

Subtest I: Reading, Language, and Literature

Content

The Reading, Language, and Literature section concentrates on the components of reading literacy, language and linguistics, nonwritten and written communication, and the elements, concepts, conventions, and interpretations of literature. Reading and language studies include the operations of language development and its use in oral and written expression. Literature studies include both narrative and expository texts and written materials of all disciplines. The scope of questions allows CSET candidates to demonstrate their understanding and knowledge of reading, literature, and language. This section also tests their ability to use higher-order thinking skills in analyzing problems relevant to the topics and to apply the principles of the language arts in a variety of contexts.

The multiple-choice section contains 26 questions, which are grouped together, and two short constructed-response questions. The two essay questions are chosen from the three domain areas. The questions cover the following major content areas and focus on the topics listed under each.

Analysis of Exam Areas: Content Specifications* in Reading, Language, and Literature

*These are the actual California state content specification standards, available on-line.

Domain 1: Language and Linguistics

1.1 Language Structure and Linguistics

- Candidates are able to identify and demonstrate an understanding of the fundamental components of human language, including phonology, morphology, syntax, and semantics, as well as the role of pragmatics in using language to communicate.
- In the context of these components, candidates reflect on both the potential for differences among languages and the universality of linguistic structures.
- Candidates must demonstrate knowledge of phonemic awareness (e.g., the processes of rhyming, segmenting, and blending).
- Candidates apply knowledge of similarities and differences among groups of phonemes (e.g., consonants and vowels) that vary in their placement and manner of articulation.
- Candidates must recognize the differences between phoneme awareness and phonics.
- Candidates must know the predictable patterns of sound-symbol and symbol-sound relationships in English (the Alphabetic Principle).

CHAPTER OVERVIEW

Analysis of Exam Areas: Content Specifications* in Reading, Language, and Literature

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Sample Questions and Strategies for the Short Constructed-Response Section

Review of Domains

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- 1.2 Language Development and Acquisition
- 1.3 Literacy
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- 2.2 Writing Strategies
- 2.3 Writing Applications
- 2.4 Nonwritten Communication
- 2.5 Research Strategies

Domain 3: Texts

- 3.1 Concepts and Conventions
- 3.2 Genres
- 3.3 Interpretation of Texts

- Candidates identify examples of parts of speech and their functions, as well as the morphology contributing to their classification.
- Candidates recognize and use syntactic components (such as phrases and clauses, including verbals) to understand and develop a variety of sentence types (e.g., simple, compound, and complex sentences).

1.2 Language Development and Acquisition

- Candidates apply knowledge of both the development of a first language and the acquisition of subsequent ones.
- Candidates describe the principal observable milestones in each domain and identify the major theories that attempt to explain the processes of development and acquisition.
- Candidates demonstrate that they understand the range of issues related to the interaction of first languages and other languages.
- Candidates are able to recognize special features that may identify a pupil's language development as exceptional, distinguishing such features from interlanguage effects.

1.3 Literacy

- Candidates understand and use the major descriptions of developing literacy.
- In both English speakers and English learners, candidates identify the progressive development of phonemic awareness, decoding, comprehension, word recognition, and spelling (including its complexities related to the interaction of phonology, the Alphabetic Principle, morphology, and etymology).
- Candidates understand how these processes interact with the development of concepts, of vocabulary (including relationships among etymologies and both denotative and connotative word meanings), and of contextual analysis.

1.4 Assessment

- In assessing developing literacy, candidates apply knowledge of the implications that language development and differences have for the processes of learning to read and reading to learn.
- Candidates know and apply a range of assessment methods and instruments to the respective and interrelated developing abilities in listening (for aural/oral languages), speaking, reading (decoding and comprehension), vocabulary, and spelling conventions.

Domain 2: Nonwritten and Written Communication

2.1 Conventions of Language

- Applying their knowledge of linguistic structure, candidates identify and use the conventions associated with what is called standard English.
- Candidates recognize, understand, and use a range of conventions in both spoken and written English, including varieties of sentence structure, preferred usage, and conventional forms of spelling, capitalization, and punctuation in written English.

2.2 Writing Strategies

- Candidates describe the stages of the writing process. They understand the purpose and techniques of various prewriting strategies (e.g., outlining, webbing, and note taking).
- Candidates revise and edit writing, drawing upon their understanding of principles of organization, transitions, point of view, word choices, and conventions.

2.3 Writing Applications

- Candidates demonstrate their knowledge of principles of composition, such as paragraphing, transitional phrases, appropriate vocabulary, and context.
- Candidates compose and/or analyze writing according to conventions in different genres, including narrative, interpretive, descriptive, persuasive, and expository writing, as well as summaries, letters, and research reports.
- Candidates understand and are able to use bibliographic citations in a standard format.

2.4 Nonwritten Communication

- Candidates demonstrate knowledge of nonwritten genres and traditions, and their characteristics (e.g., organization), including narratives, persuasive pieces, research presentations, poetry recitations, and responses to literature.
- Candidates apply understandings of language development stages, from preproduction (beginning) to intermediate fluency, to children's developing abilities in such areas.
- Candidates analyze speech in terms of presentation components (e.g., volume and pace) and pronunciation fluency, and identify the integration of nonverbal components (e.g., gesture) with verbal elements (e.g., volume).
- Candidates demonstrate knowledge of dialects, idiolects, and changes in what is considered standard oral English usage and their effects on perceptions of speaker performance, with attention to the dangers of stereotyping and bias.
- Candidates demonstrate an understanding of the potential impact on nonwritten presentations of images, sound, and other features from electronic media.

2.5 Research Strategies

- Candidates demonstrate their ability to use a variety of research sources, both print and electronic.
- Candidates interpret such research, putting to use their findings and interpretations to construct their own reports and narratives.
- Candidates understand the importance of citing research sources, using recognizable and accepted conventions for doing so.

Domain 3: Texts

3.1 Concepts and Conventions

- Candidates analyze narrative and expository texts, with special attention to children's literature, from a range of cultures, for both literary elements and structural features.
- Candidates identify themes derived from cultural patterns and symbols found in rituals, mythologies, and traditions.
- Candidates identify and analyze evidence of an author's or narrator's perspective in both fiction and nonfiction.
- Candidates identify and evaluate structural devices in prose and poetry (such as rhyme, metaphor, and alliteration), and they examine the connections among organizational structures, the writer's viewpoint, and the goals of reading.

3.2 Genres

- Candidates analyze texts in different literary genres (novels, short stories, folk and fairy tales, and poetry of various types, for example), as they are represented in different cultures, according to their structure, organization, and purpose.

- Candidates demonstrate an understanding of structural features and their applications in various types of expository and narrative materials, including popular media such as magazines and newspapers.
- Candidates understand and evaluate the use of elements of persuasive argument in print, speech, videos, and in other media.

3.3 Interpretation of Texts

- Candidates analyze both implicit and explicit themes and interpret both literal and figurative meanings in texts, from a range of cultures and genres, using textual support for inferences, conclusions, and generalizations they draw from any work.
- Candidates evaluate the structure, purpose, and potential uses of visual text features, such as graphics, illustrations, and maps.
- Candidates recognize and analyze instances of bias and stereotyping in a text.

Sample Questions and Explanations for the Multiple-Choice Section

Each of the following examples represents an area tested on the Reading, Language, and Literature multiple-choice segment. An analysis follows each question.

Domain 1: Language and Linguistics

1.1 Language Structure and Linguistics

1. Which of the following vowel patterns is most inconsistent in its pronunciation?
- A. ai
 - B. ee
 - C. ea
 - D. oa

The correct answer is C. First, circle or underline what you are looking for. In this case, the vowel patterns . . . most inconsistent in its pronunciation. Next, you may wish to try using these vowel patterns in some words. You will notice that in Choice C, *ea* is commonly associated with more than one pronunciation, such as dream (long *e* sound) or dread (short *e* sound).

2. A second grader is unable to blend phonemes into a word that is said aloud by the teacher. For example, after hearing /c/ /a/ /t/, the child says “kitten.”
- Using the information above, what does this suggest to the teacher for instruction?
- A. The student would benefit from manipulating magnetic letters while working within a small group to match sounds with letters.
 - B. The student would benefit from practice in blending skills with a volunteer or teacher’s aide.
 - C. The student is unaware of syllables and needs explicit instruction in this area.
 - D. The student needs more instruction in phonemic awareness including formal and explicit reading instruction.

The correct answer is D. Remember to underline the important words in the question: suggest to the teacher for instruction. Phonemic blending is a skill a student should possess by age six, or first grade. The teacher needs to assess the student's phonemic awareness to determine areas of weakness and remediate as needed. Even though the student has completed kindergarten and first grade, this skill has not been mastered by the student. Choice A, matching sounds to letters, is not a phonemic awareness task. Choice B would help the student practice the skills, but the student needs more instruction before practice can begin. Blending and segmenting are important prerequisites to reading, and students need practice and explicit instruction in this skill.

3. In a multiple-choice exercise, a student, who speaks a second language at home, is asked to identify the word that matches a picture of a throne. The choices are:

- A. thrown
- B. throne
- C. throwne

The student chooses answer A but doesn't understand why it is marked as incorrect. What could this error suggest to the teacher for further instruction?

- A. This student's difficulty is with correct spelling, and the teacher should recognize that the student would benefit from adding this word to his or her weekly spelling list.
- B. This student is confusing homophones, and the teacher can provide individualized instruction to help the student differentiate between words that sound the same.
- C. The teacher needs to provide an environment that promotes independent reading to help this student with vocabulary.
- D. This student's reading and vocabulary development can be furthered by extra classroom lessons provided by a teacher's aide or parent volunteer.

The correct answer is B. Focus on the information that is provided with the question. The information states that the student speaks a second language at home and makes an error on a multiple-choice question. Confusing *throne* and *thrown* is a common error for students who hear another language at home. Additionally, students might be more familiar with the word *thrown*, and possibly would have seen it in print before. The teacher should recognize that this student needs additional individualized instruction to clarify these words. Choice A is incorrect because this student is not experiencing a "spelling problem." While independent reading promotes increased vocabulary, as suggested in Choice C, this is not the best solution for this student's difficulty. Choice D contains correct statements but does not specifically address the question.

1.2 Language Development and Acquisition

4. While teaching an art lesson in a Project Head Start classroom, the teacher walks around the room to observe the children's paintings. Raymond holds up his painting and exclaims, "This tree was made by me!" Next Melanie holds up her painting, saying, "I make it!" Nicole eagerly displays her painting and says, "I paint my hands," and David shows his painting and says, "Me paint."

Based on language development and the understanding of syntax, which response most closely exhibits the speech pattern of a five-year-old?

- A. "This tree was made by me!"
- B. "I make it!"
- C. "I paint my hands."
- D. "Me paint."

The correct answer is A. Choice B, “I make it,” is not a possible answer, since a five-year-old, unlike a preschooler, knows how to speak with correct syntax (rules for organizing words into sentences) and pragmatics (rules for conversation). In language development, a child must master a complex system of rules to learn language. In Choice D, “Me paint,” David’s language indicates he’s about two years old. A two-year-old uses just enough words to get their meaning across (telegraphic speech), such as this two-word sentence, while a five-year-old has the ability to combine words into phrases and sentences. Children begin rehearsing language long before they ever attend school. However, the correct use of syntax and verbal constructions, such as in Choice A, “This tree was made by me,” will not occur until the child is about four to five years old.

5. A two-year-old child points to his favorite book and says, “book.” Which of the following responses by a mother represents the best method to help this child develop linguistically correct speech patterns?
- A. Speaking naturally, “Yes, this is your favorite book, called *Goodnight Moon*.”
 - B. Speaking with infant-directed speech, “Yes, book.”
 - C. After careful thought, “Yes, this is your favorite book, called *Goodnight Moon*.”
 - D. Speaking with infant-directed speech, “Yes, this is your favorite book, called *Goodnight Moon*.”

The correct answer is A. Answers B and D refer to infant-directed speech, which is also known as *motherese* or *parentese*. Adults use this type of language and a higher-pitched voice to respond to infants. It is sometimes referred to as “baby talk.” Strategies that help to improve a child’s natural ability to speak linguistically correct English include: (1) recasting—rephrasing what the child has said in a different way, (2) expanding—restating in a linguistically correct form, (3) labeling—identifying what is said, and (4) echoing—repeating the one- or two-word sentences the child has said. These strategies help to improve language patterns and must be a natural extension of how parents respond to children. The response to the child should not be planned or rehearsed, so Choice C is incorrect.

1.3 Literacy

6. A first-grade teacher plans a mid-year reading lesson for a class with many English learners from diverse sociocultural backgrounds. Which of the following should the teacher consider first before preparing her lesson?
- A. Preparing visual tools (e.g., pictures, illustrations, diagrams)
 - B. Preparing a portfolio for each child with strategies for individual instructional needs
 - C. Preparing strategies for teaching reading lessons written in their native language(s) to meet individual needs
 - D. Including read-aloud reading material that is culturally sensitive

The correct answer is B. In a balanced, comprehensive reading program, the teacher must provide reading materials to meet the reading level of all students in the class. To develop materials that help children become skilled readers, the teacher must first develop and prepare individual student portfolios that diagnose and meet individual needs. Answers A and D are important instructional tools that can be included in reading lessons, but they should be introduced after initial assessments and possible intervention strategies are conducted.

7. A fourth-grade teacher is working with a student who is trying to decode the word *upsetting*. Read the passage printed below and use it to answer the following question about their conversation.

