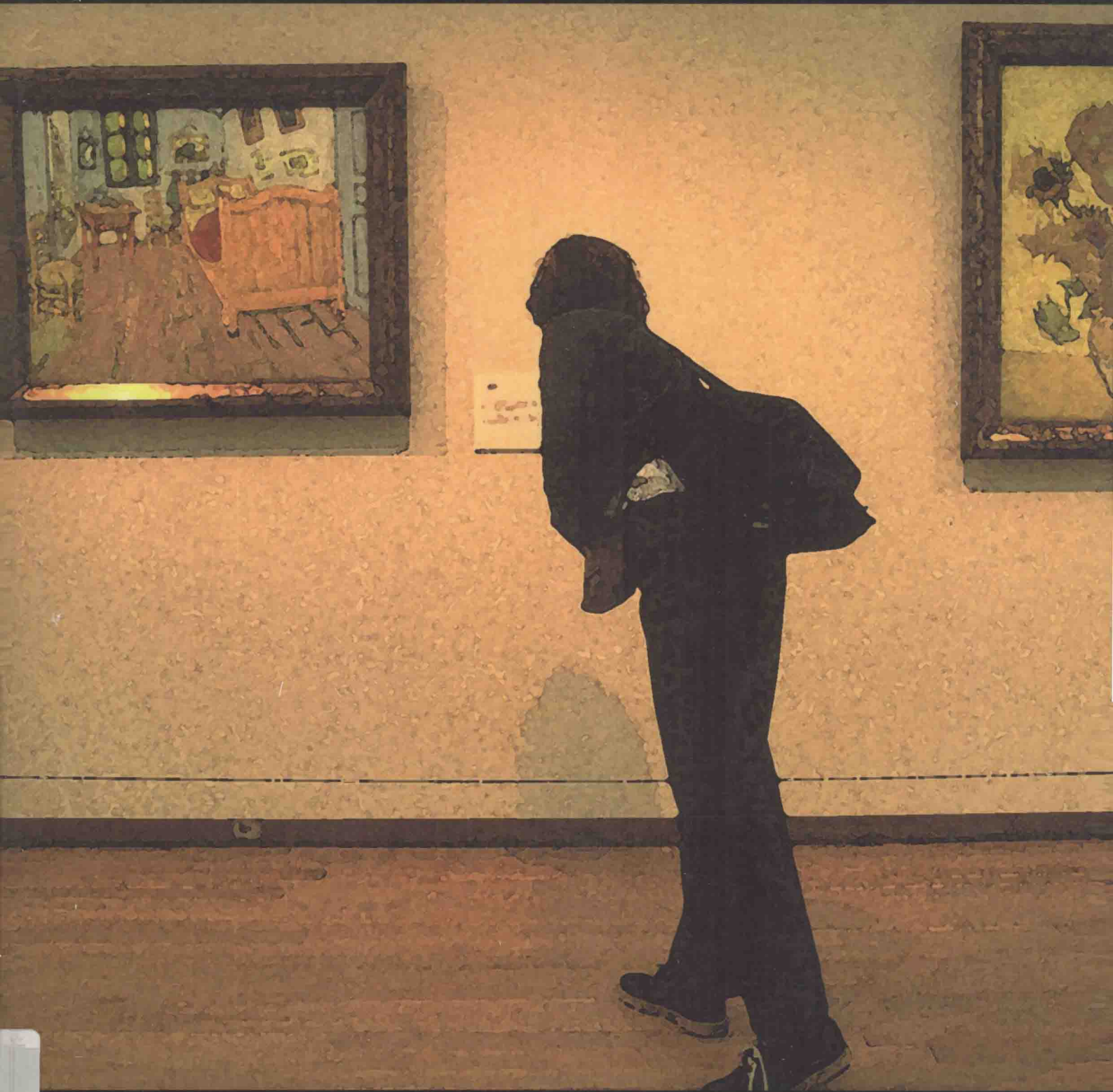


Mather • McCarthy

# The Art of Critical Reading



Brushing Up on Your Reading, Thinking, and Study Skills

# The Art of Critical Reading

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**Brushing Up on Your Reading, Thinking,  
and Study Skills**

**Peter Mather** | **Rita McCarthy**

Glendale Community College  
Glendale, Arizona



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THE ART OF CRITICAL READING: BRUSHING UP ON YOUR READING, THINKING,  
AND STUDY SKILLS

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Peter dedicates this book to his late parents, Carl and Dorothy; and his brother and sister-in-law, John and Peggy.

Rita dedicates this book to her parents, Adolph and Bertha; her sons, Ryan and Steve; her daughter-in-law, Bonnie; her grandson, Zachary; her granddaughter, Kate; and especially her husband, Greg.



# About the Authors

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**Dr. Peter Mather** Dr. Mather earned his B.A. in government from the University of Redlands, his first M.A. in African studies from the University of California, Los Angeles, his second M.A. in reading from California State University, Los Angeles, and his Ed.D. in curriculum and instruction from the University of Southern California. Before recently retiring, he taught reading at the secondary, adult education, and community college levels for approximately 30 years. While at Glendale Community College, he taught both developmental and critical and evaluative reading. He also taught American government and was the college director of the America Reads/Counts program. In addition to being a coauthor of the first and second editions of *Reading and All That Jazz*, he has published two articles in the *Journal of Reading*.

