A

Act A major unit of a drama, or play. A play may be subdivided into several acts. Many modern plays have one, two, or three acts. Older dramas often have five acts. Acts may be divided into one or more scenes. *(Acto)*

See also Drama, Scene.

Alliteration The repetition of consonant sounds at the beginnings of nonrhyming words or syllables in neighboring words, as in “towering, trembling pine trees.” Alliteration gives emphasis to words and is commonly used in poetry. Alliteration may occur with vowel sounds as well. *(Aliteración)*

See also Consonance, Sound Devices.

Allusion An indirect reference to a well-known person, character, place, event, concept, or literary work. An allusion is different from a quotation because it does not give the source of the reference; the reader is expected to know it. *(Alusión)*

Analogy A comparison that shows similarities between two things that are otherwise dissimilar. A writer may use an analogy to explain something unfamiliar by comparing it to something familiar. In literature, most analogies are expressed in metaphors or similes. *(Analogía)*

See also Metaphor, Rhetorical Devices, Simile.

Anecdote A brief story based on a single interesting event from a person’s life. Anecdotes are intended to make a point. Writers and speakers often use anecdotes to support their opinions, clarify their ideas, grab the audience’s attention, reveal aspects of a person’s character, or entertain. *(Anécdota)*

Antagonist A person or a force in society or nature that opposes the protagonist, or central character, in a story or a drama. The reader is generally meant not to sympathize with the antagonist. *(Antagonista)*

See also Character, Conflict, Protagonist.

Anthropomorphism Representing animals, gods, or objects as if they had human emotions and intelligence. It is a key element in fables, in which the main characters are often animals, as well as in myths, in which gods and animals may be the main characters. *(Antropomorfismo)*

See also Fable, Myth.

Aphorism A short, pointed statement that expresses a wise or clever observation about human experience. *(Aforismo)*

Argument In persuasion, a statement of opinion about a problem or an issue and the support for the statement. The statement is called the *proposition*, which includes a call to think about or take action on the problem or issue. The *support* includes reasons and evidence. *Reasons* explain why someone should accept the proposition. *Evidence* consists of examples, facts, and expert opinions. Most arguments make use of persuasive techniques such as appeals to logic (facts and logical thinking, or reasoning), emotion (shared feelings), ethics (shared values or beliefs), and authority (reliable sources). Strong arguments often include a *counterargument*, a brief argument that attempts to disprove opposing opinions about the problem or issue. *(Argumento)*

See also Logic, Persuasion.

Aside In a drama, a character’s comment that is directed to the audience or another character but is not heard by any other characters on the stage. The character typically turns to one side—or “aside”—away from the action onstage. Asides, which are rare in modern drama, reveal what a character is thinking or feeling. *(Aparte)*

Assonance The repetition of vowel sounds in neighboring nonrhyming words, as in “dreaming of wheat fields.” Assonance creates a pleasing combination of sounds and is commonly used in poetry. *(Asonancia)*

See also Consonance, Sound devices.

Author's perspective The combination of experiences, values, and ideas that shape the way the author looks at the world or at a particular subject. *(Perspectiva del autor)*

See also Tone.

Author's purpose An author’s intent in writing a literary work. Authors typically write for one or more of the following purposes: to
persuade, to inform, to explain, to entertain, or to describe. (Propósito del autor)

The story of a person's life written by that person. (Autobiografía)
See also Biography, Memoir.

B

A narrative poem originally meant to be sung or recited. Folk ballads, which usually tell of an exciting or dramatic episode, were passed on by word of mouth for generations before being written down. Literary ballads are written in imitation of folk ballads. (Balada)

A leaning toward a certain opinion or position on a topic, possibly arising from prejudice. (Sesgo)

A nonfiction account of a person's life written by another person. Biographies can be short or book-length. They can even span several volumes. (Biografía)
See also Autobiography.

C

An individual in a literary work of fiction, drama, or narrative poetry. (If a character is an animal, it displays human traits.) Characters who show varied and sometimes contradictory traits are called round. Characters who reveal only one personality trait are called flat. A stereotype is a flat character of a familiar and often-repeated type. A dynamic character changes during the story. A static character remains primarily the same throughout the story. (Personaje)

The methods a writer uses to develop a character. In direct characterization, the writer makes direct statements about a character. In indirect characterization, the writer reveals a character through the character's words, thoughts, and actions and through what other characters think and say about that character. These techniques are frequently blended. (Caracterización)
See also Character.

See Plot.

A type of drama that is humorous and often has a happy ending. (Comedia)
See also Drama, Humor.

The central struggle between opposing forces in a story or drama. An external conflict exists when a character struggles against some outside force, such as nature, society, fate, or another person. An internal conflict exists within the mind of a character who is torn between opposing feelings or goals. (Conflicto)
See also Antagonist, Plot, Protagonist.

The suggested or implied meaning associated with a word beyond its dictionary definition, or denotation. A word can have a positive, negative, or neutral connotation. (Connotación)
See also Denotation.

The repetition of consonant sounds at the ends of nonrhyming words or syllables, as in "morning in the barn." Consonance creates a pleasing combination of sounds and is commonly used in poetry. (Consonancia)
See also Alliteration, Assonance, Sound Devices.

Anything beyond the specific words of a literary work that may be relevant to understanding the meaning. Contexts may be cultural, historical, literary, social, economic, political, and so on. The social, cultural, and political context of America during the Civil Rights Movement of the 1960s, for example, all have relevance for understanding the works of African American writers of that period. Context can also refer to a part of a work of literature that precedes or follows a specific word, phrase, or passage, which can be used to clarify meaning. (Contexto)

Two consecutive, often rhymed lines of poetry that work together as a unit to make a point or to express an idea. (Pareado)
See also Rhyme, Sonnet, Stanza.
Denotation The literal, or dictionary, meaning of a word. (Denotación)
See also Connotation.
Dénoeum See Plot. (Desenlace)
Description Writing that seeks to convey the impression of a setting, a person, an animal, an object, or an event by appealing to the senses. Almost all writing, fiction and nonfiction, contains elements of description. (Descripción)
See also: Figurative language, Imagery.
Dialect A variation of language spoken within a particular region or by a particular social or ethnic group. Dialects may differ from standard language in vocabulary, expressions, pronunciation, or grammar. (Dialecto)
See also: Idiom, Local color.
Dialogue Conversation between characters in a literary work. (Diálogo)
See also: Monologue.
Diary See Journal. (Diario)
Diction A writer’s choice of words. Diction is an important element in the writer’s voice or style. Skilled writers choose their words carefully to convey a particular meaning or feeling. (Dicción)
See also: Connotation, Style, Tone, Voice.
Drama A story written to be performed by actors before an audience. Most dramas written before the mid-1800s can be divided into two basic types: tragedy and comedy. The script of a dramatic work, or play, includes dialogue (the words the actors speak) and often stage directions (descriptions of the action and scenery). A drama may be divided into acts, which may also be broken up into scenes, indicating changes in location or the passage of time. (Drama)
See also: Act, Comedy, Dialogue, Scene, Script, Stage directions, Tragedy.