Teacher: Can you read this word?

Student: Yes. It's *upsing*.

Teacher: Does *upsing* make sense?

Student: No. I guess not.

Teacher: You've read part of the word. Try again.

Student: Oh! It's *upping*.

Teacher: You've read the first syllable and the last syllable. Now I want you to focus on the middle part of the word. Can you try the word again?

Student: *Up-set-ting*.

Teacher: You just read all of the syllables in the word. Try to put them together quickly to read the word.

Student: *Upsetting, upsetting*. I got it. The word is *upsetting*!

Teacher: Great job! You figured out the word *upsetting*.

Based on the above conversation, this student would most clearly benefit from:

- A. participating in an organized, effective phonics program.
- B. paying attention to structure and syntactic cues.
- C. explicit instruction and guided practice decoding multisyllabic words.
- D. instruction in decoding prefixes and suffixes.

The correct answer is C. At first glance, Choice D may seem correct. However, the student is having difficulty reading the whole word, not just the beginning and ending. The student actually read the prefix and suffix correctly. While choices A and B are important for word identification, they may not remediate the student's specific decoding problem. Explicit and systematic instruction is particularly beneficial for children who are having difficulty learning to read because it teaches the student a logical and sequential relationship of letters and sounds.

8. The part of the word *synchronous* that means *time* is:

- A. chron
- B. syn
- C. sync
- D. rous

The correct answer is A. *Chron* comes from the word *chronos*, which means *time*. The word *synchronous* is an adjective describing events that happen, or states that exist, at the same time.

1.4 Assessment

9. During a history lesson, a fourth-grade classroom teacher requests that students submit a writing sample about what it must be like to be a child of immigrants coming to the United States. One student submits the following writing sample:

When my dad came, he did not *speek* English because he was born in a *diffirent* country, called Guatemala. No one could understand him because of his *axcent*. He was a good *electricchen*. I think my dad is *amazing*.

In analyzing the student's spelling errors, how should the teacher begin to interpret the student's spelling development, and how might the teacher plan for further spelling instruction?

- A. First, the teacher must identify the spelling errors in this student's paper. The teacher should return the paper to the student for corrections so the student can add the misspelled words to his weekly spelling list.
- B. After identifying the student's spelling errors, the teacher should add these words to her weekly class spelling list to enable her students to achieve mastery of these words. In future spelling lessons, the teacher should group her students according to the words they are having difficulty spelling and then provide activities to help them with these words.
- C. The teacher should identify the misspelled words in this student's writing sample and should add this sample to other samples of this student's work. For further information about this student's spelling development, the teacher should administer a spelling inventory and analyze the results. This would provide her with more information on which to base word-study lessons for her class.
- D. The teacher notices on this sample that this student has made some errors in words that have doubled consonants, but she needs more information to determine this student's spelling development. Future lessons should include class activities with the misspelled words from each student.

The correct answer is C. Before answering this question, ask yourself, "Is this student making appropriate errors for a fourth grader?" In this case, the answer is yes. The teacher can gain more information about the student's spelling stages if she collects samples of the student's writing, from both formal inventories and daily writing. This allows the teacher to compare the student's spelling abilities. Remember that while all students will pass through the same stages of development, they will pass through at different time periods. The inventory can provide the teacher with valuable information about each student's spelling development and subsequently help her in planning spelling instruction.

10. A first-grade teacher notices that a student is struggling with reading. He is in the lowest-achieving reading group, and although the teacher has tried some strategies to improve his reading, he is making minimal progress. What are the next steps the teacher should take in working with this student?
- A. Assess his reading and target instruction to meet identified skill needs. In addition, keep anecdotal records of reading behavior and communicate with parents to gain assistance.
 - B. Request the help of specialists, such as the reading specialist, resource specialist, or counselor at the school, to make a joint decision on how to best help the student.
 - C. Send home more homework for the child to practice reading skills at home with his parents.
 - D. Read more often with the child to provide encouragement and increase his confidence level; and have the child model volunteers or peer tutors who provide the student with increased reading time.

The correct answer is A. The first step of effective classroom intervention is to diagnose and assess the student's reading ability, while maintaining records of the student's reading behavior. This will help the teacher identify skill needs and develop explicit strategies for intervention (i.e., communication with the parents, increasing instruction time, dividing skills into smaller steps, etc.). Choice B is an excellent option once the teacher has attempted classroom intervention strategies, but the classroom is always the first level of intervention before the student is referred to a specialist. Choice D presents excellent strategies for reading skill development, but the teacher must first realize the importance of early and continual assessment of reading as a tool for targeting instruction and planning intervention.

Domain 2: Nonwritten and Written Communication

2.1 Conventions of Language

11. Which of the following sentences is incorrect?
- A. Neither of the women paid her bills.
 - B. Susan and Alice are in the play.
 - C. The committee gave awards to my sister and I.
 - D. The vote was split among the three candidates.

The correct answer is C. The pronouns *I* and *me* are often misused. When the pronoun is the subject of a verb (called **subjective** or **nominative**), you should use *I*. When the pronoun is the object of a preposition, as in this case, you should use *me*. To test your answer, simply read the sentence with the pronoun object silently. For example, “The committee gave awards to I.” After reading this to yourself, you should quickly understand that the pronoun *me* sounds better than *I*. The incorrect sentence, Choice C, is an example of the improper use of a pronoun.

12. Which of the following sentences contains an error in diction?
- A. In the beginning, Sam seemed confident.
 - B. Considering the complexity of the situation, Phil and me were not overly concerned.
 - C. Talia’s speeches usually have a persuasive affect on her audience.
 - D. Ben and Jon worked hard but were paid very little for their efforts.

The correct answer is C. You should first underline or circle error in diction. Next, consider what is a diction error? A **diction error** refers to improper word usage—when to use *between* or *among*, *allusion* or *illusion*, *invoke* or *evoke*, etc. In Choice C, *persuasive affect* should be *persuasive effect*. *Affect* is usually used as a verb, while *effect* is a noun. Choice B contains an error but not a diction error.

2.2 Writing Strategies

13. Which one of the following paired writing techniques best describes the discovery process in writing an effective essay?
- A. content and body.
 - B. deduction and induction.
 - C. invention and prewriting.
 - D. rhetoric and arrangement.

The correct answer is C. Here, you are being asked to determine a process that a writer uses to gather and discover ideas. Therefore, you must look for an initial step in the writing process. The older term for the idea-discovering process is **invention**. The term more often used today is **prewriting**. Prewriting is the initial brainstorming step in which a writer gathers ideas and examples.

14. Philip is a seventh-grade student taking a forty-minute in-class essay exam. If Philip has managed his time wisely, with three or four minutes left, he should:
- A. try to quickly write a summary or conclusion.
 - B. proofread his essay, making only minor changes.
 - C. make major revisions in the introduction.
 - D. erase any extraneous marks on his paper.

The correct answer is B. Notice that this question is asking what Philip should do with his last three or four minutes of a timed essay. If Philip managed his time wisely throughout, he should have spent about four or five minutes prewriting, about thirty minutes of actual writing, and the last three or four minutes reviewing and proofreading his essay. At this time, he should make only minor changes and correct errors.

2.3 Writing Applications

15. Read the following paragraph carefully and arrange the four sentences in the most coherent order.

¹The effect of the pill will not change. ²Otherwise you might take the wrong pill or take a pill at the wrong time. ³If you are taking several pills, be sure to pay close attention to the change in shape or color. ⁴Changing from a brand-name medicine to a generic, you may find that the pill is a different shape or a different color.

- A. 4-2-3-1
- B. 2-3-1-4
- C. 3-4-1-2
- D. 4-1-3-2

The correct answer is D. Sentence 1 logically follows sentence 4 because sentence 4 speaks of a change, and sentence 1 begins with comments on something that will remain unchanged. Sentence 2, which begins with *Otherwise*, logically follows sentence 3, which begins with *If*. And the sentence pair 3 and 2 logically follows the pair 4 and 1.

Read the passage below and answer the two questions that follow.

¹The fund-raising practices of the political parties in this country are clearly out of control. ²A previously undisclosed transcript has revealed that Richard Nixon's secret White House slush fund, which was used to silence the Watergate burglars, came from illegally donated campaign money. ³After Nixon resigned, his successor, Gerald Ford, pardoned him. ⁴Gerald Ford has joined Presidents Carter and Bush in urging campaign funding reforms. ⁵Recent hearings have shown all too clearly that both parties have been guilty of highly questionable fund-raising practices. ⁶Unless laws are changed, the shoddy practices of the last 30 years will undoubtedly continue.

16. Which of the following numbered sentences is the *least* relevant to the main idea of this paragraph?
- A. Sentence 1
 - B. Sentence 2
 - C. Sentence 3
 - D. Sentence 4

The best answer is C. The paragraph is about campaign financing and the need for reform. All the other references to former presidents are relevant to this issue, but Ford's pardon of Nixon is not.

17. Which one of the following numbered sentences expresses a matter of opinion rather than fact?

- A. Sentence 1
- B. Sentence 2
- C. Sentence 3
- D. Sentence 4

The best answer is A. The assertion that fund-raising practices are *out of control* is the opinion of the author. There is some evidence to support this opinion, but it clearly reflects the author's point of view and is not based on fact. The other sentences are merely stating facts.

2.4 Nonwritten Communication

18. In most dictionaries, the explanation of the meaning of pronunciation symbols is usually found:

- A. in the beginning of the spelling section of the dictionary.
- B. in an appendix of the dictionary.
- C. at the bottom of each page.
- D. with each word, before the definition of the word.

The correct answer is C. Most American dictionaries repeat the explanation of the pronunciation symbols at the bottom of every page so the reader can look from the word to the bottom of the page without having to look elsewhere in the book.

19. Identify the correct type of publication for the bibliographical notation below:

Vivian Gornick, *Women in Science* (New York: Simon and Schuster, 1984), pp. 70–71.

- A. An anthology
- B. A magazine
- C. A book
- D. A newspaper

The correct answer is C. To answer this question you must be familiar with citation styles such as: Modern Language Association (MLA), Chicago Manual (CM), and American Psychological Association (APA) styles. Using Chicago style, as illustrated above, the bibliographical notation refers to a book, Choice C. An anthology, Choice A, lists the author (first and last name), title of the work (in quotes), name of the anthology (underlined or italicized), editor's name (first and last), city (colon), publisher, year (in parenthesis), and page number. A magazine article, Choice B, would list the author (first and last name), article title (in quotes), magazine name, date (day-month-year), and page number. A newspaper, Choice D, lists the title of news article (in quotes), name of the newspaper (underlined), newspaper name, date (day-month-year), section, and page number. .

2.5 Research Strategies

20. A seventh-grade English teacher asks her class to do a report on a current famous actor. The report is due the next day. Which of the following would be most helpful in getting useful information quickly?

Line	Source	Information
1	tabloid	to get the latest gossip
2	Internet search engine	to get background information and a list of movies
3	encyclopedia	to find information about the actor
4	screen actor's directory	to find the actor's agent

- A. Line 1
- B. Line 2
- C. Line 3
- D. Line 4

The correct answer is B. Although the tabloid may give interesting gossip, the student needs useful information for a report; so eliminate Choice A. In this case, the Internet search engine would be most helpful because the student could acquire a great deal of information quickly. Choice B looks like a good choice so far. Although an encyclopedia could give information about a current actor, it probably wouldn't be as up-to-date information as that which could be found with the Internet search engine; eliminate Choice C. Finding an actor's agent would be helpful if you could actually speak to the agent or interview the actor. Unfortunately, since the report is due the next day, and making contact could take a great deal of time, Choice D is not feasible.

21. Use the information below to answer the question that follows.

Einstein, Albert, *Meaning of Relativity*. 5th Edition, 1956, Princeton University Press, pp. 26–29

The reference above is probably an example taken from the bibliography of a(n):

- A. literary periodical.
- B. anthology of essays.
- C. student's term paper.
- D. newspaper editorial.

The correct answer is C. The *Meaning of Relativity* would probably not be in a literary periodical because it is not considered a literary work; eliminate Choice A. A newspaper editorial would probably not be about the meaning of relativity, but even if it was, the information taken would not be four pages, and a standard bibliographic notation would not be given. The writer would probably mention the source in the context of his or her editorial. Choice D can be eliminated. An anthology is a compilation of works or small pieces of works. You can see by the notation that the *Meaning of Relativity* is not an essay. Eliminate Choice B. This work is being listed in a fairly standard bibliographic form that may be used on a bibliography page. Because of the nature of the work, the format of the notation, and the fact that page references are given, this is probably from a student's term paper.

Domain 3: Texts

3.1 Concepts and Conventions

22. Read the poem below; then answer the question that follows.

Gather ye rosebuds while ye may:
Old time is still a-flying
And this same flower that smiles today
Tomorrow will be dying.

The figure used in the third line of the poem is an example of:

- A. personification.
- B. simile.
- C. metaphor.
- D. irony.

The correct answer is A. Many literature questions test the ability to recognize the correct use of literary terminology. For example, knowing that a **simile** (Choice B) is a comparison using *like* or *as* and that **irony** (Choice D) is a technique in which a writer conveys a meaning opposite from the words actually used would allow you to eliminate both of these choices. **Personification** (Choice A) gives human qualities to an inanimate object. Here, the flower is given the human ability to smile.

23. All of the following words or phrases could be used to define the word “persona” *except*:

- A. protagonist.
- B. mask.
- C. second voice.
- D. alter ego.