**Ms. Rita Romero McCarthy** Ms. McCarthy earned her B.A. in sociology and history from the University of California, Berkeley, and her M.A. in education from Arizona State University. She has taught at the elementary, secondary, and college levels. For the past 16 years, she has taught both English as a second language and various other developmental reading classes at Glendale Community College. In addition to being a coauthor of the first and second editions of *Reading and All That Jazz*, Ms. McCarthy has published articles in professional journals and other media; most of these have been concerned with the use of bibliotherapy. She has also published reading lists for beginning and remedial readers.

# Preface to the Instructor

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In 1999, we published the first edition of *Reading and All That Jazz*, a textbook that uses the theme of jazz to highlight an exciting and engaged approach to reading and learning. This year, we are proud to present *The Art of Critical Reading*, a sequel to *Jazz* designed for more advanced courses in college reading.

Like *Jazz*, *The Art of Critical Reading* is designed to draw readers in with its engaging exercises and its reading selections, which are taken from a variety of sources: college textbooks, newspapers, magazines, and classic and contemporary literature. As with *Jazz*, the purpose of this book is to assist college students in developing the skills they need for reading, understanding, and critically evaluating textbooks and other college-level reading. While *Art* may be appropriate for a more advanced audience than is *Jazz*, it is still a book that will motivate and engage readers through its theme, its exciting reading selections, and its stimulating visuals and exercises.

## Theme and Title

We chose art as the theme of this book because, like written texts, art is a form of communication. Like works of literature, works of art range from the easily understood to the enigmatic and thought provoking. In art, the viewer may dislike the unfamiliar, at least at first, but when he or she understands the “language” of art and its structure, the visual experience becomes richer. So, too, with written works. In the case both of written texts and art, the better a person understands the purpose and structure of the material, the more likely it is that that person will be able to interpret it accurately and enjoy it.

Art, like literature, sharpens our perceptions of life and requires us to re-examine our thoughts. Both artists and writers compose their works with a purpose in mind. And both artists and writers draw from their own personal experiences and backgrounds to convey their emotional or intellectual messages. Both viewers of art and readers of literature must bring their own perspectives to bear when engaged in evaluation and interpretation.

We emphasize the theme by introducing each chapter with a major work of art. We then ask students to consider the work of art so that they may reach a deeper understanding of it. To enhance the students’ visual experience of the works of art included here, we also include a color insert that depicts these works in all their glory and includes journal prompts to encourage students to share their own colorful reflections with their teachers, classmates, and themselves. Throughout the text, we have included many carefully selected, provocative selections on a range of art-related topics, such as graffiti, public art, Egyptian artifacts, art theft, the Mona Lisa, and the Vietnam War Memorial. We conclude with a full-length chapter on art from a popular cultural anthropology textbook. Our hope is that students will find much material in *Art*, both visual and written, to stimulate and enrich.

## Reading Selections and the Questions That Follow

The reading selections in this book were chosen, first, for their excellence. Many of the authors are famous or award winning. We also chose readings with contemporary relevance and interest. We made an effort to find selections that would broaden



students' general knowledge about current events and be otherwise informative and useful. Finally, we sought readings that would appeal to a diverse audience. The selections address a wide variety of disciplines, from art to psychology to ethics to science. They also come from a wide variety of sources: while *The Art of Critical Reading* emphasizes textbook selections, it also presents other kinds of material students are likely to encounter in their college classes—works of literature as well as selections from magazines and newspapers.

While most of the selections are nonfiction, we also include poetry, fables, and cartoons. And although we emphasize contemporary material, we also include some classics. The one trait all the selections share is that they will enable students to clarify their own values as they experience events through someone else's eyes. Although most of the selections have not previously appeared in a reading textbook, instructors can use them with confidence, as they have been tested in our classes and in those of our colleagues.

The questions following the reading selections require the students to engage in recalling, understanding, interpreting, and evaluating. They come in various formats—multiple-choice, true-or-false, fill-in-the-blank, matching, discussion, and written-response questions. The objective questions are written in the style of questions asked on standardized tests such as the CLAST and the TASP. The open-ended questions for discussion and writing are included to give the students practice in analyzing, synthesizing, and evaluating. Such questions give students the opportunity to bring their personal experiences to bear, and they are organized in such a way as to lead the student to a greater understanding of the selections. Such questions rarely have a right or wrong answer; instead, they are meant to provoke discussion and encourage debate.

## Organization of the Text

This book is organized along two dimensions. First, each successive part of the book focuses on different skills that an effective critical reader must master. Second, the book begins with a narrow perspective, focusing on students' personal experience, and then moves to increasingly broader perspectives, focusing in turn on interpersonal, social, national, and international issues. The book becomes increasingly challenging as it progresses, both in the selections presented and the critical reading skills taught:

- **Part 1 of this book is designed to capture the students' immediate attention and interest by discussing how to be successful in the college classroom.** Part 1 explores the skills likely to lead to a successful college experience. The mood of the selections is upbeat. Material presented in this section includes a review of a course syllabus, an overview of critical thinking skills, an introduction to study skills, a selection dealing with stress, tips on how to become a better speller, and strategies for combating procrastination. The Introduction in Part 1 is meant to be completed in the first week of class. The pretest and short written assignments that follow the selections will allow teachers to assess the skills of individual students and classes as a whole.
- **Part 2 reviews the basic skills needed for effective critical reading.** Focusing on the processes and structures of reading, Part 2 reviews skills that include identifying the topic, identifying the main idea and supporting details, and determining the author's purpose. Students practice recognizing and using transition words and patterns of organization, as well as identifying homonyms and other confusing words. The selections, which

include fables, poems, and anecdotes, touch on themes of perception, motivation, risk taking, and ethics.