E

Elegy A serious poem mourning a death or another great loss. (Elegia)

Epic A long narrative poem, written in a dignified style, that celebrates the adventures and achievements of one or more heroic figures of legend, history, or religion. (Épica)
See also: Narrative poetry, Oral tradition.
Essay A short work of nonfiction on a single topic. The purpose of the essay is to communicate an idea or opinion. Descriptive essays describe a person, place, or thing. Narrative essays relate true stories. Persuasive essays promote an opinion. Expository essays explain or inform, usually in an objective way. Reflective essays reveal an author’s observations on a subject. All of these types of essays fall into two general categories, according to their style. A formal essay is serious and impersonal, often with the purpose of instructing or persuading. Typically, the author strikes a serious tone and develops a main idea, or thesis, in a logical, highly organized way. An informal or personal essay entertains while it informs, usually in light, conversational style. (Ensayo)
See also: Nonfiction, Style, Thesis.
Exposition See Plot.
Extended metaphor A metaphor that compares two unlike things in various ways throughout a paragraph, a stanza, or an entire work. (Metáfora extendida)
See also: Metaphor.

F

Fable A short, simple tale that teaches a moral, or lesson, about human behavior. The characters in a fable are often animals who speak and act like people. The moral is usually stated outright. A modern fable features flat human characters and a theme about human behavior. (Fábula)
See also: Character, Moral, Theme.
Fairy tale A type of folk tale that features supernatural elements, such as spirits, talking animals, and magic. (Cuento de hadas)
See also: Folktale.
Falling action See Plot.
Fantasy A literary work usually set in an imaginary world or a distant, heroic past. Fantasy stories may include fantastical beings and forces as well as magic. (Fantasia)

See also Science fiction.

Fiction A prose narrative in which situations and characters are invented by the writer. Some aspects of a fictional work may be based on fact or experience. Fiction includes short stories and novels. (Ficción)

See also Novel, Prose, Short story.

Figurative language Language used for descriptive effect, often to imply ideas indirectly. Expressions of figurative language are not literally true but express some truth beyond the literal level. For example, "Ed is tall and skinny like my brother" is not figurative; "Ed is as tall and skinny as a flagpole" is figurative. Figurative language is especially common in poetry. Types of figurative language include hyperbole, metaphor, personification, simile, and understatement. (Lenguaje figurado)

See also Figure of speech, Hyperbole, Metaphor, Personification, Simile, Symbol, Understatement.

Figures of speech Figurative language of a specific kind, such as metaphor, personification, or simile. (Figura retórica)

See Figurative language.

First-person narrative. See Point of View.

Flashback An interruption in a narrative that tells about something that happened before that point in the narrative or before the narrative began. A flashback gives readers information that helps to explain the main events of the narrative. (Retrospectiva (flashback))

See also Plot.

Folklore The traditional beliefs, customs, stories, songs, and dances of a culture. Folklore is based on the concerns of ordinary people and is passed down through oral tradition. (Folclor)

See also Ballad, Epic, Folktale, Legend, Myth, Oral tradition.

Foreshadowing The author’s use of clues to prepare readers for events that will happen later in a story. (Prefiguración)

See also Plot, Suspense.

Form The organizing principle that shapes a work of literature. Form gives expression to the content and may refer to aspects beyond external patterns and structure, such as established criteria related to genre. Form can be categorized as closed, meaning formal or conventional, or open, meaning informal or organic. Applied to poetry, closed form is typical of genres such as the sonnet, while open form is typical of free verse. Applied to fiction, closed form is common in myths and fables, while open form is common in short stories and novels. (Forma)

See also Genre, Structure.

Free verse Poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement. Although poets who write free verse ignore traditional rules, they use techniques such as repetition and alliteration to create musical patterns in their poems. (Verso libre)

See also Form, Sound devices.

Genre A category or type of literature. The main literary genres are prose, poetry, and drama. Each of these is divided into smaller genres. For example, prose includes fiction (such as novels, short stories, and folktales) and nonfiction (such as biography, autobiography, and essays). The term also refers to subcategories of literary work. For example, fantasy and science fiction are genres of fiction. (Género)

See also Prose, Poetry, Drama.

Haiku A traditional Japanese form of poetry that has three lines and seventeen syllables. The first and third lines have five syllables each; the middle line has seven syllables. A haiku presents striking imagery. The purpose of traditional haiku is to capture a flash of insight that occurs during an observation of nature. (Haikú)

See also Imagery.

Hero The typically arouse as male or f

See also E

Historica character period di contains it is set. S be inclu

See also C

Humor T the chara amusing, as effecti

See also C

Hyperbol exaggerat point, or, times" is See also F

Idiom Ar different that mak speakers. the tables are idior add reali to charac

See also L

Imagery one or m touch, ta detail he reader. (I

See also F

Irony A e and the 

expected
Hero The main character in a literary work, typically a character whose qualities or deeds arouse admiration. The term can refer to either a male or female. (Héroe)

See also Epic, Legend, Myth, Protagonist, Tragedy.

Historical fiction A narrative that sets fictional characters against the historical backdrop of a period different from the author’s. The story contains many details about the period in which it is set. Some actual historical people may also be included as characters. (Ficción histórica)

See also Genre.

Humor The quality of a literary work that makes the characters and their situations seem funny, amusing, or absurd. Humorous writing can be as effective in nonfiction as in fiction. (Humor)

See also Comedy.