The correct answer is A. The **protagonist** (hero or heroine) is one of the main characters of a literary work and is usually in conflict with the **antagonist** (villain). The other three choices are definitions of *persona*. The easiest way to answer this question, if you are not familiar with the word *persona*, is to realize that choices B, C, and D are synonyms and can therefore be eliminated.

24. The point in a plot that is called the climax refers to the:

- A. development of the setting.
- B. turning point of the story.
- C. falling action.
- D. ending of the story.

The correct answer is B. The point in a plot where there is a rising action, and in which a conflict takes a decisive turn is its **climax**. This is typically followed by falling action. Other terms associated with the development of a narrative include setting, characterization, and **denouement**, which refers to the solution of a problem or the final outcome of the conflict in a literary work.

3.2 Genres

25. A ballad is best described as a:

- A. short story that was later adapted to music.
- B. narrative poem that tells a story and was written to be sung.
- C. conversation or dialogue written to music.
- D. musical short story that uses sophisticated language.

The correct answer is B. Here, try to remember the ballads you know and recall the names or techniques associated with them. For example, you might remember “Tom Dooley,” and that a **ballad** is a poem that tells a story and originally was written to be sung. The language of a ballad is simple. It is a folk poem, not the product of sophisticated writers.

26. Read the passage below; then answer the question that follows.

Once I passed through a populous city imprinting my brain for future use with its shows, architecture, customs, traditions,
Yet now of all that city I remember only a woman I casually met there who detained me for love of me.
Day by day and night by night we were together—all else has long been forgotten by me.

The passage above is an example of:

- A. prose.
- B. free verse.
- C. a sonnet.
- D. metered poetry.

The correct answer is B. This question deals with the techniques of poetry. This passage is an example of free verse, which is not rhymed and which does not have a regular metrical pattern. Although these lines lack regular meter, they are more rhythmic than most prose. If the passage were prose, there would be no capital letter in *Yet*, which does not begin a sentence, and there would be no break in the continuity of the printing. Choice C, a sonnet, is a poem having fourteen lines, usually in iambic pentameter, and a formal arrangement of rhymes. This poem is obviously not in a formal arrangement of lines.

3.3 Interpretation of Texts

27. In literary criticism, which of the following best describes an omniscient point of view?
- A. The main theme of a story
 - B. Developing characterization with a view to correcting the inherent flaws in the main characters in the story
 - C. The author's ability to comment on the thoughts of the characters and the meaning of the action in a story
 - D. The use of allegory in describing events

The correct answer is C. An **omniscient point of view** is a way of telling a story that allows the author to enter the minds of his or her characters. It is a vantage point from which the narrator can see, know, and report whatever he or she chooses. An omniscient point of view can use either the first or third person. The author is free to comment on the inner thoughts of characters while developing external details. Charles Dickens often employed the omniscient point of view.

Read the passage below; then answer the two questions that follow.

The quiet child is one of our concerns today. Our philosophy about children and speaking in the classroom has flip-flopped. Today we are interested in what Ruth Strickland implies when she refers to the idea of “freeing the child to talk.”

28. Which of the following is implied by this passage?
- A. Teachers in the past have preferred quiet and reticent students.
 - B. The behavior of children in the classroom is a trivial concern that can change abruptly.
 - C. Whether or not a child is quiet determines the quality of his or her education.
 - D. There are fewer quiet children today than in the past.

The correct answer is A. The final sentence in the passage expresses an interest in and appreciation for talking children, thus implying that the “flip-flop” is a change from the past preference for quiet children.

29. What is the tone of the passage?
- A. uncertain
 - B. despairing
 - C. apprehensive
 - D. informational

The correct answer is D. Authors frequently make use of **tone** to communicate in writing what is similar to verbal communication through facial expressions and voice inflections. It's not *what* is written, rather *how* it is written that sets the tone. Although the passage starts out by mentioning concerns, there is no worry or apprehension in the passage. Since the passage provides information, the best description of the tone of the passage is informational.

30. Use the passage below from “The Notorious Jumping Frog of Calaveras County” by Mark Twain to answer the question that follows.

“Maybe you don’t,” Smiley says. “Maybe you understand frogs and maybe you don’t understand ‘em; maybe you’ve had experience, and maybe you ain’t only a amature, as it were. Anyways, I’ve got my opinion, and I’ll resk forty dollars that he can outjump any frog in Calaveras County.”

The slang and spelling errors in the preceding passage indicate which of the following?

- A. The author is nearly illiterate.
- B. The reader is made to feel comfortable.
- C. The rustic setting is emphasized.
- D. The story is centuries old.

The correct answer is C. Twain used colloquial language to enhance the rustic setting essential to the battle of wits between sharper and bumpkin.

31. Use the excerpt from *Alice’s Adventures in Wonderland* by Lewis Carroll to answer the question that follows.

The executioner’s argument was that you couldn’t cut off a head unless there was a body to cut if off from . . .

The King’s argument was that anything that had a head could be beheaded, and that you weren’t to talk nonsense.

The Queen’s argument was that, if something wasn’t done about it in less than no time, she’d have everybody executed, all around.

The discussion above about the Cheshire Cat shows the author’s delight in:

- A. compassion.
- B. logic.
- C. plot.
- D. terror.

The correct answer is B. Lewis Carroll was an English mathematician whose delight in logic led him to write humorous poems and novels, which carry every point to a logical and very funny extreme. In the passage, the three arguments make a sort of ridiculous sense.

Sample Questions and Strategies for the Short Constructed-Response Section

The following are representative Reading, Language, and Literature short constructed-response questions for each area covered. Strategies are included, as well as a sample response for each exercise.

Domain 1: Language and Linguistics

1. Use the information below to complete the exercise that follows. After reading a big book to her students, who are gathered on the rug at the front of the room, the teacher asks one of her kindergarten students to find a “word” on the page of text and to “frame” that word with her hands. Then the teacher requests that the student frame any word on the page before her. The student comes to the front of the room where the big book is displayed and uses her hands to frame a whole line of text instead of just one word. After the teacher ascertains that the student has understood the task, she plans an intervention. Using your knowledge of reading instruction, discuss a classroom intervention that the teacher might plan for this student.

Strategy

First, circle or underline the task to be completed. In this case, you are to discuss a classroom intervention. Note that this question describes a classroom scenario in which students are gathered to listen to the teacher read a big book. This is a common activity in early primary classrooms. The task that the teacher is asking the student to perform is described. Additionally, it is noted that the student understands the task.

Sample Response

Children in kindergarten are learning early conceptual skills to help prepare them to read. Teachers can help these beginning readers gain mastery of these skills by engaging them in activities that focus on *print concepts*. The mastery of print concepts is a reliable predictor of reading success. A good classroom intervention for a struggling student would include activities that promote print concepts, such as the understanding of “word.” Some activities that the teacher could use are having the students track print as the teacher reads, counting words, and explaining that there are empty spaces between words. Some benchmarks in print concepts include identifying the front and back of the book, discriminating between a letter and a word, knowing uppercase and lowercase letters, recognizing word and sentence boundaries, knowing where to begin reading on a page, and understanding that print goes from top to bottom and left to right.

2. Complete the exercise that follows. Identify and discuss three factors that inhibit language acquisition during early to middle childhood.

Strategy

First, circle or underline the key words in the question. Notice that you need to identify and discuss three factors. Next, focus on factors that inhibit language acquisition. If some factors don’t immediately come to mind, think of factors that would *help* in language acquisition. Then write about how the absence of those factors would inhibit language acquisition.

Sample Response

Three factors that inhibit language acquisition are insufficient mental, emotional, and social growth:

- **Mental growth**—As children grow mentally, they expand their ability to retain information. If this mental growth is slowed, words could be more difficult to learn and memorize.
- **Emotional growth**—As children come in touch with expressing their feelings, their language base usually expands. If a child has inhibitions or emotional problems, this could slow his or her need or will to acquire language.
- **Social growth**—As children learn to interact with other children, additional language becomes necessary. If this social growth is slowed, and there is less interest or exchange, language growth may be inhibited.

3. Use the information below to complete the exercise that follows.

When evaluating a student’s reading, a first-grade teacher notes that when reading orally, the student continually omits the silent “e.” Shown below are the actual words as written and the mispronunciation by the student.

written word	student pronunciation
hate	hat
tape	tap
cope	cop

Write a response in which you include explicit instruction and/or activities that would be helpful to the student. Make sure to cite specific examples to support your recommendations.

Strategy

Since you are given an in-class situation, carefully read the information to make sure that you understand the situation. Next, focus on the tasks to be completed and underline the key words—include explicit instruction and/or activities that would be helpful to the student. Make sure to cite specific examples to support your recommendations. Do some prewriting to list and organize your ideas.

Sample Response

The teacher needs to call the student’s attention to whether what he or she is reading makes sense and do more explicit instruction in vowel recognition.

The student also needs explicit instruction in recognizing word patterns, especially those with the ending silent “e.” The student would benefit from focused feedback and effective instruction in the role of the silent “e” in words.

Activities could include focused attention to the final “e,” word sorting, and exposure to print that includes words of this type. This student needs to also focus on the similarities and differences of words. Word instruction using word-sorting games and simple word games would also be beneficial.

Domain 2: Nonwritten and Written Communication

4. Complete the exercise that follows.

Standard American English is a dynamic language that is constantly changing. Write a response in which you

- identify three reasons for these changes;
- discuss these changes; and
- give examples of these changes.

Strategy

Note the task given. In this case, you are asked for three reasons. Next, note the prompt, the information given. Read this carefully. Focus on key words in the prompt—*identify three, discuss, give examples*. When writing your answer, be sure to address each bullet. Also, use “buzzwords” when you can, that is, words that are used in the field and show knowledge of the subject.

Sample Response

Standard American English is constantly changing due to modern technology, infusion of foreign languages, and inclusion of slang expressions.

One reason that our language is changing is the necessity for new words that relate to modern technology. As we invent or discover new items or processes, new names must be created to describe the items or processes accurately. For example, the word *taser* refers to a new electronic self-defense mechanism.

A second reason for the change is the infusion of words from foreign languages. As foreign words are used more frequently, they become part of our vocabulary. For example, the word *valet* is of French origin,

A third reason for the change is the inclusion of words that were once considered slang expressions. These slang expressions give new meanings to words. For example, the expression *chill out* doesn't mean to become cold but rather to become calm.

5. Complete the exercise that follows.

There are many techniques that an author may use to make a short story more interesting. Using your knowledge of writing, prepare a response in which you:

- identify two techniques that an author can use to make a short story more interesting; and
- describe how these techniques work.

Strategy

Read the question twice, noting key points, before attempting to answer it. You might underline identify two techniques, short story, interesting, describe how and work. Ask yourself what techniques might make *any* prose more interesting. For example, you might consider figurative language, multiple points of view, flashback, or foreshadowing and then decide on the two that seem most appropriate for the short story.

Sample Response

Two techniques that would make a short story more interesting are the use of flashback and foreshadowing:

- The use of **flashback**, a technique in which the narrative moves to a time prior to that of the main story, can make a short story more interesting by giving it depth. By using this technique, the author can reveal why characters are what they are, and behave as they do, by showing the reader details of their earlier lives.
- **Foreshadowing** is a technique that uses clues to suggest events that have not yet occurred. It is often used to create suspense and thus make the story more interesting. Foreshadowing allows the author to link seemingly minor details to important events developed later in the story.

Domain 3: Texts

6. Read the following poem; then complete the exercise that follows.

A slumber did my spirit seal
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

- (5) No motion has she now, no force,
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees.

Write a response in which you explain the circumstance of this poem, that is, what has happened. Discuss the use of contrast in the poem.

Strategy

Read and mark both of the tasks you are asked to perform: explain the circumstance of this poem (identify the speaker and what has happened), and discuss the contrast employed in the poem. As you read and mark the poem, ask questions about the meaning and use of words. If some words do not make sense to you, try to interpret them in a metaphorical sense. Consider the rhyme scheme and whether the poem tells a story.

Focus on the use of specific words and their function in the meaning of the poem. For example, consider the word *slumber* in line 1 and the separation from the human condition in lines 3 and 4 (*could not feel / The touch of earthly years*). In lines 5 and 6, *no motion*, *no force*, and *neither hears nor sees* may be images associated with death. Note the negative words *no*, *neither*, and *nor*, which may suggest a contrast.

Sample Response

The first stanza describes the speaker's realization that "she" is dead and can no longer feel in a human way. The tense is the past. The second stanza, in the present tense, suggests a new reality for the woman. She has returned to the earth and has become a part of nature, just as much as the "rocks," "stones," and "trees."

The two stanzas contrast not only in the use of past and present tense, but also in that, in the first stanza, the speaker sees only the fact that the woman is dead, but by the end of the second stanza, he or she has realized that even though she, herself, has "no motion" and "no force," she shares in the movement of the "earth's diurnal course."

7. Read the poem below by Samuel Daniel (1595); then complete the exercise that follows.

- When men shall find thy flower, thy glory pass,
 And thou, with careful brow sitting alone,
 Received hast this message from thy glass,
 That tells thee truth, and says that all is gone,
 (5) Fresh shalt thou see in me the wounds thou madest,
 Though spent thy flame, in me the heat remaining,
 I that have loved thee thus before thou fadest;
 My faith shall wax, when thou art in thy waning.
 The world shall find this miracle in me,
 (10) That fire can burn when all the matter's spent;
 Then what my faith hath been thyself shall see,
 And that thou wast unkind thou mayst repent.
 Thou mayest repent that thou hast scorned my tears,
 When winter snows upon thy golden hairs.