- **Part 3 emphasizes reading as an interpretive and analytical process.** The goal of Part 3 is to enable students to become proficient at reading between the lines. Topics introduced in Part 3 include inference, figurative language, and author's tone. Themes include animals and nature. Selections include material from such noted authors as Annie Dillard, Sandra Cisneros, Diane Ackerman, Farley Mowat, and Laura Hillenbrand (author of *Seabiscuit*).
- **Part 4 concentrates on developing critical reading and thinking skills.** Topics discussed include fact-and-opinion, the author's point of view, bias, propaganda techniques, and the structure of an argument. Selections cover such varied topics as health supplements, the Vietnam War Memorial, cultural literacy, and the Declaration of Independence and Bill of Rights. In Part 4, students are given an opportunity to evaluate evidence with material that covers two themes—death and dying, and animal experimentation—from varied perspectives.
- **Part 5 is devoted to improving study skills.** Throughout the book, we have introduced the student to study skills such as SQ3R, outlining, mapping, and annotating. Part 5 asks students to apply these skills to a complete chapter about art taken from a popular college anthropology textbook.
- **Part 6 is devoted to developing a college-level vocabulary.** It includes eight vocabulary units, each of which introduces students to a set of Latin or Greek word parts. Students learn college-level words associated with these word parts and then practice the word parts by means of verbal analogies and crossword puzzles.
- **The Appendices** address the skills needed to use a thesaurus and to interpret visual aids effectively. The section on visual aids—tables, charts, graphs, maps—is designed to be used as an independent unit or in conjunction with specific reading selections. A section on tips for spelling accurately is also included.

## Organization of the Chapters

Each chapter begins with an overview of the chapter topic and a discussion of the key terms needed for understanding the topic, followed by short exercises designed to help the student understand and master the topic, and then by longer reading selections that further develop the topic. Introducing each of the longer reading selections is a section entitled "Getting the Picture," which is designed to engage the student with the subject of the upcoming selection. It is followed by a "Bio-sketch" of the author, which in turn is followed by a section entitled "Brushing Up on Vocabulary." Following the selections are a variety of exercises. Directions for longer written assignments, some of which will call for research by students, follow certain selections. Review tests are interspersed throughout the text to reinforce skills and remind students that while individual skills may be practiced in isolation, the reading process is cumulative.

The exercises in each chapter are sequential, progressing from relatively easy to quite difficult. These exercises use many different formats in order to maintain student interest. The instructor should feel free to pick and choose among the exercises in accord with the needs of particular students or classes. The exercises are designed so that the instructor can have the students work individually or in groups.



## Special Features of *The Art of Critical Reading*

In addition to the wide range of readings and challenging questions that test and reinforce student learning, we've also included several special features that will reinforce skills crucial to succeeding in college:

- **Quotations in the margins that prompt student journal writing and discussion.** These quotations respond in provocative ways to reading selections and encourage students to reflect on the implications of what they have read.
- **Internet activities.** The Internet activities included in the text are directly related to the issues raised in the reading selections; some encourage students to delve more deeply into the lives and work of featured authors.
- **Study techniques.** We've included coverage of a variety of study techniques—from annotating and summarizing to outlining and mapping—to reinforce the basic skills students need to succeed in college.
- **Test-taking tips.** We conclude each chapter with tips for taking objective and essay exams. We also include a section on coping with test-taking anxiety.

## Teaching and Learning Aids Accompanying the Book Supplements for Instructors

- **Annotated Instructor's Edition (ISBN: 0-07-249999-0).** The Annotated Instructor's Edition contains the full text of the Student Edition plus answers to the objective exercises and some suggested answers to open-ended questions.
- **Partners in Teaching Listserv.** From current theory to time-tested classroom tips, this listserv and newsletter offer insight and support to teachers of developmental English from some of the most experienced voices in the field. To join, send an e-mail message with your name and e-mail address to [english@mcgraw-hill.com](mailto:english@mcgraw-hill.com).
- **Online Learning Center ([www.mhhe.com/mather](http://www.mhhe.com/mather)).** This password-protected site houses many resources for instructors, including:
  - **Instructor's Manual and Test Bank.** Available online for easy downloading, the Instructor's Manual and Test Bank, written by the authors of the textbook, are a robust resource providing innovative teaching tips, vocabulary quizzes, unit tests, supplementary activities, and useful connections to other resources, such as poems, movies, and political and cultural events.
  - **PowerPoint Slides.** Also available on the instructor's site are PowerPoint slides on which the instructional content of each chapter is summarized for overhead projection.

## Supplements for Students

- **Online Learning Center ([www.mhhe.com/mather](http://www.mhhe.com/mather)).** Our companion website offers journal prompts for each chapter, links to direct students to reliable Web sources, search exercises to give students practice at finding reliable sites on their own, and much, much more.
- **Study Smart ([www.mhhe.com/studysmart](http://www.mhhe.com/studysmart)).** This innovative study-skills tutorial for students is an excellent resource for the learning lab or for students working on their own at home. Teaching students strategies for note taking, test taking, and time management, Study Smart operates with a

sophisticated answer analysis that students will find motivating. Available on CD-ROM or online, Study Smart is free when packaged with a McGraw-Hill text.