Hyperbole A figure of speech that uses exaggeration to express strong emotion, make a point, or evoke humor. “You’ve asked me a million times” is an example of hyperbole. (Hipérbole)

See also Figurative language, Understatement.

Idiom An expression that means something different from the literal meaning of the words that make it up. Idioms are understood by native speakers but are often puzzling to nonnative speakers. Phrases such as “catch his eye,” “turn the tables,” “over the hill,” and “keep tabs on” are idiomatic expressions in English. Idioms can add realism to dialogue in a story and contribute to characterization. (Modismo)

See also Dialect.

Imagery Descriptive language that appeals to one or more of the five senses: sight, hearing, touch, taste, and smell. This use of sensory detail helps create an emotional response in the reader. (Imagen)

See also Figurative language.

Ironic A contrast between the way things seem and the way they really are, or between what is expected and what actually happens. Verbal irony occurs when a person says one thing and means another—for example, saying “Nice guy!” about someone you dislike. Situational irony occurs when the outcome of a situation is the opposite of what was expected. Dramatic irony occurs when the audience or reader knows important information the characters do not. (Ironía)

See also Humor.

J

Journal An account of day-to-day events or a record of experiences, ideas, or thoughts. A journal may also be called a diary. (Diario)

Legend A traditional story handed down from the past and believed to be based on actual people and events. Legends usually celebrate the heroic qualities of a national or cultural leader. A legend is usually exaggerated and gains elements of fantasy over time. (Leyenda)

See also Epic, Fable, Fantasy, Folklore, Hero, Myth, Oral tradition.

Line The basic unit of poetry. A line consists of a word or a row of words. (Verso)

Literary nonfiction Nonfiction that is about literature or is regarded as having artistic value. Literary nonfiction may include autobiographies, biographies, memoirs, essays, and historically important or eloquent speeches. (No-ficción literaria)

See also Nonfiction.

Local color The fictional portrayal of a region’s features or peculiarities and its inhabitants’ distinctive ways of talking and behaving, usually as a way of adding a realistic flavor to a story. (Color local)

See also Dialect.

Logic A method used to structure clear and effective arguments. The strongest arguments are based on sound reasoning, or logical thinking. An argument may be structured logically by using either inductive or deductive reasoning. Inductive reasoning involves drawing a
general conclusion from specific facts: "The grass, sidewalk, and trees get wet every time it rains, so rain makes things outside get wet." Deductive reasoning involves drawing a specific conclusion from general and specific facts: "Rain makes things outside get wet and grass is outside, so when it rains the grass gets wet." An invalid argument is illogical and often includes logical fallacies, errors in reasoning. Logic is only one aspect of a successful argument. Some statements cannot be logically proved or disproved. (Lógica)

See also Argument, Persuasion.

Lyric The words of a song, usually with a regular rhyme scheme. (Lírica)

See also Rhyme scheme.

Lyric poetry Poetry that expresses strong personal feelings about an object, person, or event. Lyric poems are usually short and musical. (Poesía lírica)

See also Poetry.

M

Main idea The most important idea expressed in a paragraph or an essay. It may or may not be directly stated. This is also known as the controlling idea. (Idea principal)

Memoir An autobiographical narrative emphasizing the narrator's personal experience during a period or at an event. (Memoria)

See also Autobiography, Biography.

Metaphor A figure of speech that compares or equates two seemingly unlike things. In contrast to a simile, a metaphor implies the comparison instead of stating it directly; hence, there is no use of connectives such as like or as. (Metáfora)

See also Analogy, Extended metaphor, Figurative language, Figure of speech, Simile.

Meter A regular pattern of stressed and unstressed syllables that gives a line of poetry a predictable rhythm. (Métrica)

See also Rhythm.

Monologue A long speech by a single character in a literary work, especially in a drama. (Monólogo)

Mood The emotional quality or atmosphere of a story or poem. (Tono)

See also Setting.

Moral A practical lesson about right and wrong conduct. In fables, the moral is usually stated directly; in other literary forms, it is often implied. (Moraleja)

See also Fable, Theme.

Motivation The stated or implied reason a character acts, thinks, or feels a certain way. (Motivación)

Myth A traditional story of unknown authorship, often involving goddesses, gods, heroes, and supernatural forces, that attempts to explain why or how something came to be. A myth may explain a belief, a custom, or a force of nature. (Mito)

See also Oral tradition.

N

Narrative Writing or speech that tells a story. Driven by a conflict, or problem, a narrative unfolds event by event and leads to a resolution. The story is narrated, or told, by a narrator and can take the form of a novel, an essay, a poem, or a short story. (Narrativa)

See also Narrative Poetry, Narrator, Plot.

Narrative nonfiction Nonfiction that reads like fiction but tells a story about real people, settings, and events rather than imaginary ones. Its purpose may be to entertain, to persuade, or describe. Narrative nonfiction includes autobiographies, biographies, memoirs, diaries, and journals. It may also include narrative or personal essays. (Ficción no narrativa)

See also Narrative, Nonfiction.

Narrative poetry Verse that tells a story. Narrative poetry includes ballads and epics as well as shorter forms that are usually more selective and concentrated than are prose stories. (Poesía en prosa)

See also Ballad, Epic, Narrative.
Narrator The person who tells a story. In some cases the narrator is a character in the story. *(Narrador)*

*See also* Point of view.

Nonfiction Writing about real people, places, and events. Among the categories of nonfiction are biographies, autobiographies, and essays. *(No ficción)*

*See also* Autobiography, Biography, Essay, Fiction, Memoir.

Novel A book-length fictional prose narrative. Because of its length, the novel has greater potential to develop plot, character, setting, and theme than does a short story. A short novel is called a *novelette* or *novella*. *(Novela)*

*See also* Fiction, Short Story.

Ode A long, complex lyric poem expressed in a dignified and serious tone and style. Some odes celebrate a person or an event; others are more private reflections. Odes are traditionally written in a formal stanza pattern and include rhyme. *(Oda)*

*See also* Lyric poetry, Rhyme, Stanza.

Onomatopoeia The use of a word or a phrase that imitates or suggests the sound of what it describes. Some examples are *meow, hiss, crack, swish, murmur, and buzz*. *(Onomatopeya)*

*See also* Sound devices.