Write a response in which you:

- Describe the situation of this poem. Who is the speaker and the person addressed and what are their circumstances?
- Discuss the images the speaker uses to describe the woman and to describe his feelings.

Strategy

You may wish to try the approach of reading and marking the tasks first and then reading the poem. In this way, you'll know what to look for as you read. As you read the tasks, underline the words describe the situation. You should also underline speaker, person addressed, and circumstances. Next, underline discuss the images the speaker uses. Now that you are focused in on what to look for, carefully read the poem. Remember, you are asking the following questions: "Who is the speaker?" "Who is the speaker talking to?" "What are the circumstances?" "What images is the speaker using to describe the woman and the author's feelings?"

Sample Response

The speaker of this poem is a man addressing a beautiful young woman with whom he is in love. The young woman does not return the man's love, but he nevertheless vows to be faithful to her, even when she has grown old and is no longer beautiful. The lady's youth is indicated by the verb tenses (the future tense of "shall find" and "shall see") and by the phrase "before thou fadest." At the time of the poem, the lady's golden hair has not yet turned white.

The poem compares the lady's beauty to a flower, to a flame, and to the fuel that feeds the flame of the man's love. The man's love is compared to wounds, to heat, to faith, and to a miracle. The most important source of imagery is religious, and the speaker's love is presented as a religious veneration of the lady. His love is miraculous because like a fire that burns without fuel, it will continue even after the beauty, which inspired his love, has faded away.

Review of Domains

“Reading is at the heart of education. The knowledge of almost every subject in school flows from reading.” –Jim Trelease (2001)

Domain 1: Language and Linguistics

Teaching children to read effectively may be the single most significant contribution toward the educational achievement of the developing child. The acquisition of solid reading skills opens the doorway to all other academic disciplines as it provides children with an unlimited access to new information while strengthening cognitive brain structures. The path toward literacy begins during early childhood and continues through adolescence and into adulthood. Children do not have to be highly intelligent to become successful readers, but it is important for children to develop early reading skills in order to gain opportunities for future learning possibilities. The CSET: Multiple Subjects identifies the need for potential teachers to demonstrate their competency at providing children with skilled literature and language instruction.

Stages of Reading Development		
THE EMERGENT READER		
Age	Developmental Expectation	Reading Instruction
Early Childhood to Pre-K Pre-alphabetic	Beginning of awareness that text progresses from left to right. Children scribble and recognize distinctive visual clues in environmental print, such as letters in their names.	Begin phonemic awareness <ul style="list-style-type: none"> ■ Help to recognize print in environment ■ Help to make predictions in stories ■ Observe pretending to read ■ Help to recognize letter shapes
THE BEGINNING READER		
K to Second (Third) Grade Alphabetic	Letters are associated with sounds. Children begin to read simple CVC words (such as mat, sun, pin). They usually represent such words with a single sound, and later spell with the first and last consonant: for example, CT for cat. When writing later, vowels are included in each syllable. Children now rhyme and blend words. When reading later, they begin to recognize “chunks,” or phonograms.	Systematic and explicit instruction, including: <ul style="list-style-type: none"> ■ Phonics, phonemic awareness, blending, decoding ■ Vocabulary word-attack skills, spelling ■ Text comprehension ■ Listening and writing
THE FLUENT READER		
Fourth to Eighth Grade Orthographic	Students read larger units of print and use analogy to decode larger words. Decoding becomes fluent. Reading, accuracy, and speed are stressed.	Systematic and explicit instruction, including: <ul style="list-style-type: none"> ■ Word-attack skills (multisyllabic words) ■ Decoding ■ Spelling and vocabulary ■ Fluency ■ Text comprehension (context skills) ■ Utilizing metacognition
THE REMEDIAL READER		
Third to Eighth Grade Students who do not demonstrate competency	The key approach to successful reading programs is preventive rather than remedial while understanding that there is a full range of learners in the classroom. Therefore, students who are struggling to read are taught from the same systematic framework taught in the early grades of successful readers.	Reading instruction includes re-teaching all of the modalities taught as a “beginning reader” listed above and emphasizing: <ul style="list-style-type: none"> ■ Assessment of identified reading weakness ■ Teaching explicit strategies based on diagnosis ■ Linking instruction to prior knowledge ■ Increasing instruction time ■ Dividing skills into smaller steps while providing reinforcement and positive feedback

READING TERMS AND DEFINITIONS	
Phoneme	A phoneme is the smallest part of spoken language that makes a difference in the meaning of words. English has about 41 phonemes. A few words, such as <i>a</i> or <i>oh</i> , have only one phoneme. Most words, however, have more than one phoneme: The word <i>if</i> has two phonemes (/i/ /f/); <i>check</i> has three phonemes (/ch/ /e/ /k/), and <i>stop</i> has four phonemes (/s/ /t/ /o/ /p/). Sometimes one phoneme is represented by more than one letter.
Phoneme Manipulation	When children work with phonemes in words, they are manipulating the phonemes. Types of phoneme manipulation include blending phonemes to make words, segmenting words into phonemes, deleting phonemes from words, adding phonemes to words, or substituting one phoneme for another to make a new word.
Grapheme	A grapheme is the smallest part of written language that represents a phoneme in the spelling of a word. A grapheme may be just one letter (such as b, d, f, p, s) or several letters (such as ch, sh, th, -ck, ea, -igh).
Phonics	Phonics is the understanding that there is a predictable relationship between phonemes (the sounds of spoken language) and graphemes (the letters and spellings that represent those sounds in written language). Good phonics instruction is systematic and explicit. Systematic is a plan of instruction which includes a carefully selected set of letter-sound relationships that are organized into a logical sequence. Explicit programs provide teachers with precise directions for the teaching of these relationships. Phonics instruction is most effective when it begins in kindergarten or first grade, and approximately two years of phonics instruction is sufficient for most students.
Phonemic Awareness	Phonemic awareness is the ability to hear, identify, and manipulate the individual sounds—phonemes—in spoken words. It is the understanding that sounds work together to make words, and it is the most important determinant toward becoming a successful reader.
Phonological Awareness	Phonological awareness is a broad term that includes phonemic awareness. In addition to phonemes, phonological awareness activities can involve work with rhymes, words, syllables, and onsets and rimes.
Syllable	A syllable is a word part that contains a vowel or, in spoken language, a vowel sound (e-vent; news-pa-per; ver-y).
Decoding	Decoding is the analysis of spoken or written symbols in order to understand their meaning. This primarily refers to word identification.
Segmenting (Segmentation)	When children break words into their individual phonemes, they are segmenting the words. They are also segmenting when they break words into syllables and syllables into onsets and rimes.
Onset and Rime	Onsets and rimes are parts of spoken language that are smaller than syllables but larger than phonemes. An onset is the initial consonant(s) sound of a syllable (the onset of bag is b-; of swim, sw-). A rime is the part of a syllable that contains the vowel and all that follows it (the rime of bag is -ag; of swim, -im).
Blending	When children combine individual phonemes to form words, they are blending the phonemes. They also are blending when they combine onsets and rimes to make syllables and combine syllables to make words.
Morpheme	A morpheme is a unit of meaning that cannot be divided into smaller elements, such as the word “book.”
Semantics	Semantics is the analysis and study of meanings of words, phrases, and sentences. This is useful as a strategy in decoding to analyze the word that “sounds” correct in a sentence.
Syntax	Syntax is the examination of various ways that words combine to create meaning, the study of how sentences are formed, and the pattern or structure of word order in sentences.

Language Key Terms and Concepts

Child-directed speech (CDS) or motherese: Adults modify their speech to make it easier for children to learn language, including modifying sentence structure, repeating key words, and focusing on present objects. First words are spoken by 12 months and are usually familiar objects or persons. First sentences are spoken by 18 to 24 months and are usually two-word sentences (telegraphic speech).

Fast mapping: A process whereby young children are able to use context to arrive at a quick guess of a word's meaning. Nouns (objects) are easier to fast map than verbs (actions).

Habituation: Infants and children repeat sounds that are reinforced. Children can distinguish abstract rules for sentence structure. For example, in an experiment, a 7-month-old listened to nonsense sounds (wo fe wo). When changed to (ga ti ti), the infant was able to discriminate based upon the patterns of repetition.

Holophrase: A single word that expresses a complete thought. These include *symbolic gestures*, where the child shows an understanding that symbols (words) represent a specific object, desire, or event (e.g., blowing on food to mean *hot*), or *representational gestures*, which involve gesturing to show what the infant desires (e.g., holding up a bottle to show an infant wants more to drink).

Overregularizations: In early childhood, children begin to use past tenses and plurals in speech. About this time, they also begin to add regular forms on irregular nouns, saying “foots” instead of “feet.”

Private speech: Talking out loud to oneself with no intention to communicate with others. This helps children to integrate language and thought.

Telegraphic speech: Simplified speech or an early form of speech. This is usually a two-word sentence spoken by a 2-year-old. First sentences consist of just enough words to get the meaning across (e.g., I cold).

Reading Assessments

Formal and informal reading assessments are used with students in grades K through 8 to target areas of strength and weakness, to monitor student reading development, and to aid the teacher in planning reading instruction.

Alphabet knowledge: Identify and form letters.

Concepts about print: Tests important concepts about books, including the front and back of a book; that print tells the story; the concept of letters, words, and sentences; and that spaces have a purpose.

Phonemic awareness: Estimates the level of phonemic awareness in students.

Phonics test: Tests phonics skills that are needed in reading.

High frequency word recognition: Measures word recognition out of context. In general, proficient readers can read words in and out of context, and poor readers over-rely on context for decoding. This also assists the teacher in determining a level to start testing in oral reading inventories.

Oral reading inventory: Graded passages that give an indication of the fluency with which a student is able to read. Also evaluated are accuracy, reading rate, reading level, and comprehension level.

Spelling inventory: Through examination of words spelled correctly and incorrectly, a student's skills can be classified into developmental spelling stages. In this way, skills are examined that directly tie to reading. This assists in planning appropriate spelling and reading instruction.

Phonemic Awareness

Phonemic awareness is the ability to notice, think about, and work with the individual sounds in spoken words. This awareness is strongly related to reading achievement. To become proficient readers, children must be able to perceive and produce specific sounds of the English language and understand how the sound system works. Before children learn to read print, they need to become aware of how the sounds in words work. They must

understand that words are made up of speech sounds, or phonemes. **Phonemes** are the smallest parts of sound in a spoken word that make a difference in the word’s meaning.

Although phonemic awareness is a widely-used term in reading, phonemic awareness is *not* phonics. Phonemic awareness is the understanding that the sounds of *spoken* language work together to make words. Phonics is the understanding that there is a predictable relationship between phonemes and graphemes, the letters that represent those sounds in *written* language. If children are to benefit from phonics instruction, they need phonemic awareness. The reason is that children who cannot hear and work with the phonemes of spoken words will have a difficult time learning how to relate these phonemes to the graphemes when they see them in written words.

Implications of Teaching Phonemic Awareness in the Classroom

1. Teachers help children recognize which words in a set of words begin with the same sound. (“*Bell, bike, and boy* all have /b/ at the beginning.”)
2. Teachers help children isolate and say the first or last sound in a word. (“The beginning sound of *dog* is /d/.” “The ending sound of *sit* is /t/.”)
3. Teachers help children combine or blend separate sounds in a word to say the word (“/m/, /a/, /p/—*map*”).
4. Teachers help children break or segment a word into its separate sounds (“up—/u/, /p/”).

Classroom Expectations: How to Teach Phonemic Awareness

Effective phonemic awareness instruction teaches children to notice, think about, and work with (manipulate) sounds in spoken language. This helps children become aware of English sound systems, consonants, and vowels. Teachers can use a variety of instructional methods, however, teaching one or two types of phoneme manipulation—specifically, blending and segmenting phonemes in words—is likely to produce greater benefits. Instruction should also be explicit about the connection between phonemic awareness and reading.

An Example of Teaching Phoneme Manipulation—Blending and Segmenting		
Step One		Teacher: Listen: I’m going to say the sounds in the word jam —/j/ /a/ /m/. What is the word?
Step Two	Say the word out loud	Teacher: You say the sounds in the word jam .
Step Three	Write the word down	Teacher: Now let’s write the sounds in jam : /j/, write j ; /a/, write a ; /m/, write m .
Step Four	Read the word together	Teacher: (Writes “jam” on the board). Now we’re going to read the word jam .

Phonological Awareness

A common misunderstanding about phonemic awareness is that it means the same as phonological awareness. The two names are *not* interchangeable. Phonemic awareness is a subcategory of phonological awareness. The focus of phonemic awareness is narrow—identifying and manipulating the individual sounds in words. The focus of **phonological awareness** is much broader. It includes identifying and manipulating larger parts of spoken language, such as words, syllables, and onsets and rimes—as well as phonemes. It also encompasses awareness of other aspects of sound, such as rhyming, alliteration, and intonation.