- **Word Works.** These Merriam-Webster and Random House reference works are available at low cost when ordered with *The Art of Critical Reading*:
  - ***Merriam-Webster's Notebook Dictionary.*** A compact word resource conveniently designed for 3-ring binders, *Merriam-Webster's Notebook Dictionary* includes 40,000 entries for widely used words with concise, easy-to-understand definitions and pronunciations.
  - ***The Merriam-Webster Dictionary.*** This handy, paperback dictionary contains over 70,000 definitions yet is small enough to carry around in a backpack, so it's always there when it's needed.
  - ***Random House Webster's College Dictionary.*** This authoritative dictionary includes over 160,000 entries and 175,000 definitions—more than any other college dictionary—and the most commonly used definitions are always listed first, so students can find what they need quickly.
  - ***Merriam-Webster's Collegiate Dictionary & Thesaurus CD-ROM.*** This up-to-the-minute electronic dictionary and thesaurus offers 225,000 definitions, 340,000 synonyms and related words, and 1,300 illustrations.
  - ***Merriam-Webster's Notebook Thesaurus.*** Conveniently designed for 3-ring binders, *Merriam-Webster's Notebook Thesaurus* provides concise, clear guidance for over 157,000 word choices.
  - ***Merriam-Webster Thesaurus.*** This compact thesaurus offers over 157,000 word choices, and includes concise definitions and examples to help students choose the correct word for the context.
  - ***Merriam-Webster's Vocabulary Builder.*** *Merriam-Webster's Vocabulary Builder* focuses on more than 1,000 words, introduces nearly 2,000 more, and includes quizzes to test the student's progress.
- **Novel Ideas.** These Random House and HarperCollins paperbacks are available at a low cost when packaged with the text:
 

*The Monkey Wrench Gang* (Abbey); *Things Fall Apart* (Achebe); *The Lone Ranger and Tonto* (Alexie); *Integrity* (Carter); *The House on Mango Street* (Cisneros); *Heart of Darkness* (Conrad); *Pilgrim at Tinker Creek* (Dillard); *Love Medicine* (Erdrich); *Their Eyes Were Watching God* (Hurston); *Boys of Summer* (Kahn); *Woman Warrior* (Kingston); *One Hundred Years of Solitude* (Marquez); *Clear Springs* (Mason); *All the Pretty Horses* (McCarthy); *House Made of Dawn* (Momaday); *Joy Luck Club* (Tan); *Essays of E. B. White* (White).

For more information or to request copies of any of the above supplementary materials for instructor review, please contact your local McGraw-Hill representative at 1 (800) 338-3987 or send an e-mail message to [english@mcgraw-hill.com](mailto:english@mcgraw-hill.com).

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To all the people who participated with us in creating this book, we offer our sincerest thanks.

Peter Mather  
Rita McCarthy

# Preface to the Student

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*“Everyone who knows how to read has it in their power to magnify themselves, to multiply the ways in which they exist, to make their lives full, significant, and interesting.”*

—Aldous Huxley

**A**rt and reading both involve critical thinking. Artists, such as painters, sculptors, and photographers, engage in critical thinking as they go about creating a work of art. They think critically about the concept or idea or feeling they wish to convey and also about how best to express this perspective in the work of art. And viewers of a work of art must employ critical thinking in seeking to understand its meaning for the artist and for themselves. Similarly, authors think critically when working to communicate their thoughts in their writings, and readers think critically in seeking to understand an author’s message and their own reaction to it. Art and reading share something else, too—they both involve specific skills that can be improved by effort and practice. Thus, the title of this book, *The Art of Critical Reading*.

The word *critical* derives from the Greek work *kriticos*, which means “is one who is able to judge.” A critical reader is someone who is able to make judgments about a piece of writing. This process of making judgments involves understanding, interpreting, analyzing, and evaluating the written material.

So simply being able to read is only the starting point. To be a good reader, and a reader who can succeed at the college level, a person must possess the skills required to think critically about written materials. The purpose of this book is to teach you these skills and thus make you an effective critical reader and successful college student.


The first part of this book focuses on you as a person who wants to succeed in college. It discusses personal skills, such as setting goals, handling stress, and avoiding procrastination. The next part of the book broadens the focus to look at such topics as personal health and environmental concerns. The book then expands its focus further as it discusses political issues, such as those relating to the Declaration of Independence and the Bill of Rights, and social issues, such as cheating. Throughout the book, selections are drawn from the sorts of materials that you will encounter in other college courses, including excerpts from college textbooks, literature, newspapers, and popular fiction and nonfiction.

The following pages illustrate how this book works. Spending a few minutes getting to know the features and organization of the text will help you get the most out of *The Art of Critical Reading*.

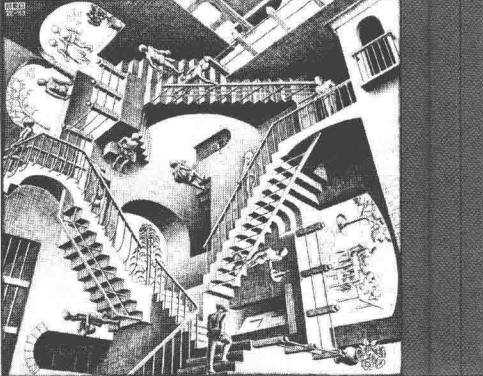
# Walkthrough

Chapter openers include a work of art and questions that will stimulate you to think critically about this work of art. These chapter openers will not only expose you to great works of art; they will also provide you with important opportunities to practice “reading” visuals critically.