Oral tradition Stories, knowledge, customs, and beliefs passed by word of mouth from one generation to the next. Oral literature, part of oral tradition, is a way of recording the past, glorifying leaders, and teaching morals and traditions to young people. *(Tradición oral)*

*See also* Ballad, Epic, Folklore, Folktale, Legend, Myth.

P

Parallel Plot A type of plot in which two stories of equal importance are told at the same time. *(Argumento paralelo)*

*See* Plot.

Parallelism The use of a series of words, phrases, or sentences that have similar grammatical structure. Parallelism shows the relationship between ideas. *(Paralelismo)*

*See also* Repetition, Rhetorical devices.

Personification A figure of speech in which an animal, object, a force of nature, or an idea is given human form or characteristics. *(Personificación)*

*See also* Figurative language, Figure of speech.

Persuasion A type of speech or writing, usually nonfiction, that attempts to convince audience members to think or act in a particular way. Creators of persuasive works use appeals to logic, emotion, ethics, and authority to sway their readers. Some persuasion contains rhetorical fallacies, which are misleading and often false statements that appeal to emotion, ethics, and authority and which often create errors in reasoning. *(Persuasión)*

*See also* Argument, Logic, Rhetorical devices.

Plot The sequence of events in a story, play, or narrative poem. A plot revolves around a central conflict, or problem, faced by the main characters. The plot usually develops in five stages. It begins with exposition, which introduces the story’s conflict, characters, and setting. As the story progresses, rising action builds suspense and adds complications to the conflict, leading to the climax, or point of highest emotional pitch. The falling action is the logical result of the climax. The resolution, sometimes called the denouement, presents the final outcome. In some stories the rising action includes a shift in tone or action, called a *turning point*, that helps move the story toward the climax. *(Argumento)*

*See also* Conflict, Flashback, Foreshadowing.
An unexpected turn of events in a plot. A surprise ending is an example of a plot twist. (Giro argumental)

A form of literary expression that differs from prose in emphasizing the line, rather than the sentence, as the unit of composition. Many other traditional characteristics of poetry apply to some poems but not to others. Some of these characteristics are emotional, imaginative language; use of figures of speech; division into stanzas; and the use of rhyme and regular patterns of meter. (Poesía)

See also Figurative language, Lyric poetry, Meter, Prose, Rhyme, Stanza.

The standpoint from which a story is told. All stories are told by a narrator, and who that narrator is affects the point of view. In a story with first-person point of view, the narrator is a character in the story, referred to as "I." The reader sees everything through that character's eyes. In a story told from third-person point of view, the narrator is someone who stands outside the story and describes the characters and action. The narrator refers to characters as "he" or "she." If the narrator describes events as only one character perceives them, the point of view is called third-person limited. Third-person omniscient, or all-knowing, point of view, means that the narrator knows everything about all the characters and events and may reveal details that the characters themselves could not reveal. (Punto de vista)

See also Narrator.

Written or spoken material designed to influence ideas or opinions through use of emotionally charged words, name-calling, misleading or false information, or other techniques. (Propaganda)

A theater term (a shortened form of properties) for objects and elements of the scenery used in a stage play, movie set, or television show. (Utileria)

Writing that is similar to everyday speech and language, as opposed to poetry. Its form is based on sentences and paragraphs rather than lines and stanzas. Essays, short stories, magazine articles, and most plays are examples of prose. (Prosa)

See also Poetry.

The central character in a story, drama, or dramatic poem. Usually the action revolves around the protagonist, who is involved in the main conflict, and who usually changes after the climax of the plot. (Protagonista)

See also Character, Antagonist, Conflict, Hero, Plot.

A humorous use of words that are similar in sound (merry and marry) or of a word with several meanings. (Juego de palabras)

See also Humor.

A line or lines repeated regularly, usually in a poem or song. (Estribillo)

The recurrence of sounds, words, phrases, lines, or stanzas in a speech or literary work. Writers use repetition to emphasize an important point, to expand upon an idea, to help create rhythm, and to increase the feeling of unity in a work. (Repetición)

See also Parallelism, Rhetorical devices, Refrain, Rhyme.

See Plot.

Persuasive techniques used by public speakers and writers of literary works, especially those written to persuade. Rhetorical devices include repetition, parallelism, analogy, logic, and the skillful use of connotation and anecdot. Effective rhetoric often appeals to logic, emotion, ethics, or authority. (Figuras retóricas)

See also Analogy, Anecdote, Argument, Connotation, Logic, Parallelism, Persuasion, Repetition.
Rhyme The repetition of similar or identical sounds at the ends of words that appear close to each other, usually in a poem. End rhyme occurs at the ends of lines. Internal rhyme occurs within a single line. Slant rhyme occurs when words include sounds that are similar but not identical (*jackal* and *buckle*). Slant rhyme usually involves some variation of consonance (the repetition of consonant sounds) or assonance (the repetition of vowel sounds). *(Rima)*

See also Assonance, Consonance, Rhyme scheme, Sound devices.

Rhyme scheme The pattern of rhyme formed by the end rhyme in a stanza or a poem. Rhyme scheme is designated by the assignment of a different letter of the alphabet to each new rhyme. For example, one common rhyme scheme is *ababcb*. *(Estructura de la rima)*

See also Rhyme.

Rhythm The pattern of beats created by the arrangement of stressed and unstressed syllables, especially in poetry. Rhythm gives poetry a musical quality that helps convey its meaning. Rhythm can be regular, with a predictable pattern or meter, or irregular. *(Ritmo)*

See also Meter.

Rising action See Plot. *(Aumento de la acción)*

Scene A subdivision of an act in a play. Each scene takes place in a specific setting and time. *(Escena)*

See also Act.

Science fiction Fiction that deals with the impact of real or imaginary science and technology on individuals and societies of the past, present, or future. Common science fiction themes include aliens, man v. machine, overpopulation, utopia (ideal society) or dystopia (failing of an ideal society), time and space travel, and apocalypse (the end-of-the-world). *(Ciencia ficción)*

See also Fantasy, Genre.

Screenplay The script of a film, usually containing detailed instructions about camera shots and angles in addition to dialogue and stage directions. *(Guión)*

See also Drama, Script.

Script The text of a drama (play), film, or broadcast. *(Libreto)*

See also Drama, Screenplay.

Sensory language See Imagery.

Sequence of events The order in which the events in a story take place. *(Orden de los sucesos)*

See also Structure.