Implications of Teaching Phonological Awareness in the Classroom

1. Teachers help children identify and make oral rhymes. “*The pig has a (wig).*”
“*Pat the (cat).*”
“*The sun is (fun).*”
2. Teachers help children identify and work with syllables in spoken words: “*I can clap the parts in my name: An-drew.*”
3. Teachers help children identify and work with onsets and rimes in spoken syllables or one-syllable words. “*The first part of sip is s-.*” “*The last part of win is -in.*”

Phonics

Phonics instruction teaches children the relationships between the letters (graphemes) of written language and the individual sounds (phonemes) of spoken language. It teaches children to use these relationships to read and write words. Teachers of reading programs sometimes use different labels to describe these relationships, including the following:

- graphophonemic relationships
- letter-sound associations
- letter-sound correspondences
- sound-symbol correspondences
- sound-spellings

Regardless of the label, the goal of phonics instruction is to help children learn and use the Alphabetic Principle—the understanding that there are systematic and predictable relationships between written letters and spoken sounds. Knowing these relationships will help children recognize familiar words accurately and automatically, and “decode” new words. In short, knowledge of the Alphabetic Principle contributes greatly to children’s ability to read words both in isolation and in connected text.

Criticisms of Phonics Instruction

Critics of phonics instruction argue that English spellings are too irregular for phonics instruction to really help children learn to read words. The point is, however, that phonics instruction teaches children a system for remembering how to read words. Once children learn, for example, that *phone* is spelled this way rather than *foan*, their memory helps them to read, spell, and recognize the word instantly and more accurately than they could read *foan*. The same process is true for all irregularly spelled words. Most of these words contain some regular letter-sound relationships that can help children remember how to read them. In summary, the alphabetic system is a mnemonic device that supports our memory for specific words.

Implications of Teaching Phonics in the Classroom

1. **Assess** phonics and other word identification strategies. Select and use formal and informal tools such as decoding tests, fluency tests, and sight word checks to collect data, and analyze to plan instruction.
2. **Plan** instruction that is systematic, explicit, and sequenced according to the increased complexity of linguistic units including sounds, phonemes, onsets and rimes, letters, letter combination syllables, and morphemes.
3. **Explicitly** teach and model phonics, decoding, and other word identification strategies in reading for meaning. Positive explicit feedback for word identification errors is an essential strategy in this process.
4. **Select** and design resource material and strategies for assessment and instruction. Resources include materials for teaching decoding, word identification strategies, and sign word mastery in multiple and varied reading and writing experiences.
5. **Provide fluency practice** in a variety of ways:
 - Practice **decoding** and word-attack skills so that they become **automatic** in reading text.
 - Provide **application** and practice decoding skills to fluency in decodable (controlled vocabulary) text and word recognition skills taught out of context.
 - Continue to **develop fluency** through the use of decodable texts and other texts written at the student’s instructional level.
6. **Provide ongoing assessment** to demonstrate the student’s progress toward the mastery of State Standards.

Systematic and Explicit Instruction

Programs of systematic phonics instruction clearly identify a carefully selected and useful set of letter-sound relationships and then organize the introduction of these relationships into a logical instructional sequence. Children learn to use these relationships to decode words that contain them. Systematic instruction is *particularly beneficial for children who are having difficulty learning to read* and who are at risk for developing future reading problems.

Effective programs offer phonics instruction that:

- helps teachers explicitly and systematically instruct students in how to relate letters and sounds, how to break spoken words into sounds, and how to blend sounds to form words.
- helps students understand why they are learning the relationships between letters and sounds.
- helps students apply their knowledge of phonics as they read words, sentences, and text.
- helps students apply what they learn about sounds and letters to their own writing.
- can be adapted to the needs of individual students, based on assessment.
- includes alphabetic knowledge, phonemic awareness, vocabulary development, and the reading of text, as well as systematic phonics instruction.

Non-Systematic Instruction

Programs of phonics instruction that are not systematic do not teach consonant and vowel letter-sound relationships in a prescribed sequence. Rather, they encourage informal phonics instruction based on the teacher's perceptions of what students need to learn and when they need to learn it. Non-systematic instruction often neglects vowels, even though knowing vowel letter-sound relationships is a crucial part of knowing the alphabetic system. Non-systematic programs do not provide practice materials that offer children the opportunity to apply what they are learning about letter-sound relationships.

Non-systematic programs often include:

- literature-based programs that emphasize reading and writing activities. Phonics instruction is embedded in these activities, but letter-sound relationships are taught incidentally, usually based on key letters that appear in student reading materials.
- basal reading programs that focus on whole-word or meaning-based activities. These programs pay only limited attention to letter-sound relationships and provide little or no instruction in how to blend letters to pronounce words.
- sight-word programs that begin by teaching children a sight-word reading vocabulary of from 50 to 100 words. Only after they learn to read these words do children receive instruction in the Alphabetic Principle.

Fluency

Fluent readers read aloud effortlessly and with expression. Their reading sounds natural, as if they are speaking.

Fluency is the ability to read a text accurately and quickly. When fluent readers read silently, they recognize words automatically. They group words quickly to help them gain meaning from what they read. Fluent readers read aloud effortlessly and with expression. Their reading sounds natural, as if they are speaking. Readers who have not yet developed fluency read slowly, word by word. Their oral reading is choppy and plodding.

Fluency is important because it provides a bridge between word recognition and comprehension. Because fluent readers do not have to concentrate on decoding the words, they can focus their attention on what the text means. They can make connections among the ideas in the text and between the text and their background knowledge. Fluent readers recognize words and comprehend at the same time and focus their attention on making connections among the ideas in a text and between these ideas and their background knowledge. Less fluent readers focus their attention on figuring out the words and tend to have little attention left for comprehending the text.

Fluency develops gradually over considerable time and through substantial practice. At the earliest stage of reading development, students' oral reading is slow and labored because students are just learning to "break the code"—to attach sounds to letters and to blend letter sounds into recognizable words. Even very skilled readers may read in a slow, labored manner when reading texts with many unfamiliar words or topics.

Even when students recognize many words automatically, their oral reading still may be expressionless, not fluent. To read with expression, readers *must be able to divide the text into meaningful chunks*. These chunks include phrases and clauses. Readers must know to pause appropriately within and at the ends of sentences and when to change emphasis and tone.

Implications of Teaching Fluency Instruction in the Classroom

1. Teachers are good models of fluent reading. By listening, students learn how a reader's voice can help written text make sense.
2. Teachers should read aloud to students daily.
3. Teachers should help students practice orally rereading text that is reasonably easy for them—that is, text containing mostly words that they know or can decode easily. In other words, the texts should be at the students' independent reading level and relatively short (probably 50 to 200 words) depending upon the age.
4. Teachers should assess to see if the text is at the students' independent reading level. The student should be able to read with about 95 percent accuracy, or misread only about 1 of every 20 words. If the text is more difficult, students will focus so much on word recognition that they will not have an opportunity to develop fluency.
5. Teachers use a variety of reading materials, including stories, nonfiction, and poetry. Poetry is especially well suited to fluency practice because poems for children are often short and they contain rhythm, rhyme, and meaning, making practice easy, fun, and rewarding.

Reading Difficulty Assessment

Easy Text: Readers show that no more than 1 in 20 words are difficult (95 percent success).

Challenging Text: Readers show that no more than 1 in 10 words are difficult (90 percent success).

Difficult Text: Readers show that more than 1 in 10 words are difficult (less than 90 percent success).

Instructional Strategy: How to Calculate Fluency

$$\textit{Total words read} - \textit{errors} = \textit{words correct per minute}$$

1. Select two or three brief passages from appropriate grade-level material (regardless of students' instructional levels).
2. Have individual students read each passage aloud for exactly one minute.
3. Count the total number of words the student read for each passage. Compute the average number of words read per minute.
4. Count the number of errors the student made on each passage. Compute the average number of errors per minute.
5. Subtract the average number of errors read per minute from the average total number of words read per minute. The result is the average number of words correct per minute (WCPM).
6. Repeat the procedure several times during the year. Graphing students' WCPM throughout the year easily captures their reading growth.
7. Compare the results with published norms or standards to determine whether students are making suitable progress in their fluency. For example, according to one published norm, students should be reading approximately 60 words per minute correctly by the end of first grade, 90 to 100 words per minute correctly by the end of second grade, and approximately 114 words per minute correctly by the end of third grade.

Reading Aloud Exercises				
Student-Adult Reading	Choral Reading	Tape-Assisted Reading	Partner Reading	Readers' Theatre
In student-adult reading, the student reads one-on-one with an adult. The adult can be you, a parent, a classroom aide, or a tutor. The adult reads the text first, providing the students with a model of fluent reading. Then the student reads the same passage to the adult with the adult providing assistance and encouragement. The student rereads the passage until the reading is quite fluent. This should take approximately three to four rereadings.	In choral, or unison, reading, students read along as a group with you (or another fluent adult reader). They might follow along as you read from a big book, or they might read from their own copy of the book you are reading. Predictable books are particularly useful for choral reading, because their repetitious style invites students to join in. Begin by reading the book aloud as you model fluent reading. Students should read the book with you three to five times total (though not necessarily on the same day). At this time, students should be able to read the text independently.	In tape-assisted reading, students read along in their books as they hear a fluent reader read the book on an audiotape. For tape-assisted reading, you need a book at a student's independent reading level and a tape recording of the book read by a fluent reader at about 80 to 100 words per minute. The tape should not have sound effects or music. For the first reading, the student should follow along with the tape, pointing to each word in her or his book as the reader reads it. Next, the student should try to read aloud along with the tape. Reading along with the tape should continue until the student is able to read the book independently, without the support of the tape.	In partner reading, paired students take turns reading aloud to each other. More fluent readers can be paired with less fluent readers. The stronger reader reads a paragraph or page first, providing a model of fluent reading. Then the less fluent reader reads the same text aloud. The stronger student gives help with word recognition and provides feedback and encouragement to the less fluent partner. The less fluent partner rereads the passage until he or she can read it independently. Partner reading need not be done with a more and less fluent reader. Two readers of equal ability can practice rereading after hearing the teacher read the passage.	In readers' theatre, students rehearse and perform a play for peers or others. They read from scripts that have been derived from books that are rich in dialogue. Students play characters who speak lines or a narrator who shares necessary background information. Readers' theatre provides readers with a legitimate reason to reread text and to practice fluency. Readers' theatre also promotes cooperative interaction with peers and makes the reading task appealing.

Vocabulary

Vocabulary refers to the words we must know to communicate effectively. In general, vocabulary can be described as oral vocabulary or reading vocabulary. **Oral vocabulary** refers to words that we use in speaking or recognize in listening. **Reading vocabulary** refers to words we recognize or use in print.

Implications of Teaching Vocabulary Instruction in the Classroom

Implement Strategies for Teaching Specific Words

A teacher plans to have his third-grade class read the novel *Stone Fox* by John Reynolds Gardiner. In this novel, a young boy enters a dogsled race in hopes of winning prize money to pay the taxes on his grandfather's farm. The teacher knows that understanding the concept of taxes is important to understanding the novel's plot. Therefore, before his students begin reading the novel, the teacher may do several things to make sure they understand what the concept means and why it is important to the story. For example, the teacher may:

- engage students in a discussion of the concept of taxes.
- read a sentence from the book that contains the word *taxes* and ask students to use context and their prior knowledge to try to figure out what it means.
- ask students to use *taxes* in their own sentence.

Provide Repeated Exposure to Words

A second-grade class is reading a biography of Benjamin Franklin. The biography discusses Franklin's important role as a scientist. The teacher wants to make sure that her students understand the meaning of the words *science* and *scientist*, both because the words are important to understanding the biography and because they are obviously very useful words to know in school and in everyday life.

Use Word Parts

Knowing some common prefixes and suffixes (affixes), base words, and root words can help students learn the meanings of many new words. For example, if students learn just the four most common prefixes in English (un-, re-, in-, dis-), they will have important clues about the meaning of about two-thirds of all English words that have prefixes. Prefixes are relatively easy to learn because they have clear meanings (for example, *un-* means *not* and *re-* means *again*); they are usually spelled the same way from word to word; and, of course, they always occur at the beginnings of words.

Use Context Clues

Context clues are hints about the meaning of an unknown word that are provided in the words, phrases, and sentences that surround the word. Context clues include definitions, restatements, examples, or descriptions. Because students learn most word meanings indirectly, or from context, it is important that they learn to use context clues effectively.

Use Dictionaries and Other Reference Aids

When students use reference aids, they can easily eliminate inappropriate definitions based upon context of the defined word. For example, in searching for the definition of the word *board* in a dictionary, students can eliminate the wrong definitions of *board* by looking at the word in the context of the sentence. In this example, one definition of *board* is, "to get on a train, an airplane, a bus, or a ship." The teacher next has students substitute the most likely definition for *board* in the original sentence to verify that the sentence makes sense. "The children were waiting to *get on* the buses."

Text Comprehension

Even teachers in the primary grades can begin to build the foundation for reading comprehension. Reading is a complex process that develops over time. Although the basics of reading—word recognition and fluency—can be learned in a few years, reading to learn subject matter does not occur automatically. Teachers should emphasize text comprehension from the beginning, rather than waiting until students have mastered "the basics" of reading. Instruction at all grade levels can benefit from showing students how reading is a process of making sense out of text, or constructing meaning. Beginning readers, as well as more advanced readers, must understand that the ultimate goal of reading is comprehension.

Metacognition

Metacognition can be defined as "thinking about thinking." Good readers use metacognitive strategies to think about and have control over their reading. Before reading, they might clarify their purpose for reading and preview the text. During reading, they might monitor their understanding, adjusting their reading speed to fit the difficulty of the text and "fixing up" any comprehension problems they have. After reading, they check their understanding of what they read.