Each chapter begins with an expanded explanation of the topic and a discussion of key terms needed to understand it. Short examples and exercises are included in these sections to help you master the topic and prepare you for the related readings that follow.



## Topics, Main Ideas, and Details



**Relativity** (1953)  
BY M. C. ESCHER

Art Resource, NY. M.C. Escher's "Relativity" © 2004 The M.C. Escher Company—Barn—Holland. All rights reserved.

- 1 Do the people depicted in the painting appear to be aware of each other's existence?
- 2 What is the staircase meant to represent? Is there a reason why the figures do not have facial characteristics?
- 3 What does the painting illustrate about perception, which is the theme of this chapter?

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**Chapter 3** The Author's Purpose and the Rhetorical Modes

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Purpose: \_\_\_\_\_ Clues: \_\_\_\_\_

Main Idea: \_\_\_\_\_

4. In the traditional cultures of Asia, arranged marriages were the rule. Marriages were designed to further the well-being of families, not of the individuals involved. Marriage was traditionally seen as a matter of ancestors, descendants, and property. Supporters of these traditions point out that love is a fleeting emotion and not a sensible basis for such an important decision. However, most of these traditional cultures have a literature as well as a history full of love-smitten couples who chose death rather than marriage to the person selected by their respective families.

From Curtis Byer et al., *Dimensions of Human Sexuality*, 5th ed., New York: McGraw-Hill, 1999, p. 39.

Purpose: \_\_\_\_\_ Clues: \_\_\_\_\_

Main Idea: \_\_\_\_\_

### An Introduction to the Rhetorical Modes

Highlight or underline the definitions of the key terms. Then write a paraphrase of each definition in the margin.

Narrative \_\_\_\_\_

Descriptive \_\_\_\_\_

Expository \_\_\_\_\_

Persuasive \_\_\_\_\_

Mixed \_\_\_\_\_

In longer reading selections, the main idea is often called the **thesis**. The thesis of an essay, just like the main idea of a paragraph, expresses the most important point the writer is trying to make. The thesis is sometimes called the *controlling idea*, because its primary purpose is to hold the essay or story together.

In the process of creating written work, most writers select a **rhetorical mode** of writing that helps them achieve their purpose. There are four primary rhetorical modes: *narration*, *description*, *exposition*, and *persuasion*.

Material written in a **narrative mode** tells a story, either true or fictional. In narrative writing, the events of a story are usually ordered chronologically (by time).

With material written in a **descriptive mode**, the emphasis is on providing details that describe a person, place, or object. The writing may use figurative language and include material that appeals to one or more of the five senses. Descriptive writing most commonly deals with visual perceptions.

An author who is trying to explain something will likely use an **expository mode**. Expository writing explains ideas and how things work. It is more likely to be logical and factual. Much of the material that you read in your textbooks follows an expository mode.

Material written in a **persuasive mode** is meant to convince you of something. Persuasive writing tends to be about controversial topics. It presents an argument and offers evidence. It is writing that is considered to be biased.

Sometimes an author will use more than one mode of writing. For example, the author might choose to write a piece that is both descriptive and narrative. This is called a **mixed mode** of writing and the organization may also be mixed.

**Author's Purpose: To Inform** \_\_\_\_\_

Read the following excerpt from *Understanding Psychology* by Robert S. Feldman. Feldman's purpose is to present information about motivation. His mode of writing is **expository**. Note the factual details that are intended to inform the reader.

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The reading selections are preceded by a “Getting the Picture” section, which includes information that will help you understand what you are about to encounter. A “Bio-sketch” of the author follows; this section will provide you with information about the writer’s life or writing experience. “Brushing Up on Vocabulary” sections will provide you with an overview of unfamiliar words in the selection.

The Comprehension Checkup following the reading selections consists of objective questions to test your understanding of what you have just read; the Vocabulary in Context exercises are provided to help you to build your word knowledge; “In Your Own Words” and “The Art of Writing” exercises ask you to reflect on and write about the selection you’ve just encountered, enriching your experience and giving you another opportunity to polish your skills; and the “Internet Activity” following the reading selection provides a jumping-off point for learning more about the topic or the author of the selection.

- F: (1) Because we’re exposed to more input than we can possibly manage, the first step in perception is the selection of which data we will attend to and which we will ignore. (2) Something that is louder, larger, or brighter stands out. (3) This explains why—other things being equal—we’re more likely to remember extremely tall or short people and why someone who laughs or talks loudly at a party attracts more attention (not always favorable) than do quiet guests. (4) *Repetitious stimuli, repetitious stimuli, repetitious stimuli*—also attract attention. (5) **ATTENTION IS ALSO FREQUENTLY RELATED** to contrast or change in STIMULATION. (6) Put differently, unchanging people or things become less noticeable. (7) Selection isn’t just a matter of attending to some stimuli; it also involves ignoring other cues.

Main Idea Sentence: \_\_\_\_\_ Diagram: \_\_\_\_\_  
Supporting Details: \_\_\_\_\_

**SELECTION**

Black Men and Public Space

by Brent Staples

*“Over the years, I learned to smother the rage I felt at so often being taken for a criminal.”*

**Getting the Picture**

The first paragraph of the essay “Black Men and Public Space” by Brent Staples illustrates how perception affects behavior. By providing the reader with a riveting description, it serves as an introduction to the author’s key ideas. In the paragraphs that follow, Staples discusses the effects of being a victim of stereotyping. At the end of the essay, he describes his creative solution to signaling his safe intentions to others.