Setting The time and place in which the events of a short story, novel, novella, or play occur. The setting often helps create the atmosphere or mood of the story. *(Ambiente)*

Short story A brief fictional narrative in prose. Elements of the short story include plot, character, setting, point of view, and theme. *(Cuento)*

See also Fiction, Novel, Plot.

Simile A figure of speech that uses *like* or *as* to compare two seemingly unlike things. An extended simile is a lengthy, very elaborate simile, often beginning with *as* or *as* when; it is also called *Homeric simile* and *epic simile* because it occurs mainly in epics. *(Simil)*

See also Analogy, Epic, Figurative language, Figure of speech, Metaphor.

Sonnet A lyric poem containing fourteen lines, usually written in iambic pentameter. Sonnets have strict patterns of rhyme and usually deal with a single theme, idea, or sentiment. *(Soneto)*

See also Lyric poetry, Meter, Rhyme scheme.

Sound devices Techniques used to emphasize particular sounds in writing. Writers use sound devices, such as alliteration or rhyme, to underscore the meaning of certain words, to enhance rhythm, and to add to the musical quality of the work. *(Recursos sonoros)*

See also Alliteration, Assonance, Consonance, Onomatopoeia, Rhyme, Rhythm.
Speaker  The voice speaking in a poem, similar to a narrator in a work of prose. Sometimes the speaker’s voice is that of the poet, sometimes that of a fictional person or even a thing. The speaker’s words communicate a particular tone, or attitude, toward the subject of the poem. One should never assume that the speaker and the writer are the same. *(Hablante)*  

See also Narrator, Tone.  

Speech  A public address or talk. In most speeches, the speaker tries to influence the audience’s behavior, beliefs, and attitudes. Although the main purpose of a speech is usually to persuade, it can also inform and entertain. *(Parlamento)*  

See also Persuasion, Rhetorical devices.  

Stage directions  Instructions written by a playwright to describe the appearance and actions of characters, as well as the sets, props, costumes, sound effects, and lighting. *(Acotaciones)*  

Stanza  A group of lines forming a unit in a poem. Stanzas are, in effect, the paragraphs of a poem. Typically, stanzas are separated by a line of space. *(Estrofa)*  

See also Form, Structure.  

Stereotype  A generalization about a group of people that is made without regard for individual differences. In narrative literature, this term is often used to describe a conventional or flat character who conforms to an expected, fixed pattern of behavior. The rebellious teenager is a stereotype. *(Estereotipo)*  

See also Character.  

Structure  The particular order or pattern a writer uses to present ideas. For example, narratives commonly present a sequence of events in chronological order. The structure of persuasive or expository writing may vary. Listing detailed information, explaining steps in a process, comparing and contrasting, presenting causes and their effects, describing a scene or object in spatial order, or describing a problem and then offering a solution are some ways a writer can structure a text. *Poetic structure* refers to the organization of words, lines, and images, as well as of ideas. *(Estructura)*  

See also Form.  

Style  The particular way an author writes, including the author’s word choice, sentence structure, and use of imagery and figurative language. Style can reveal an author’s attitude and purpose in writing. *(Estilo)*  

See also Author’s purpose, Diction, Figurative language, Imagery, Tone, Voice.  

Subject  The topic of a literary work. *(Sujeto)*  

Subplot  A plot within a narrative that is less important than the main plot. It may add depth to the main plot, contrast with it, or simply provide additional action. Subplots add complexity to the narrative and are more common in long works of literature than in short ones. *(Argumento secundario)*  

See Plot.  

Summary  A retelling of the main events or ideas of a piece of writing in a short version of the original. The events or ideas are restated in the same order, without personal opinion or comment. Nonfiction summaries are usually no more than about one-third as long as the original. A *plot summary* of a narrative reports the main events and explains the main characters’ problems and how they are resolved. *(Resumen)*  

See also Narrative, Nonfiction.  

Suspense  A feeling of curiosity, uncertainty, or even dread about what is going to happen next. Writers increase the level of suspense by creating a threat to the central character and raising questions in a reader’s mind about the outcome of a conflict. *(Suspenso)*  

See also Foreshadowing, Mood.  

Symbol  Any object, person, place, or experience that means more than what it is. *(Simbolo)*  

See also Literature, Symbol.
Tall tale A wildly imaginative story, usually passed down orally, about the fantastic adventures or amazing feats of folk heroes in realistic settings. Tall tales are folklore associated with the American frontier. (Cuento chino)
See also Folklore, Oral tradition.

Teleplay A play written or adapted for television. In addition to dialogue and stage directions, a teleplay usually contains detailed instructions about camera shots and angles. (Guión para televisión)
See also Stage directions.

Text elements See Text features.

Text features Visual elements of text presentation that help readers find and understand information. Common text features include titles, heads and subheads, captions, menu bars, and graphics such as photographs, tables, charts, maps, and diagrams. (Elementos del texto)

Text structure See Structure.

Theme The central message of a work of literature, often expressed as a general statement about life. Some themes are universal, meaning that they are widely held ideas about life. These themes are often recurring, meaning that they are frequently used. Some works have a stated theme, which is expressed directly. More frequently works have an implied theme, which is revealed gradually through elements such as plot, character, setting, point of view, symbol, and irony. A literary work may have more than one theme. Themes and subjects, or topics, are different. The subject of a work might be love; the theme would be what the writer says about love, that it is painful or wonderful or both, for example. (Tema)
See also Moral, Subject.

Thesis The main idea of an essay or other work of persuasive or expository nonfiction. The thesis may be implied but is commonly stated directly. (Tesis)
See also Essay, Nonfiction.
Grammar Glossary

This glossary will help you quickly locate information on parts of speech and sentence structure. Standard American English is used for business and academic writing and speaking.