Implications of Teaching Comprehension Instruction in the Classroom

Multiple strategies are available to help students gain reading comprehension competency. Teachers can help students improve reading comprehension skills by practicing the following multiple strategies:

- ask questions about the text they are reading.
- ask students to summarize parts of the text.
- help students clarify words and sentences they don't understand.
- ask students to predict what might occur next in the text.
- talk about the content.
- model, or “think aloud,” about their own thinking and understanding.
- lead students in a discussion about text meaning.
- help students relate the content of their reading to their life experiences and to other texts they have read.

The first four of the above are the primary strategies.

TEXT COMPREHENSION CLASSROOM ACTIVITIES	
Monitoring Comprehension	<p>Students who are good at monitoring their comprehension know when they understand what they read and when they do not. They have strategies to “fix” problems in their understanding as the problems arise.</p> <ul style="list-style-type: none"> ■ Identify where the difficulty occurs. (“I don’t understand the second paragraph on page 76.”) ■ Identify what the difficulty is. (“I don’t get what the author means when she says, ‘Arriving in America was a milestone in my grandmother’s life.’”) ■ Restate the difficult sentence or passage in their own words. (“Oh, so the author means that coming to America was a very important event in her grandmother’s life.”) ■ Look back through the text. (“The author talked about Mr. McBride in Chapter 2, but I don’t remember much about him. Maybe if I reread that chapter, I can figure out why he’s acting this way now.”) ■ Look forward in the text for information that might help them to resolve the difficulty. (“The text says, ‘The groundwater may form a stream or pond or create a wetland. People can also bring groundwater to the surface.’ Hmm, I don’t understand how people can do that . . . Oh, the next section is called ‘Wells.’ I’ll read this section to see if it tells how they do it.”)
Using Graphic and Semantic Organizers	<p>Graphic organizers illustrate concepts and interrelationships among concepts in a text, using diagrams or other pictorial devices. Graphic organizers are known by different names, such as maps, webs, graphs, charts, frames, or clusters. Semantic organizers (also called <i>semantic maps</i> or <i>semantic webs</i>) are graphic organizers that look somewhat like a spider web. In a semantic organizer, lines connect a central concept to a variety of related ideas and events.</p>
Answering Questions	<p>Question-answering instruction encourages students to learn to answer questions better and, therefore, to learn more as they read. One type of question-answering instruction simply teaches students to look back in the text to find answers to questions that they cannot answer after the initial reading. Another type helps students understand question-answer relationships—the relationships between questions and where the answers to those questions are found. In this instruction, readers learn to answer questions that require an understanding of information.</p>
Generating Questions	<p>Teaching students to ask their own questions improves their active processing of text and their comprehension. By generating questions, students become aware of whether they can answer the questions and whether they understand what they are reading. Students learn to ask themselves questions that require them to integrate information from different segments of text.</p>

Recognizing Story Structure	Story structure refers to the way the content and events of a story are organized into a plot. Students who can recognize story structure have greater appreciation, understanding, and memory for stories. In story structure instruction, students learn to identify the categories of content (setting, initiating events, internal reactions, goals, attempts, and outcomes) and how this content is organized into a plot. Often, students learn to recognize story structure through the use of story maps. Story maps, a type of graphic organizer, show the sequence of events in simple stories. Instruction in the content and organization of stories improves students' comprehension and memory of stories.
Summarizing	A summary is a synthesis of the important ideas in a text. Summarizing requires students to determine what is important in what they are reading, to condense this information, and to put it into their own words. Instruction in summarizing helps students identify or generate main ideas, connect the main or central ideas, eliminate redundant and unnecessary information, and remember what they read.
Making Use of Prior Knowledge	Good readers draw on prior knowledge and experience to help them understand what they are reading. You can help your students make use of their prior knowledge to improve their comprehension. Before your students read, preview the text with them. As part of previewing, ask the students what they already know about the content of the selection (for example, the topic, the concept, or the time period). Ask them what they know about the author and what text structure he or she is likely to use. Discuss the important vocabulary used in the text. Show students some pictures or diagrams to prepare them for what they are about to read.
Using Mental Imagery	Good readers often form mental pictures, or images, as they read. Readers (especially younger readers) who visualize during reading understand and remember what they read better than readers who do not visualize. Help your students learn to form visual images of what they are reading. For example, urge them to picture a setting, character, or event described in the text.

Domain 2: Nonwritten and Written Communication

2.1 Conventions of Language

Selective Review of Grammar and Usage

CSET candidates should focus on understanding the basic knowledge of grammar, word choice (usage), sentence structure, punctuation and spelling of standard written English. This selected review of grammar and usage is intended to familiarize you with common grammatical rules and conventions.

Subject-Verb Agreement

First focus on the verb or verbs. A plural subject goes with a plural verb; a singular subject goes with a singular verb. Following is an example of an error in subject-verb agreement:

Here on the table is an apple and three pears.

Focus on the verb (*is*) and ask yourself what the subject is. In this sentence, the subject (*an apple and three pears*) follows the verb. Since the subject is plural, the verb must be plural — *are* instead of *is*. The correct sentence should read:

Here on the table are an apple and three pears.

Verb Tenses

Another verb error occurs when the verb tenses (past, present, future) are inconsistent. Most verbs are regular. For example:

Past: I walked yesterday.

Present: I walk today.

Future: I will walk tomorrow.

If there are two verbs in the sentence, make sure that the verb tense of each is appropriate. Here’s an example of an incorrect verb tense:

He walked for miles and finally sees a sign of civilization.

Walked describes the past; sees describes the present. Sees must be changed to saw so that the whole sentence describes the past. The correct sentence should read: *He walked for miles and finally saw a sign of civilization.*

Some verbs are irregular and require special constructions to express the past and past participle. Here are some of the most troublesome irregular verbs.

Some Troublesome Irregular Verbs		
Present	Past	Past Participle
begin	began	begun
do	did	done
go	went	gone
hang (to execute)	hanged	hanged
hang (to suspend)	hung	hung
lay (to put in place)	laid	laid
lie (to rest)	lay	lain
sit (to be seated)	sat	sat
raise (to lift up)	raised	raised
rise (to get up)	rose	risen
swim	swam	swum

Adjectives and Adverbs

A common error is using an adjective when an adverb is required or vice versa. Adjectives describe things (nouns and pronouns), and adverbs describe actions (verbs). Here’s an example of an error:

The mechanic repaired my engine and installed a new clutch very quick.

In this case, actions are being described (*repaired* and *installed* are verbs), so the word that describes those actions should be an adverb, *quickly* instead of *quick*. As you might notice, adverbs often end with *-ly*. The correct use of the adjective *quick* in a sentence occurs in this example: “The quick work of the mechanic pleased me very much.” In this case, a thing is being described (*work*), so an adjective is appropriate.

Pronouns

A pronoun takes the place of a noun. Watch for correct pronoun references, and note whether the pronoun should be in the subjective or objective case. Following is an example of a pronoun error:

We rewarded the workers whom, according to the manager, had done the most imaginative job.

To test between *who* and *whom*, try replacing *whom* with either *him* or *them*: “them...had done the most imaginative job.” To test whether *who* is correct instead, try substituting *he* or *they*: “they...had done the most imaginative job.” Remember, if *him* or *them* fits when substituted, *whom* is correct. If *he* or *they* fits when substituted, *who* is correct. The correct sentence should read: *We rewarded the workers who, according to the manager, had done the most imaginative job.*

Parallelism

Phrases in a sentence are parallel when they have the same grammatical structure. Here is an example of an error in faulty parallelism:

He liked swimming, weight lifting, and to run.

To run is incorrect. It should be an *-ing* word like the other items. The correct sentence should read:

He liked swimming, weight lifting, and running.

Idioms

To native English speakers, certain expressions “sound right” because they are so commonly used. Such expressions are “idiomatic” and are correct simply because they are so widely accepted. Following is an example of an error in idiom expression:

The young man had been addicted of drugs ever since his thirteenth birthday.

The correct idiom is *addicted to*, not *addicted of*.

Dangling or Misplaced Modifiers

A dangling modifier is an introductory phrase that does not refer clearly or logically to a subsequent modifier (usually the subject) in a sentence. A misplaced modifier is one that is placed too close to a word that it could but should not modify. Here’s an example of a dangling modifier:

Strolling along the beach, a wave suddenly drenched us.

This sentence seems to say that the *wave* is doing the *strolling*. A correct sentence clarifies the modifier as follows:

While we were strolling along the beach, a wave suddenly drenched us.

Following is an example of a misplaced modifier:

Ann prepared a roast for the family that was served burned.

In this case, because *that was served burned* is so close to *family*, the sentence seems to say that the *family* was *burned*. Here is a corrected version.

Ann served a burned roast to the family.

Note that this correction also eliminates excessive words.

Punctuation: The Comma and the Semicolon

The Comma

Certain parts of sentences are separated from one another by using a comma.

Use a comma before a coordinating conjunction in a compound sentence. Example:

I felt happy about my new job, but the pay was not quite enough.

Use a comma to set off interrupting or introductory words or phrases. Example:

Safe in the house, we watched the rain fall outside.

Use a comma to separate a series of words or word groups. Example:

Diet, exercise, and rest all contribute to good health.

Use a comma to set off nonessential clauses and phrases that are descriptive but not needed to get across the basic meaning of the sentence. Such phrases are termed nonrestrictive. Example:

Harold, who dislikes school, is failing English.

Use a comma to set off appositives (second noun or noun equivalents that give additional information about a preceding noun). Example:

Mr. Johnson, a teacher, ran for chairman of the school board.

The Semicolon

The semicolon is like a balance. It always separates elements of equal power of meaning: two or more words, phrases, or sentences. *It should never separate a main clause from a subordinate clause or a word or phrase from a clause.*

Use a semicolon to separate main clauses when the separation is not done by a coordinating conjunction (and, but, or, nor, for). Example:

Ask Joe for the book; he still has it.

Use a semicolon to separate items in a series when there are commas within the items. Example:

Nora's dress was red, blue, and green; Lucy's was lilac and white; and Helen's was black, turquoise, and white.

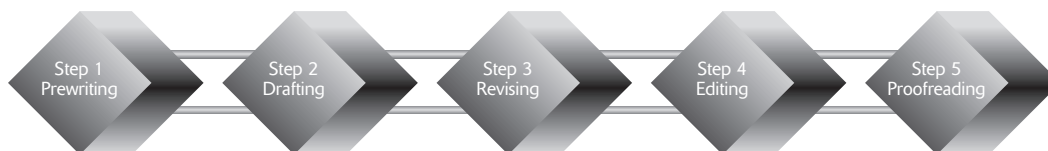
Punctuation: The Colon

The colon is a formal introducer. It usually translated to mean *as follows*. The colon should be employed sparingly and never after *is*, *are*, *was*, or *were* when presenting a series. The major use of the colon is to introduce a formal appositive, list, summary, quotation, example, or other explanatory material whether or not the words *as follows* or *the following* are used. Example:

*The following attended (or, Those who attended are as follows): Bob, Mary, Jack, and Sue.
Patrick Henry's words were the rallying cry of the revolt: "Give me liberty or give me death!"*

2.2 Writing Strategies

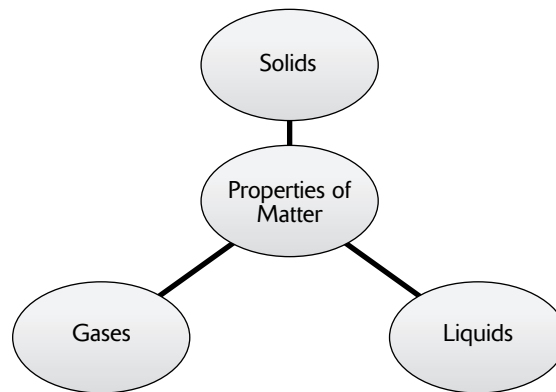
CSET candidates need to understand the steps of the writing process and the purpose of each step.



Step 1: Prewriting

Prewriting is the initial brainstorming step in which the writer gathers ideas and examples. The purpose of the prewriting process is to organize one's thoughts and plan the order to present points, examples, arguments, and so on. The most popular methods of prewriting include clustering, webbing, outlining, and note taking.

- **Clustering, or webbing**, is a popular method for initial brainstorming and organizing of thoughts. Take a few moments to think about all of the elements of the topic and connect them to the central topic. The writer starts with the main idea in the center of the page inside a circle. Then, related ideas are written in groups, and their circles are connected to the main idea with lines. A sample cluster might look like this.



- **Outlining** is the most formal and traditional form of organizing. The main advantage of outlining is that it clearly organizes each main idea, which examples or ideas will be discussed, and the order in which they will all be presented. Outlining visually displays the difference between main ideas (identified by roman numerals), supporting ideas (identified by capital letters), and minor points (identified by numbers).

A sample outline for information about the theater in ancient Greece might look like this:

- I. Dionysia
 - A. Took place in spring
 - B. Centered on theater performances
 - 1. Four days long
 - 2. Business suspended
 - 3. Prisoners let out on bail
- II. Physical aspects of the theater
 - A. Immense in size; seated 14,000 to 15,000
 - B. Outdoor performances

- **Note taking** is a versatile prewriting method that can take many forms, such as listing, free-writing, mapping, charting, bulleting, and so forth.

Step 2: Drafting

The drafting step logically follows prewriting. At this stage, you develop the initial draft of actual sentences and paragraphs. You should not worry about correctness or editing; rather, you should follow the organizational plan set up in the prewriting stage and incorporate all ideas into the essay. The purpose of drafting is simply to get all of the prewriting ideas into print.

