. Because playwrights must tell their story swiftly, they must make every action and every speech count—in fact, make it indispensable.

Furthermore, playwrights are generally restricted to a single point of view, which is severely objective. They do not normally permit their own voices to be heard commenting upon an event or character, explaining motivation, or interpreting the significance of an action, except through a character or in the stage directions. By and large, we infer meaning from what the characters do and say.

Another constraint is a playwright’s nearly absolute dependence on dialogue to tell the story. Dialogue is everything to drama, whereas it is one means among several in fiction.

Playwrights also must keep in mind the physical realities of the theater in which their plays will be performed. Ancient Greek drama, such as Sophocles’s *Oedipus the King*, was performed before massive audiences in huge outdoor amphitheaters.

[1] From Anthony Dubé, J. Earl Franson, and James W. Parines. *Structure and Meaning: An Introduction to Literature*. New York: Houghton Mifflin 1983, pp. 727–729.

By the time of Shakespeare, the staging of drama had become considerably more versatile and intimate. In the Elizabethan theater, most of the action is presented on a platform stage, surrounded on three sides by the audience.

In the nineteenth century, as drama achieved a much higher standard of realism, a corresponding trend toward realism in staging developed. The stage in the modern proscenium theater is essentially a real room with one wall removed so that the audience can observe the action going on within. Such a stage allows for elaborate sets, props, and scene changes.

The modern approach to staging is characterized by flexibility. That is, playwrights are freed from a single, limiting stage design and can be as innovative as they wish in staging action and designing sets. One twentieth-century innovation is the arena theater. Here the action takes place on a central stage completely surrounded by the audience. This set-up increases the proximity of the audience to the action, resulting in greater intimacy and immediacy. Contemporary sets are usually simple, functional, and suggestive arrangements that do not draw an audience's attention away from the actors. The arena theater is but one example of the modern belief that the ideal stage is one that can be easily manipulated and rearranged to meet the specific production demands of a particular play.

Taken together, the effects the dramatist achieves have large appeal, for drama enjoys the greatest popularity of all the arts, if we include the dramas presented on television to huge audiences. More people saw a single performance of *Oedipus the King* on American television than have seen the thousands of performances given throughout the world since Sophocles wrote the drama 2,400 years ago.

ADVANCED LEVEL COMMITTEE

This committee is made up of English professors who are currently teaching at different universities.

ADVANCED LEVEL READERS COMMITTEE

Advanced Level Readers are English professors from various universities as well as high school English teachers.

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