A

Absolute phrase. See Phrase.
Abstract noun. See Noun chart.
Action verb. See Verb.
Active voice. See Voice.
Adjective A word that modifies a noun or a pronoun by limiting its meaning. Adjectives appear in various positions in a sentence. 
(The gray cat purred. The cat is gray.)
Many adjectives have different forms to indicate degree of comparison. (short, shorter, shortest)
The positive degree is the simple form of the adjective. (easy, interesting, good)
The comparative degree compares two persons, places, things, or ideas. (easier, more interesting, better)
The superlative degree compares more than two persons, places, things, or ideas. (easiest, most interesting, best)
A predicate adjective follows a linking verb and further identifies or describes the subject. (The child is happy.)
A proper adjective is formed from a proper noun and begins with a capital letter. Many proper adjectives are created by adding these suffixes: -an, -ian, -n, -ese, and -ish. (Chinese, African)
Adjectival clause. See Clause chart.
Adjectival phrase. A prepositional or participial phrase that functions as an adjective. See also Phrase.
Adverb A word that modifies a verb, an adjective, or another adverb by making its meaning more specific. When modifying a verb, an adverb may appear in various positions in a sentence. (Cats generally eat less than dogs. Generally, cats eat less than dogs.) When modifying an adjective or another adverb, an adverb appears directly before the modified word. (I was quite pleased that they got along so well.) The word not and the contraction -n’t are adverbs. (Mike wasn’t ready for the test today.)
Certain adverbs of time, place, and degree also have a negative meaning. (He’s never ready.)
Some adverbs have different forms to indicate degree of comparison. (soon, sooner, soonest)
The comparative degree compares two actions. (better, more quickly)
The superlative degree compares three or more actions. (fastest, most patiently, least rapidly)
Adverbial clause. See Clause chart.
Adverbial phrase. A prepositional or participial phrase that functions as an adverb. See also Phrase.
Antecedent. See Pronoun.
Appositive A noun or a pronoun that further identifies another noun or pronoun. (My friend Julie lives next door.) See also Phrase.
Appositive phrase. See Phrase.
Article The adjective a, an, or the.
Indefinite articles (a and an) refer to one of a general group of persons, places, or things. (I eat an apple a day.)
The definite article (the) indicates that the noun is a specific person, place, or thing. (The alarm woke me up.)
Auxiliary verb. See Verb.
B
Base form. See Verb tense.
C
Clause A group of words that has a subject and a predicate and that is used as a sentence or part of a sentence. Clauses fall into two categories:
Types of Subordinate Clauses

<table>
<thead>
<tr>
<th>Clause</th>
<th>Function</th>
<th>Example</th>
<th>Begins with ...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjective clause</td>
<td>Modifies a noun or pronoun</td>
<td>Songs that have a strong beat make me want to dance.</td>
<td>A relative pronoun such as which, who, whom, whose, or that</td>
</tr>
<tr>
<td>Adverb clause</td>
<td>Modifies a verb, an adjective, or an adverb</td>
<td>Whenever Al calls me, he asks to borrow my bike.</td>
<td>A subordinating conjunction such as after, although, because, if, since, when, or where</td>
</tr>
<tr>
<td>Noun clause</td>
<td>Serves as a subject, an object, or a predicate nominative</td>
<td>What Philip did surprised us.</td>
<td>Words such as how, that, what, whatever, when, where, which, who, whom, whoever, whose, or why</td>
</tr>
</tbody>
</table>

main clauses, which are also called independent clauses, and subordinate clauses, which are also called dependent clauses.

A main clause can stand alone as a sentence. There must be at least one main clause in every sentence. (The rooster crowed, and the dog barked.)

A subordinate clause cannot stand alone as a sentence. A subordinate clause needs a main clause to complete its meaning. Many subordinate clauses begin with subordinating conjunctions or relative pronouns. (When Geri sang her solo, the audience became quiet.) The chart on this page shows the main types of subordinate clauses.

Collective noun. See Noun chart.
Common noun. See Noun chart.
Comparative degree. See Adjective; Adverb.

Complement A word or phrase that completes the meaning of a verb. The four basic kinds of complements are direct objects, indirect objects, object complements, and subject complements.

A direct object answers the question what or whom after an action verb. (Kari found a dollar. Larry saw Denise.)
An indirect object answers the question to whom, for whom, to what, or for what after an action verb. (Do me a favor. She gave the child a toy.)
An object complement answers the question what after a direct object. An object complement is a noun, a pronoun, or an adjective that completes the meaning of a direct object by identifying or describing it. (The director made me the understudy for the role. The little girl called the puppy hers.)

A subject complement follows a subject and a linking verb. It identifies or describes a subject. The two kinds of subject complements are predicate nominatives and predicate adjectives.

A predicate nominative is a noun or pronoun that follows a linking verb and gives more information about the subject. (The author of The Raven is Edgar Allan Poe.)
A predicate adjective is an adjective that follows a linking verb and gives more information about the subject. (Ian became angry at the bully.)

Complex sentence. See Sentence.
Compound preposition. See Preposition.
Compound sentence. See Sentence.
Compound-complex sentence. See Sentence.
Conjunction A word that joins single words or groups of words.
A coordinating conjunction (and, but, or, nor, for, yet, so) joins words or groups of words that are equal in grammatical importance. (David and Ruth are twins. I was bored, so I left.)

Correlative conjunctions (both and, just as... so, not only... but also, either... or, neither... nor, whether... or) work in pairs to join words and groups of words of equal importance. (Choose either the muffin or the bagel.)

A subordinating conjunction (after, as if, because, before, if, since, than, though, until, when, while) joins a dependent idea or clause to a main clause. (Beth acted as if she felt ill.)

Conjunctive adverb An adverb used to clarify the relationship between clauses of equal weight in a sentence. Conjunctive adverbs are used to replace and (also, besides, furthermore, moreover) to replace but (however, nevertheless, still), to state a result (consequently, therefore, so, thus), or to state equality (equally, likewise, similarly). (Ana was determined to get an A; therefore, she studied often.)

Coordinating conjunction. See Conjunction.
Correlative conjunction. See Conjunction.
Declarative sentence. See Sentence.
Definite article. See Article.
Demonstrative pronoun. See Pronoun.
Direct object. See Complement.
Emphatic form. See Verb tense.
Future tense. See Verb tense.
Gerund A verb form that ends in -ing and is used as a noun. A gerund may function as a subject, the object of a verb, or the object of a preposition. (Smiling uses fewer muscles than frowning. Marie enjoys walking.)
Gerund phrase. See Phrase.

Imperative mood. See Mood of verb.
Imperative sentence. See Sentence chart.
Indefinite pronoun. See Pronoun.
Indicative mood. See Mood of verb.
Indirect object. See Complement.
Infinitive A verb form that begins with the word to and functions as a noun, an adjective, or an adverb. (No one wanted to answer.) Note: When to precedes a verb, it is not a preposition but instead signals an infinitive.