**Bio-sketch**

Brent Staples, born in 1951, grew up in a family with an alcoholic father. He had little hope of attending college, but a special program gave him extra academic help. After graduating from Widener College (now Widener University) with a B.A. in 1973, he went on to earn his Ph.D. in psychology from the University of Chicago in 1982. Staples is currently a journalist who writes about political and cultural issues for *The New York Times*. His book, *Parallels Time: Growing Up in Black and White*, won the Anisfield Wolff Book Award.

**Brushing Up on Vocabulary**

**warren** a maze-like place containing many passageways; a building or area containing many inhabitants in crowded quarters. The word originally referred to a game park.

**wee** very early; small or tiny.



My first victim was a woman—white, well-dressed, probably in her early twenties. I came upon her late one evening on a deserted street in Hyde Park, a relatively affluent neighborhood in an otherwise mean, impoverished section of Chicago. As I swung onto the avenue behind her, there seemed to be a discreet, unflinching distance between us. Not so. She cast back a worried glance. To her, the youngest

- \_\_\_\_\_ 6. “Everybody has that opportunity that they should be questioned on a decision that they make.”
- \_\_\_\_\_ 7. “Somebody who gets in their car and hurts someone, we punish them differently than someone who goes out and shoots someone.”
- \_\_\_\_\_ 8. “We’ll have none of that.”
- \_\_\_\_\_ 9. “You’re teaching them to be honest people, to have integrity, to listen, to be good citizens.”
- \_\_\_\_\_ 10. “Plagiarism is not a cut-and-dried issue.”

**Multiple Choice**

Write the letter of the correct answer in the blank provided.

- \_\_\_\_\_ 1. Which of the following best expresses the main idea of the selection?
  - a. After being ordered to raise the grades of some students accused of cheating, Christine Pelton resigned her position.
  - b. Some parents have begun to worry about declining property values.
  - c. The plagiarism scandal has engendered divisions in the once close-knit community of Piper.
  - d. Christine Pelton is experiencing a great deal of negative publicity because of the cheating incident.
- \_\_\_\_\_ 2. The writer’s main purpose in writing this selection is to
  - a. entertain the reader with an illustration of the old adage that cheating doesn’t pay
  - b. persuade the reader that cheating is morally wrong
  - c. explain the cheating incident at Piper and its repercussions
  - d. describe the moral values of Christine Pelton
- \_\_\_\_\_ 3. The author’s use of the words “on Tuesday,” “it began in December,” and “at the December 11 school board meeting,” is meant to demonstrate
  - a. cause and effect
  - b. chronological order
  - c. compare and contrast
  - d. simple listing
- \_\_\_\_\_ 4. Which detail listed below from the selection is least relevant to the author’s main idea?
  - a. Teachers say the board’s decision has robbed them of independence.
  - b. Students complain that Piper High now carries a stigma of cheating that affects all of them.
  - c. Some parents feel that the board and the teachers work for them.
  - d. Matthew Moser took advantage of his grandmother’s skills as a quilter and seamstress to bolster his chances for a good grade on the project.
- \_\_\_\_\_ 5. Which of the following best defines the word *petal* as it is used in paragraph 7?
  - a. worried
  - b. kidded
  - c. suggested
  - d. stipulated



“Study Technique” boxes offer tips for mastering your college level work; these can be applied not only to the material you are encountering in this text, but in all your college courses.

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**STUDY TECHNIQUE 9**

**Venn Diagram**

A Venn diagram is an illustration that shows similarities and differences between topics using a graphic of two overlapping circles. Notice the diagram below. In the circle on the left, characteristics specific only to Jefferson are listed; in the circle on the right, characteristics specific only to Adams are listed; in the overlapping area, characteristics shared by both Adams and Jefferson are listed.

Complete the Venn diagram comparing and contrasting Jefferson and Adams by listing more traits unique to each of these men and more traits they shared. Then write a paragraph comparing and contrasting the two men. You will find that it is much easier to write a comparison-contrast assignment after creating such a Venn diagram.

**Jefferson**

1. From Virginia
2. Wrote Declaration of Independence
- 3.

**Both**

1. Died on July 4, 1826
2. Denounced slavery
- 3.
- 4.
- 5.

**Adams**

1. From Massachusetts
2. Advocated Declaration of Independence
- 3.

**SELECTION**

by Walter Isaacson

Excerpt from *Benjamin Franklin: An American Life*

*“The document Jefferson drafted was in some ways similar to what Franklin would have written.”*

**Getting the Picture**

Today, we remember Benjamin Franklin primarily for his inventions, such as bifocals and the lightning rod, and for his humorous sayings, such as “Early to bed, early to rise, makes a man healthy, wealthy, and wise.” But in the course of American history he was much more than that, often providing the voice of reason to the “young hotheads.” At the time of the writing of the Declaration of Independence, despite Franklin’s being in poor health, his counsel proved invaluable.

**Bio-sketch**

Walter Isaacson, president of the Aspen Institute, has been the chairman of CNN and managing editor of *Time* magazine. He is the author of *Kissinger: A Biography*.

“Test-Taking Tips” at the end of each chapter provide helpful hints for mastering the process of taking an exam.