Step 3: Revising

At the revising stage, writers begin fine-tuning the wording of the draft and/or rearranging the ideas or paragraphs. This is the time to think about changes that will make the writing more logical and forceful. For instance, you may decide to move a paragraph to a different location, rewrite a topic sentence, add a new example, or improve the essay through addition or deletion. The goal of revising is to ensure that the ideas flow logically and that the writer's points are presented with clarity.

Step 4: Editing

During the editing step, writers clean up diction and syntax. You may decide to combine some sentences for effect or reword others for clarity. Of course, you may choose to move entire paragraphs around or combine them during editing, but the more you practice planning in the prewriting phase, the less you should need to make such major changes during the editing step. The purpose of editing is to check the flow of ideas and precision of presentation.

Step 5: Proofreading

This final proofreading step of the writing process allows writers to check the text for mechanical and diction errors (spelling, punctuation, grammar, etc.). This step allows you to ensure that the final draft is as accurate and error-free as possible using the conventions of standard written English.

2.3 Writing Applications

Candidates preparing for the CSET must have a thorough understanding of the basic principles of composition and genres in writing.

PRINCIPLES OF COMPOSITION	
Paragraphing	Paragraphing is the visual clue that holds ideas together for both readers and writers. Traditionally a paragraph has a topic sentence that focuses the paragraph's purpose. Well-developed paragraphs also provide examples while exhibiting clear reasoning and logical analysis of ideas. In a multiparagraph essay, each paragraph is usually classified into one of three areas: introduction, body paragraphs, or conclusion. <i>Sometimes on the CSET exam you will be presented with a short paragraph (ranging from approximately five to nine sentences), and you will be asked to choose which sentence should be moved to another location in the paragraph.</i> Be sure to examine the logical development of ideas in this case, understanding how paragraphs build concepts coherently, without gaps in understanding.
Transitional Phrases	Transitional phrases are the words and phrases that move the reader on to new ideas. Sometimes subtle, sometimes obvious, transitions help the reader understand not only ideas but also their relationship to one another. Some traditional transitions to introduce ideas include <i>for example, additionally, for instance, furthermore,</i> and so on. Transitions that show a change in direction include <i>however, on the other hand, conversely,</i> and so on. Transitions are also used between paragraph units, such as the <i>not only ... but also ...</i> formula that reminds the reader of the important point in a previous paragraph and how it relates to the thrust of the current one.
Context	Context gives the reader and writer a sense of appropriateness for different writing situations. For example, one clearly follows different writing conventions when writing a letter to the editor, an essay, a diary entry, a descriptive piece, or a letter of complaint. The writing context often dictates the appropriate tone, as well as vocabulary, organization, and so on.

GENRES IN WRITING	
Narrative	Narrative writing is a work that tells a story, usually in roughly chronological order. Whether fiction or nonfiction, the events in a narrative work are presented in a story-like fashion that builds to a scene of climactic action. Examples of narrative writing include stories, poems, plays, fables, myths, and biographies.
Interpretive	Interpretive writing is evident in a written work that explains, explores, or considers the significance of an event, a work of art, and so on. Interpretive writing requires the writer to think critically and then present the results of his or her thinking. Examples of interpretive essays include research papers, critiques, summaries, and analyses.
Descriptive	Descriptive writing typically describes a person, place, or thing in such a way that the reader has a vivid impression of the written work. The written work has a basic purpose of describing something such as an emotion, event, or location. The use of evocative imagery and phrasing that engages all of the senses plays a dominant role in descriptive writing.

Persuasive	Persuasive writing is designed to take a stand on an issue and convince the reader of the plausibility or correctness of that stand. Persuasive writing often employs an appeal to the reader's logic or ethics and uses strong and credible logic. The persuasive essay asks you to defend a position or issue. Techniques often found in persuasive writing include emphasizing benefits while ignoring drawbacks; creating a list of "for and against" points; using transitions such as <i>furthermore</i> , <i>moreover</i> , and <i>therefore</i> ; making opposing viewpoints seem like minor problems; asking rhetorical questions; and ending with a positive and thought-provoking statement. <i>Examples of persuasive essays are arguments, biases, opinions, studies, counterclaims, and reasoning.</i>
Expository	Expository writing is a mode of writing in which the purpose is to inform, explain, clarify, describe, or define a subject to the reader. Expository writing is meant to "expose" information. The expository essay topic usually asks you to write about real people, events, things, and places. Well-written exposition maintains focus on its topic and provides facts in order to inform its reader. It should be unbiased and accurate and use a scholarly third-person tone. <i>Examples of expository writing can be found in magazine and newspaper articles, nonfiction books, travel brochures, business reports, memorandums, professional journals, oral presentations, encyclopedia articles, research essays, business letters, and many other types of informative writing.</i>
Other Genres	Other genres include such varied types as personal journals and diaries, letters, summaries, and research papers.

2.4 Nonwritten Communication

Speech

CSET candidates should be familiar with conventions of effective speech presentation. Some key points to consider when evaluating a speech include the following issues.

Concepts That May Influence Bias and Stereotyping in Oral English Usage

Dialect usually refers to the distinctive variety of vocabulary, grammar, and pronunciation spoken by members of an identifiable regional group, nation, or social class.

Idiolect is the particular variety of a language used by an individual speaker or writer, which may be marked by peculiarities of vocabulary, grammar, and pronunciation.

- **Eye contact:** A good speaker establishes eye contact with the audience in a manner that is engaging and appropriate. A good speaker avoids looking down, looking over the heads of the audience, or addressing just one member or one section of the audience.
- **Volume and tone of voice:** An effective speaker's tone varies naturally and appropriately according to the content. His or her volume is clear and suitable for the audience and venue. A good speaker modulates his or her volume at appropriate points in the delivery to engage the audience in the content.
- **Pacing and clarity:** Effective speakers enunciate clearly and properly, using a natural pace that is governed by the syntax and content. Words are never slurred or run together. Good speakers do not use fillers such as *um*, *ah*, and *like*.
- **Hand gestures:** Effective speakers also know when to use hand gestures and how to employ them appropriately to enhance their presentation. Poor speakers keep their hands in their pockets, play with their hair, or fidget inappropriately.
- **Posture:** Good speakers face the audience squarely with a natural stance; they do not shift their weight or stand askew; they do not lean informally to one side or the other, nor do they lean on a lectern or podium.

2.5 Research Strategies

CSET candidates should understand a wide variety of research sources, both in print and electronic forms, and how to use them effectively in reports and narratives.

Print Resources	Common print resources include books, encyclopedias, professional journals, newspapers, magazines, and other periodicals.
Electronic and Internet Resources	Electronic resources include all aspects of the Internet; naturally, candidates should be familiar with the difference between a general-use Internet search site, such as Wikipedia — which may be useful to a certain extent but inappropriate for serious research — and highly reputable sites that are considered appropriate for serious research. Other electronic sources could include films and broadcast media.
Citing Sources	Understanding proper documentation and bibliographic citation is essential. Using a standardized style manual, such as <i>The Chicago Manual of Style</i> or that of the Modern Language Association (MLA), is most helpful.

Domain 3: Texts

The text section of the CSET encompasses the overall study of literature and emphasizes children’s literature. This section includes its genres, themes, structures, purposes, and so forth. CSET candidates may be asked to analyze or identify items such as themes, structural features, and author’s perspective; they may be asked to understand a piece’s organization and/or purpose; or they may be asked to draw inferences and make conclusions while evaluating a work. The test questions in Domain 3 are largely drawn from both fiction and nonfiction, so a basic understanding of the structure of different types of genres is an essential starting point.

3.1 Concepts and Conventions

The CSET emphasizes the literary and structural elements of children’s literature, including patterns and symbols found in rituals, mythologies, and traditions. Children’s literature consists of novels, short stories, folk tales, fairy tales, and poetry as represented from a range of cultures. Developing an appreciation for literature evolves in time as a result of environmental experiences including a classroom rich in literature instruction. The purpose of teaching children’s literature is to provide students with an appreciation of a lifetime of reading enjoyment. Children begin with reading literature through illustrated texts and gradually advance to become young adult-readers of text. As students gain appreciation for literature, they are more prepared for advanced reading of narrative and expository texts of literature.

3.2 Genres

Novels use the same basic literary conventions as do short stories, but they expand them by presenting more complicated plots, adding subplots, creating more nuanced characters, and deepening the development of ideas. After children have mastered the mechanics of reading, between the ages of nine and twelve, they are prepared to sustain the more difficult challenge of reading a novel. The novel genre encompasses a wide range of types and styles, including picaresque, epistolary, gothic, romantic, realist, and historical novels.

Short stories are popular forms of literature in the elementary school classroom. The short story is a condensed story, usually ranging in length from 2,000 to 10,000 words, most often with a purpose that is singular or limited. They are made up of elements such as plot, character, setting, point of view, and theme. They are often based on a common dramatic structure that introduces the terminology one uses to analyze fiction of all types. These dramatic elements include:

- **Exposition:** the introduction of setting, main characters, and conflict.
- **Rising action:** the event or events that allow the protagonist to make his or her commitment to a course of action as the conflict intensifies.
- **Climax:** the point of highest interest in terms of the conflict, the point with the most action, or the turning point for the protagonist.
- **Falling action:** the events that follow from the protagonist's action in the climax.
- **Denouement (resolution):** the point when the conflict is resolved, remaining loose ends are tied up, and a moral is intimated or stated directly.

Folk tales are as old as language. They adapt from culture to culture and enrich our world with customs and beliefs. They are generally defined as prose narratives that follow traditional storylines that arise from oral traditions in histories. The original author of the folk tale is never known. This genre includes fairy tales, legends of all types, fables, tall tales, and humorous anecdotes. Most folk tales have arisen through a similar process: recombining traditional elements (“motifs”) and/or transferring an established plot (“tale-type”) from one hero, one location, or one era to another. CSET candidates should keep in mind that telling tales is culturally universal and shares a commonality with primitive and advanced societies alike. Folk tales may be classified into the following categories:

- **Legends** are narratives that often include creation stories and explain tribal beginnings. These tales may incorporate supernatural beings or quasi-historical figures (e.g., King Arthur, Lady Godiva). These legends are told and retold as if they are based on facts, and they are always set in a specific time and place.
- **Fairy tales** are presented as entirely fictional pieces, and they often begin with a formulaic opening line, such as “Once upon a time...” or “In a certain country there once lived...” Recurring plots recount the supernatural adventures and mishaps of youngest daughters, the misadventures of transformed princes, and encounters with mermaids, wood fairies and elves (e.g., Cinderella, Rumpelstiltskin, Snow White, Sleeping Beauty, Hansel and Gretel).
- **Animal folk tales** abound in every culture; in most cases, the animal characters are clearly anthropomorphic and display human personalities.

Myths are the most difficult of the genres to precisely define. Myths always evoke events of a time long past, and they generally concern the adventures and misadventures of gods, giants, heroes, nymphs, satyrs, and larger-than-life villains, all entities that reside outside of ordinary human existence yet are entwined in our collective consciousness. Myths are set in a time altogether different from our human, historical timeline, and often occur at the beginning of creation or in some timeless past age. A culture's myths are usually closely related to its religious beliefs and rituals. A myth is a sacred narrative in the sense that it holds religious or spiritual significance for those who tell it, and it contributes to and expresses their system of core thoughts and values.

Poetry begins with the rhythm of a child's first heartbeat and is an excellent instructional tool for students to gain enthusiasm for literature. Children bring vivid images to life as they listen to the rhythmic patterns of poetry in the classroom. Poetry encompasses works written in verse, perhaps with a meter and rhyme scheme, and uses written language in a pattern that is sung, chanted, or spoken to emphasize the relationships between words and ideas on the basis of sound as well as meaning. This pattern is frequently associated with a rhythm or meter, and may be supplemented by rhyme or alliteration or both. Poetry is a more condensed and refined medium than is prose or everyday speech; it often includes variations in syntax and more frequent and elaborate use of figures of speech, principally metaphor and simile. All human cultures have their own poetry, although it is used for a wide variety of purposes. Generally, poetry is employed in statements and writings that call for heightened intensity of emotion, for dignity of expression, or for subtlety of contemplation. Poetry is valued for combining the aural pleasures of sound with the tempting freshness of ideas, whether these ideas are solemn or comical.

While poetry has many divisions and classifications, the three major categories of poetry are narrative, dramatic, and lyric.

The Use of Figurative Language in Poetry and Prose		
	Definition	Example
Alliteration	The repetition of usually initial consonant sounds in two or more words or syllables.	Alliteration is found in a poem entitled “The Searchers” by Kenyan poet, John Roberts. <i>I remember a dog ran out from an alley, sniffed my trousers, scented rags...</i> The <i>l</i> sounds in the words <i>sniffed</i> and <i>scented</i> mimic the sounds of smelling, and thereby create an image for the reader of the act of smelling.
Analogy	A comparison of similar traits between dissimilar things in order to highlight a point of similarity.	We scored a touchdown on the educational assistance plan.
Figurative Language	A word or phrase that departs from literal language. The most common examples are metaphor and simile.	<i>Winter’s end</i> implies the end of a person’s life.
Hyperbole	Deliberate exaggeration for effect.	The whole world’s problems are on my shoulders.
Imagery	Words or phrases that appeal to the senses (sound, smell, taste, and feel).	The siren in the night played a haunting tone.
Irony	The use of words to suggest the opposite of their intended meaning.	A parent tells a teenager, “Oh, your room is really clean.”
Literal Language	The actual definition of the word.	<i>Winter’s end</i> is the end of winter.
Metaphor	A figure of speech in which something is described as though it were something else.	In Robert Frost’s “The Road Not Taken,” the diverging roads are a metaphor for the choices people must make in their lives.
Personification	The assignment of a human trait to a nonhuman item or characteristic.	The angry sea crashed against the wall.
Simile	A figure of speech that has a direct comparison between unlike things using <i>like</i> or <i>as</i> .	You are as quiet as a mouse.
Symbol	Usually concrete objects or images that represent abstract ideas.	The eagle is often used as a symbol of freedom.