Infinitive phrase. See Phrase.
Intensive pronoun. See Pronoun.
Interjection A word or phrase that expresses emotion or exclamation. An interjection has no grammatical connection to other words. Commas follow mild ones; exclamation points follow stronger ones. (Well, have a good day. Wow!) Interrogative pronoun. See Pronoun.
Intransitive verb. See Verb.
Introductory clause. An adverbial clause that appears before the main clause in a sentence. See also Clause chart.

Inverted order In a sentence written in inverted order, the predicate comes before the subject. Some sentences are written in inverted order for variety or special emphasis. (Up the beanstalk scampered Jack.) The subject also generally follows the predicate in a sentence that begins with here or there. (Here was the solution to his problem.) Questions, or interrogative sentences, are generally written in inverted order. In many questions, an auxiliary verb precedes the subject, and the main verb follows it. (Has anyone seen Susan?) Questions that begin with who or what follow normal word order.

Irregular verb. See Verb tense.

Linking verb. See Verb.

Main clause
Mood of
moods: i
The
make:
out of
The
or
to

Moods:
pleas:
The
the

india
d of

child.
sbj
wish
subju

a

Nominal
Nonrest

clauses

Noun
Abstr
Collect
Compl

Comp

Noun c
Posse:

Proper
Main clause. See Clause.

Mood of verb. A verb expresses one of three moods: indicative, imperative, or subjunctive.

The indicative mood is the most common. It makes a statement or asks a question. (We are out of bread. Will you buy it?)

The imperative mood expresses a command or makes a request. (Stop acting like a child! Please return my sweater.)

The subjunctive mood is used to express, indirectly, a demand, suggestion, or statement of necessity. (I demand that he stop acting like a child. It's necessary that she buy more bread.) The subjunctive is also used to state a condition or wish that is contrary to fact. This use of the subjunctive requires the past tense. (If you were a nice person, you would return my sweater.)

Nominative pronoun. See Pronoun.

Nonrestrictive elements. Words, phrases, or clauses that are not essential to the correct understanding of a sentence and that therefore should be set off with commas.

Noun. A word that names a person, a place, a thing, or an idea. The chart on this page shows the main types of nouns.

Noun clause. See Clause chart.

Noun of direct address. See Noun chart.

Number. A noun, pronoun, or verb is singular in number if it refers to one; plural if it refers to more than one.

Object. See Complement.

Parallelism. Similarity, in structure or grammatical form, of logically equal sentence parts.

Participle. A verb form that can also function as an adjective. Present participles always end in ing. (The woman comforted the crying child.) Many past participles end in ed. (We bought the beautifully painted chair.) However, irregular verbs form their past participles in some other way. (Cato was Caesar's sworn enemy.)

Noun

Abstract noun
Collective noun
Common noun
Compound noun
Noun of direct address
Possessive noun
Proper noun

Function
Names an idea, a quality, or a state
Names a group of things or persons
Names a general type of person, place, thing, or idea
Is made up of two or more words
Identifies the person or persons being spoken to
Shows possession, ownership, or the relationship between two nouns
Names a particular person, place, thing, or idea

Example
independence, energy
hord, troop, crowd, class
musician, city, building
checkerboard, parking lot, mother-in-law
Maria, please stand.
my friend's room, my friend's brother
Cleopatra, Italy, Christianity

LANGUAGE HANDBOOK R31
Passive voice. See Voice.
Past tense. See Verb tense.
Perfect tense. See Verb tense.
Personal pronoun. See Pronoun; Pronoun chart.
Phrase. A group of words that acts in a sentence as a single part of speech.

An absolute phrase consists of a noun or a pronoun that is modified by a participle or participial phrase but has no grammatical relation to the complete subject or predicate.
(The vegetables being done, we sat down to eat.)

An appositive phrase is an appositive along with any modifiers. If not restrictive, or essential to the meaning of the sentence, an appositive phrase is set off by commas. (Jack plans to go to the jazz concert, an important musical event.)

A gerund phrase includes a gerund plus its complements and modifiers. (Playing the flute is her hobby.)

An infinitive phrase contains the infinitive plus its complements and modifiers. (It is time to leave for school.)

A participial phrase contains a participle and any modifiers necessary to complete its meaning. (The woman sitting over there is my grandmother.)

A prepositional phrase consists of a preposition, its object, and any modifiers of the object. A prepositional phrase can function as an adjective, modifying a noun or a pronoun. (The dog in the yard is very gentle.) A prepositional phrase may also function as an adverb when it modifies a verb, an adjective, or an adverb. (The baby slept on my lap.)

A verb phrase consists of one or more auxiliary verbs followed by a main verb. (The job will have been completed by noon tomorrow.)

Positive degree. See Adjective.
Possessive noun. See Noun chart.
Predicate. A verb or verb phrase and any objects, complements, or modifiers that express the essential thought about the subject of a sentence.

A simple predicate is a verb or verb phrase that tells something about the subject. (We ran.)

A complete predicate includes the simple predicate and any words that modify or complete it. (We solved the problem in a short time.)

A compound predicate has two or more verbs or verb phrases that are joined by a conjunction and share the same subject. (We ran to the park and began to play baseball.)

Predicate adjective. See Adjective; Complement.
Predicate nominative. See Complement.
Preposition. A word that shows the relationship of a noun or a pronoun to some other word in the sentence. Prepositions include about, above, across, among, as, behind, below, beyond, but, by, down, during, except, for, from, into, like, near, of, on, outside, over, since, through, to, under, until, with. (I usually eat breakfast before school.)

A compound preposition is made up of more than one word (according to, ahead of, as to, because of, by means of, in addition to, in spite of, on account of). (We played the game in spite of the snow.)

Prepositional phrase. See Phrase.
Present tense. See Verb tense.
Progressive form. See Verb tense.
Pronoun. A word that takes the place of a noun, a group of words acting as a noun, or another pronoun. The word or words that a pronoun refers to is called its antecedent. (Here, Mari is the antecedent of she. Mari likes Mexican food, but she doesn't like Italian food.)