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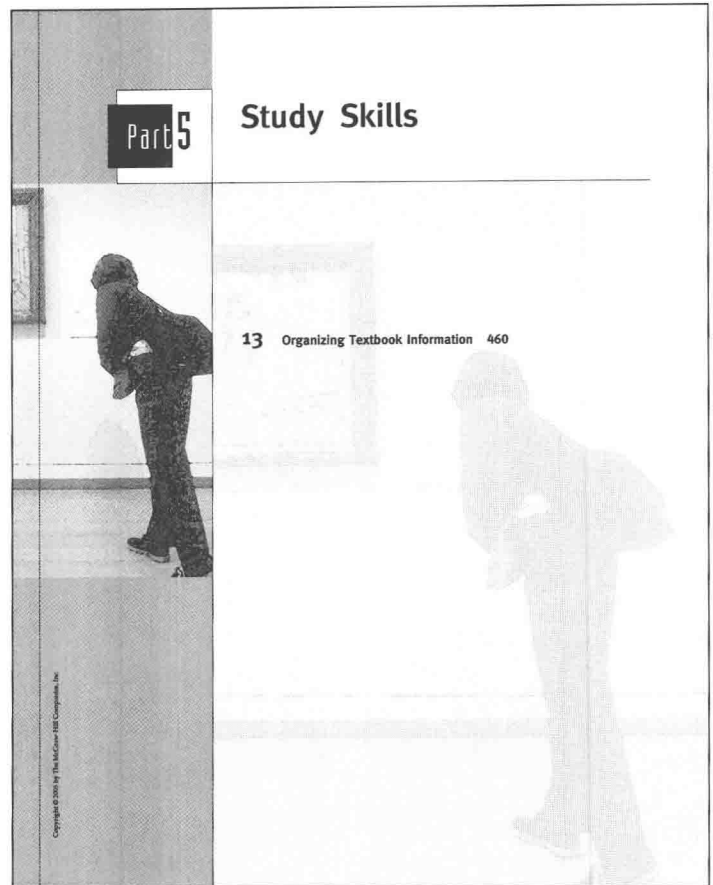
2. For an interview with Matthew Scully by Kathryn Jean Lopez of *National Review* Online, consult [www.nationalreview.com/interrogatory/interrogatory120602.asp](http://www.nationalreview.com/interrogatory/interrogatory120602.asp). Think of five questions that you would like to ask Scully.
3. Use a search engine such as Google [www.google.com](http://www.google.com) or Yahoo [www.yahoo.com](http://www.yahoo.com) to locate information about recent developments in the field of cloning. Summarize your findings.

**TEST-TAKING TIP**

**Key Words That Often Appear in Essay Questions (Continued)**

<b>explain</b>	to make clear, to give reasons. An explanation often involves showing cause-and-effect relationships or steps.	<b>prove</b>	reflect the main ideas and supporting details to demonstrate that something is true by means of factual evidence or logical reasoning.
<b>illustrate</b>	to use a diagram, chart, or figure, or specific examples to explain something further.	<b>relate</b>	to discuss how two or more conclusions, theories, or opinions affect each other. Explain how one causes, limits, or develops the other.
<b>interpret</b>	to say what something means. A question that asks for an interpretation usually wants you to state what something means to you. What are your beliefs or feelings about the meaning of the material? Be sure to back up your position with specific examples and details.	<b>review</b>	to summarize or sometimes to summarize and then analyze critically.
<b>justify</b>	to give reasons in support of a conclusion, theory, or opinion.	<b>summarize</b>	to put down the main points; to state briefly the key principles, facts, or ideas while avoiding details and personal comments.
<b>list</b>	to put down your points one-by-one. You may want to number each of the points in your list.	<b>trace</b>	to follow the course of development of something in a chronological or logical sequence. You will want to discuss each stage of development from beginning to end.
<b>outline</b>	to organize information into an outline, using headings and sub-headings. Your outline should		

The Study Skills covered in Part 5 will reinforce the skills you've been learning throughout the book and will help you master the material you encounter in all your college courses.



The Vocabulary Units in Chapter 14 help you to build your vocabulary by showing you how to interpret words based on the common word parts of which they're made.

Chapter 14 Vocabulary Units 485

**Vocabulary Units 1–8**

Each of the following eight units will introduce you to important prefixes, suffixes, and root words, and give you vocabulary words using these word parts. Each unit will draw on what you learned in the previous units. You will find an exercise and a crossword puzzle at the end of each unit to reinforce your learning.

**Unit 1**

The following prefixes all indicate numbers:

uni—one	quad—four	sept—seven
mono—one	tetra—four	hept—seven
bi—two	quint—five	oct—eight
di—two	pent—five	nov—nine
du(o)—two	hex—six	dec, dek—ten
tri—three	sex—six	