3.3 Interpretation of Texts

Some students have trouble with sight-reading poetry because they don’t know where to start. They see the word “death” in the first line and “tomb” in the third and jump to the conclusion that this poem (which, in fact, is a sentimental lover’s pitch to a woman who has turned him down) must be about mortality and spend the next ten minutes trying to make the poem fit these gloomy expectations. To avoid premature conclusions, and to prepare yourself for the kind of questions that may be asked, try going through each poem asking the following questions in an order similar to the table below.

Analyzing Poetry	
What is the dramatic situation?	Who is the speaker? Or who are the speakers? Is the speaker male or female? Where is he or she? When does this poem take place? What are the circumstances? Sometimes you’ll be able to answer all of these questions and sometimes you’ll be able to answer only a few questions and sometimes only vaguely. No matter. Already you’ve begun to understand the poem.

What is the structure of the poem?	<p>What are the parts of the poem and how are they related to each other? What gives the poem its coherence? What are the structural divisions of the poem?</p> <p>In analyzing structure, your best aid is the punctuation. Look first for complete sentences indicated by periods, semicolons, question marks, or exclamation points. Then ask how the poem gets from the first sentence to the second and from the second to the third. Are there repetitions such as parallel syntax or the use of a simile in each sentence? Answer these questions in accordance with the sense of the poem, not by where a line ends or a rhyme falls.</p> <p>Think about the logic of the poem. Does it ask questions and then answer them? Or develop an argument? Or use a series of analogies to prove a point? Understanding the structure isn't just a matter of mechanics. It will help you understand the meaning of the poem as a whole and to perceive some of the art—the formal skills—that the poet has used.</p>
What is the theme of the poem?	<p>You should now be able to see the point of the poem. Sometimes a poem simply says, "I love you"; sometimes the theme or the meaning is much more complex. If possible, define what the poem says and why. A love poem usually praises the loved one in the hope that the speaker's love will be returned. But many poems have meanings too complex to be reduced to single sentences.</p>
Is the meaning clear?	<p>Make sure you understand the meaning of all the words in the poem, especially words you think you know but which don't seem to fit in the context of the poem. Also make sure you understand the grammar of the poem. The word order of poetry is often skewed, and in a poem, a direct object may come before the subject and the verb. ("His sounding lyre the poet struck" can mean a poet was hit by a musical instrument, but as a line of poetry, it probably means the poet played his harp.)</p>
What is the tone of the poem?	<p>Tone is a slippery word, and almost everyone has trouble with it. It's sometimes used to mean the mood or atmosphere of a work, although purists are offended by this definition. It can also mean a manner of speaking, a tone of voice, as in "The disappointed coach's tone was sardonic." But its most common use as a term of literary analysis is to denote the inferred attitude of an author. When the author's attitude is different from that of the speaker, as is usually the case in ironic works, the tone of voice of the speaker, which may be calm, businesslike, or even gracious, may be very different from the satiric tone of the work, which reflects the author's disapproval of the speaker. Because it is often hard to define tone in one or two words, questions on tone do not appear frequently on multiple-choice exams, but an essay topic may well ask for a discussion of the tone of a poem or a passage of prose.</p>
What are the important images and figures of speech?	<p>What are the important literal sensory objects—the images—such as a field of poppies or a stench of corruption? What are the similes and metaphors of the poem? In each, exactly what is compared to what? Is there a pattern in the images, such as a series of comparisons, all using men compared to wild animals? The most difficult challenge of reading poetry is discriminating between the figurative ("I love a rose"—that is, my love is like a rose, beautiful, sweet, fragile) and the literal ("I love a rose"—that is, roses are my favorite flower).</p>

Common Themes in Literature

CSET candidates also need to be familiar with common themes, patterns, and symbols found in the literature, mythologies, and traditions of different cultures.

- One reoccurring truth of mythology is that whatever happens among the gods and other mythical beings is in some way a reflection of human events on earth.
- Many themes and motifs recur in the myths of various cultures and ages.
- A common theme in many cultures explains the creation of the world; these range from a god fashioning the earth from abstract chaos to a specific animal creating it from a handful of mud.
- Other myths of cyclical destruction and creation are paralleled by myths of seasonal death and rebirth.
- Another common theme is the idea of a long-lost golden age of seeming perfection from which humanity has degenerated (e.g., Hesiod's Golden Age and the Garden of Eden in Jewish and Christian thought).

- The motif of a gigantic flood is extremely widespread; it is one element of a group of myths that concern the destruction and re-creation of the world or a particular society.
- Other recurring myths explain the origin of fire or its retrieval from some being that refuses to share it, the expectation of transcendent changes in the millennium to come, or the complex relationships between the living and the dead.

Literature Key Terms and Concepts

Allegory: A story in which people, things, and events have another meaning. An example of allegory is Orwell's *Animal Farm*.

Allusion: A reference in a work of literature to something outside the work, especially to a well-known historical or literary event, person, or work. Lorraine Hansberry's title *A Raisin in the Sun* is an allusion to a phrase in a poem by Langston Hughes. In *Hamlet*, when Horatio says, "ere the mightiest Julius fell," the allusion is to the death of Julius Caesar.

Attitude: A speaker's, author's, or character's disposition toward or opinion of a subject. For example, Hamlet's attitude toward Gertrude is a mixture of affection and revulsion, changing from one to the other within a single scene.

Autobiography: An author's account of his or her own life.

Biography: An accurate history of a single person.

Climax: Normally the point of highest interest in a novel, short story, or play. As a technical term of dramatic composition, the climax is the place where the action reaches a turning point, where the rising action (the complication of the plot) ends, and the following action (the resolution of the plot) begins.

Connotation: The implications of a word or phrase, as opposed to its exact meaning (denotation). Both *China* and *Cathay* denote a region in Asia, but to a modern reader, the association of the two words is different.

Convention: A device of style or subject matter so often used that it becomes a recognized means of expression. For example, a lover observing the literary love conventions cannot eat or sleep and grows pale and lean.

Denotation: The dictionary meaning of a word, as opposed to connotation.

Diction: Word choice. Essay questions on a passage of prose or a poem could ask you to talk about diction or about "techniques" that include diction. Any word that is important to the meaning and the effect of a passage can be used in your essay. These words are also details.

Euphemism: A figure of speech using indirection to avoid offensive bluntness, such as deceased for dead or remains for corpse.

Figurative language: Writing that uses figures of speech (as opposed to literal language or that which is actual or specifically denoted), such as metaphors, similes, and irony. Figurative language uses words to mean something other than their literal meaning. "The black bat night has flown" is figurative, with the metaphor comparing night and a bat. "Night is over" says the same thing without figurative language. No real bat is or has been on the scene, but night is like a bat because it is dark.

Genre: A literary form, such as an essay, novel, or poem. Within genres like the poem, there are also more specific genres based upon content (love poem, nature poem) or form (sonnet, ode).

Hyperbole: Deliberate exaggeration, overstatement. As a rule, hyperbole is self-conscious, without the intention of being accepted literally. "The strongest man in the world" and "a diamond as big as the Ritz" are hyperbolic.

Imagery: The images of a literary work; the sensory details of a work; the figurative language of a work. Imagery has several definitions, but the two that are paramount are the visual, auditory, or tactile images evoked by the words of a literary work and the images that figurative language evokes.

Irony: A figure of speech in which intent and actual meaning differ, characteristically praise for blame or blame for praise; a pattern of words that turns away from direct statement of its own obvious meaning. The term irony implies a discrepancy. In verbal irony (saying the opposite of what one means), the discrepancy is between statement and meaning. Sometimes, irony may simply understate, as in “Men have died from time to time...”

Jargon: The special language of a profession or group. The term *jargon* usually has pejorative associations, with the implication that jargon is evasive, tedious, and unintelligible to outsiders.

Literal: Not figurative; accurate to the letter; matter of fact or concrete.

Lyrical: Songlike; characterized by emotion, subjectivity, and imagination.

Metaphor: A figurative use of language in which a comparison is expressed without the use of a comparative term like *as*, *like*, or *than*. A simile would say, “Night is like a black bat”; a metaphor would say, “The black bat night.” When Romeo says, “It is the east, and Juliet is the sun,” his metaphors compare her window to the east and Juliet to the sun.

Narrative techniques: The methods involved in telling a story; the procedures used by a writer of stories or accounts. *Narrative techniques* is a general term that asks you to discuss the procedures used in the telling of a story. Examples of the techniques you might use are point of view, manipulation of time, dialogue, or interior monologue.

Novel: A fictional narrative in prose of considerable length. Shorter works are called novellas, and even shorter ones are called short stories.

Omniscient point of view: The vantage point of a story in which the narrator can know, see, and report whatever he or she chooses. The narrator is free to describe the thoughts of any of the characters, to skip about in time or place to speak directly to the reader.

Oxymoron: A combination of opposites; the union of contradictory terms. Romeo’s line “feather of lead, bright smoke, cold fire, sick health” contains four examples of the device.

Parable: A story designed to suggest a principle, illustrate a moral, or answer a question. Parables are allegorical stories.

Paradox: A statement that seems to be self-contradicting but, in fact, is true. The figure in a Donne sonnet that concludes “I never shall be chaste except you ravish me” is a good example of the device.

Parody: A composition that imitates the style of another composition, normally for comic effect. A contest for parodies of Hemingway draws hundreds of entries each year.

Personification: A figurative use of language that endows nonhumans (ideas, inanimate objects, animals, abstractions) with human characteristics.

Plot: The interrelated actions of a play or a novel that move to a climax and a final resolution.

Point of view: Any of several possible vantage points from which a story is told. The point of view may be omniscient, limited to that of a single character, or limited to that of several characters, as well as other possibilities. The teller may use the first person and/or the third person.

Rhetorical question: A question asked for effect, not in expectation of a reply. No reply is expected because the question presupposes only one possible answer.

Rhetorical techniques: The devices used in effective or persuasive language. The most common examples include devices like contrast, repetitions, paradox, understatement, sarcasm, and rhetorical question.

Satire: Writing that seeks to arouse a reader’s disapproval of an object by ridicule. Satire is usually comedy that exposes errors with an eye to correcting vice and folly. Examples of satire can be found in the novels of Charles Dickens, Mark Twain, and Joseph Heller.

Setting: The background to a story; the physical location of a play, story, or novel. The setting of a narrative will normally involve both time and place.

Simile: A directly expressed comparison; a figure of speech comparing two objects usually with *like*, *as*, or *than*. It is easier to recognize a simile than a metaphor because the comparison is explicit—for example, “My love is like a fever,” “My love is deeper than a well,” “My love is as dead as a doornail.”

Soliloquy: A speech in which a character who is alone speaks his or her thoughts aloud. A monologue also has a single speaker, but the monologuist speaks to others who do not interrupt. Hamlet’s “To be, or not to be” and “O! what a rogue and peasant slave am I” are soliloquies.

Strategy (or rhetorical strategy): The management of language for a specific effect. The strategy or rhetorical strategy of a poem is the planned placing of elements to achieve an effect. The rhetorical strategy of most love poems, for example, is deployed to convince the loved one to return the speaker’s love. By appealing to the loved one’s sympathy (“If you don’t return my love, my heart will break.”), or by flattery (“How could I not love someone as beautiful as you?”), or by threat (“When you’re old, you’ll be sorry you refused me.”), the lover attempts to persuade the loved one to love in return.

Structure: The arrangement of materials within a work; the relationship of the parts of a work to the whole; the logical divisions of a work. The most common principles of structure are series (A, B, C, D, E), contrast (A versus B, C versus D, E versus A), and repetition (AA, BB, AB). The most common units of structure are play (scene, act), novel (chapter), and poem (line, stanza).

Style: The mode of expression in language; the characteristic manner of expression of an author. Many elements contribute to style, and if a question calls for a discussion of style or of “stylistic techniques,” you can discuss diction, syntax, figurative language, imagery, selection of detail, sound effects, and tone, using those that are appropriate.

Syllogism: A form of reasoning in which two statements are made and a conclusion is drawn from them. A syllogism begins with a major premise (“All tragedies end unhappily”) followed by a minor premise (“*Hamlet* is a tragedy”) and a conclusion (“Therefore, *Hamlet* ends unhappily”).

Symbol: Something that is simultaneously itself and a sign of something else. For example, winter, darkness, and cold are real things, but in literature they are also likely to be used as symbols of death. Yorick’s skull is a symbol of human mortality, and Melville’s white whale is certainly a symbol, but exactly what it symbolizes has yet to be agreed upon.

Theme: The main thought expressed by a work.

Thesis: The theme, meaning, or position that a writer undertakes to prove or support.

Tone: The manner in which an author expresses his or her attitude; the intonation of the voice that expresses meaning. Tone is described by adjectives, and the possibilities are nearly endless. Often a single adjective will not be enough, and tone may change from chapter to chapter or even line to line. Tone may be the result of allusion, diction, figurative language, imagery, irony, symbol, syntax, or style.

Tragedy: Now defined as a play with a serious content and an unhappy ending. Shakespeare’s *Hamlet* and Miller’s *Death of a Salesman* are examples.