<b>unify</b>	to make or become a single unit.
<b>unicameral</b>	<i>-cam-</i> means "chamber." <i>Unicameral</i> is a legislative body made up of only one house or chamber.
<b>bicameral</b>	having two groups in the lawmaking body. The <i>bicameral</i> U.S. Congress is made up of the Senate and the House of Representatives.
<b>univalve</b>	having a shell composed of a single piece, such as a snail.
<b>bivalve</b>	having a shell composed of two parts hinged together, such as a clam or oyster.
<b>monochromatic</b>	of or pertaining to only one color, as in <i>monochromatic</i> pottery. It was obvious that Regis, who wore a gray tie, gray shirt, and gray slacks, preferred a <i>monochromatic</i> style of dress.
<b>monogram</b>	initials of a person's name in a design, such as are used on articles of clothing or stationery.
<b>monolith</b>	<i>-lith</i> means "stone," so a <i>monolith</i> is a single block or piece of stone of considerable size, sometimes carved into a column or large statue. The sphinx of Egypt is a <i>monolith</i> .
<b>monotonous</b>	sounded or uttered in one unvarying tone; lacking in variety. At the graduation ceremony, many were displeased with the keynote speaker because of his <i>monotonous</i> speaking style.
<b>monocle</b>	an eyeglass for one eye.
<b>monorail</b>	a single rail serving as a track for cars. Taking the <i>monorail</i> at Disneyland adds to the excitement.
<b>monosyllabic</b>	having only one syllable like "what" or "how."
<b>biracial</b>	consisting of or representing members of two separate races. Tiger Woods, whose mother is Asian and father is black, is <i>biracial</i> .
<b>bipartisan</b>	made up of or supported by two political parties. Support for education is <i>bipartisan</i> .

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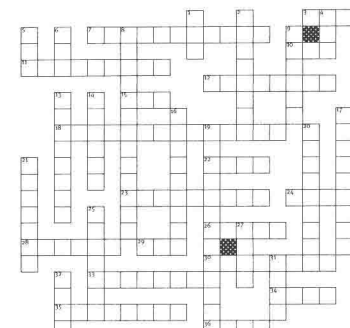
The Crossword Puzzles are fun exercises that will help you improve both your vocabulary and your reading comprehension.

The Appendices will help you learn to interpret visual aids (like graphs, charts, and maps), use a thesaurus, master vocabulary word parts, improve your spelling, evaluate Internet sites, and write summaries that avoid plagiarism.

These features will serve as familiar guideposts and handy references as you make your way through the book. The structure will help you in understanding the book's content, even as the activities and exercises assist you in learning and remembering the material.

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### Vocabulary 8



**ACROSS CLUES**

3. A word part meaning "call."
7. Bathroom windows are often \_\_\_\_\_.
10. A word part meaning "born."
11. A relationship of mutual dependency.
12. Picasso, who attained great eminence in the field of art, is an artistic \_\_\_\_\_.
15. A word part meaning "life."
18. \_\_\_\_\_ secures when sunlight acts upon chlorophyll in a plant.
22. A word part meaning "sleep."
23. Hospital patients who lie in bed too long sometimes develop \_\_\_\_\_.
24. A word part meaning "air."
26. His writing was very \_\_\_\_\_ and clear.
28. It is in her \_\_\_\_\_ to be kind and caring.
29. A word part meaning "put or place."
30. The driver hit his head on the windshield of the car and became \_\_\_\_\_.
33. The ancient Romans used an \_\_\_\_\_ system to move water from one city to another.
34. A word part meaning "water."
35. A birth scene.
36. A word part meaning "believe."

**DOWN CLUES**

1. A word part meaning "run."
2. Jeffrey Dahmer, a serial killer, became \_\_\_\_\_.
4. An abbreviation for what was, once the eighth month.
5. A word part meaning "yield."
6. A word part meaning "light."
8. The life story of your life written by you.
9. Researchers have concluded that shyness is an \_\_\_\_\_ characteristic that tends to stay with people throughout their lifetime.
13. A person under the influence of \_\_\_\_\_ is more susceptible to suggestion.
14. The \_\_\_\_\_ showed that the growth was benign.
16. Marilyn Monroe often played innocent, childlike, \_\_\_\_\_ roles.
17. The \_\_\_\_\_ brakes on your car contain a liquid.
19. The dams along the Colorado River produce \_\_\_\_\_ power.
20. The iMac computer has an \_\_\_\_\_ design.
21. In most states, if you park too close to a fire \_\_\_\_\_, you will get a ticket.
25. The volcano is currently \_\_\_\_\_ but is expected to erupt within the next decade.
27. A word part meaning "sleep."
31. A word part meaning "pull."
32. A word part meaning "good."

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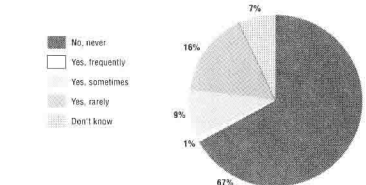
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### Appendices

#### Pie Graphs

Pie graphs are illustrations that show percentages or proportions as pie-shaped sections of a circle. The whole interior of the circle represents 100 percent. The pie graph that follows illustrates the percentage of employees who feel that their company encourages unethical conduct or exerts pressure on them to engage in unethical behavior. The figures are based on a 1997 business ethics survey. The source is the Ethics Resource Center/Society for Human Resource Management.

**Percentage of Employees Who Believe That Their Company Encourages Unethical Conduct**



Source: Ethics Resource Center/Society for Human Resource Management, 1997, Business Ethics Survey Report, p. 19.

Using the information in the pie chart, answer the following questions.

1. What percentage of employees believe that their company frequently encourages unethical conduct? \_\_\_\_\_
2. What percentage of employees believe that their company never encourages unethical conduct? \_\_\_\_\_
3. What percentage of employees say "Yes" when asked whether they believe their company encourages unethical conduct? \_\_\_\_\_
4. How important do you think it is for a company to have ethics policies and standards that draw a line between ethical and unethical conduct? \_\_\_\_\_

Is it a good idea for companies to have an ethics training program for employees? If so, why? \_\_\_\_\_

Whistle-blowing occurs when an employee exposes an employer's wrongdoing to outsiders such as the media or a government oversight agency. Whistle-blowers are often treated harshly by their employers.

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