A demonstrative pronoun points out specific persons, places, things, or ideas. (this, that, these, those)

An indefinite pronoun refers to persons, places, or things in a more general way than a noun. (all, another, any, both, each, either, enough, everything, few, many, most, much, neither, nobody, none, one, other, others, plenty, several, some)
An intensive pronoun adds emphasis to another noun or pronoun. If an intensive pronoun is omitted, the meaning of the sentence will be the same. (Rebecca herself decided to look for a part-time job.)

An interrogative pronoun is used to form questions. (who? whom? whose? what? which?)

A personal pronoun refers to a specific person or thing. Personal pronouns have nominative, possessive, and objective cases, depending on the function of the pronoun in a sentence.

A reflexive pronoun reflects back to a noun or pronoun used earlier in the sentence, indicating that the same person or thing is involved. (We told ourselves to be patient.)

A relative pronoun is used to begin a subordinate clause. (who, whose, that, what, whom, whoever, whomever, whichever, whatever)

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular Pronouns</th>
<th>Plural Pronouns</th>
<th>Function in Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nominative</td>
<td>I, you, she, he, it</td>
<td>we, you, they</td>
<td>subject or predicate</td>
</tr>
<tr>
<td>Objective</td>
<td>me, you, her, him, it</td>
<td>us, you, them</td>
<td>nominative</td>
</tr>
<tr>
<td>Possessive</td>
<td>my, mine, your, yours, her, hers, his, its</td>
<td>our, ours, your, yours, their, theirs</td>
<td>replacement for the possessive form of a noun</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence Type</th>
<th>Function</th>
<th>Ends with ...</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Declarative sentence</td>
<td>Makes a statement</td>
<td>A period</td>
<td>I did not enjoy the movie.</td>
</tr>
<tr>
<td>Exclamatory sentence</td>
<td>Expresses strong emotion</td>
<td>An exclamation point</td>
<td>The books are already finished!</td>
</tr>
<tr>
<td>Imperative sentence</td>
<td>Expresses a request or a demand</td>
<td>A period or an exclamation point</td>
<td>Please come to the party. Stop!</td>
</tr>
<tr>
<td>Interrogative sentence</td>
<td>Asks a question</td>
<td>A question mark</td>
<td>Is the composition due today?</td>
</tr>
</tbody>
</table>

Proper adjective. See Adjective.
Proper noun. See Noun chart.

R

Reflexive pronoun. See Pronoun.
Relative pronoun. See Pronoun.

Restrictive elements. Words, phrases, or clauses that are essential to the understanding of a sentence and should not be set off with commas.

Sentence A group of words that expresses a complete thought. Every sentence has a subject and a predicate. Sentences can be classified by function or by structure. The second chart shows the categories by function; the following subentries describe the categories by structure. See also Subject; Predicate; Clause.
A simple sentence has only one main clause and no subordinate clauses. (Alan found an old violin.) A simple sentence may contain a compound subject or a compound predicate or both. (Alan and Teri found an old violin. Alan found an old violin and tried to play it. Alan and Teri found an old violin and tried to play it.) The subject and the predicate can be expanded with adjectives, adverbs, prepositional phrases, appositives, and verbal phrases. As long as the sentence has only one main clause, however, it remains a simple sentence. (Alan, rummaging in the attic, found an old violin.)

A compound sentence has two or more main clauses. Each main clause has its own subject and predicate, and these main clauses are usually joined by a comma and a coordinating conjunction. (Cats meow, and dogs bark, but ducks quack.) A semicolon may also be used to join the main clauses in a compound sentence. (The plane landed; the pilot had saved two cats.)

A complex sentence has one main clause and one or more subordinate clauses. (Since the movie starts at eight, we should leave here by seven-thirty.)

A compound-complex sentence has two or more main clauses and at least one subordinate clause. (If we leave any later, we may miss the previews, and I want to see them.)

Simple predicate. See Predicate.

Simple subject. See Subject.

Subject The part of a sentence that tells what the sentence is about.

A simple subject is the main noun or pronoun in the subject. (Babies crawl.)

A compound subject includes the simple subject and any words that modify it. (The man from New Jersey won the race.) In some sentences, the simple subject and the complete subject are the same. (Birds fly.)

A compound subject has two or more simple subjects joined by a conjunction. The subjects share the same verb. (Firefighters and police officers protect the community.)

Subjunctive mood. See Mood of verb.

Subordinate clause. See Clause.

Subordinating conjunction. See Conjunction.

Superlative degree. See Adjective; Adverb.

Tense. See Verb tense.

Transitive verb. See Verb.

Verb A word that expresses action or a state of being. (cooks, seem, laughed)

An action verb tells what someone or something does. Action verbs can express either physical or mental action. (Crystal decided to change the tire herself.)

A transitive verb is an action verb that is followed by a word or words that answer the question what or whom. (I held the baby.)

An intransitive verb is an action verb that is not followed by a word that answers the question what or whom. (The baby laughed.)

A linking verb expresses a state of being by linking the subject of a sentence with a word or an expression that identifies or describes the subject. (The lemonade tastes sweet. He is our new principal.) The most commonly used linking verb is be in all its forms. Other linking verbs include appear, become, feel, grow, look, remain, seem, sound, smell, stay, taste.

An auxiliary verb, or helping verb, is a verb that accompanies the main verb to form a verb phrase. (I have been swimming.) The forms of be and have are the most common auxiliary verbs. Other auxiliaries include can, could, do, does, did, may, might, must, shall, should, will, would.

Verbal A verb form that functions in a sentence as a noun, an adjective, or an adverb. The three kinds of verbals are gerunds, infinitives, and participles. See Gerund; Infinitive; Participle.

Verb tense The tense of a verb indicates when the action or state of being occurs. All of the verb tense parts (subject and a form of a verb) are

The or a

tim

acti

con

pia

The

acti

anc

his

The

futu

bief

han

a vo

hon

The

cor

A sen

comp
or

bot

Proble

The lic

hunger

Soluti

comp

The lic
verb tenses are formed from the four principal parts of a verb: a base form (talk), a present participle (talking), a simple past form (talked), and a past participle (talked). A regular verb forms its simple past tense and past participle by adding -ed to the base form (climb, climbed). An irregular verb forms its past tense and past participle in some other way (get, got, gotten).

The present perfect tense expresses an action or condition that occurred at some indefinite time in the past. This tense also shows an action or condition that began in the past and continues into the present. *(She has played the piano for four years.)*

The past perfect tense indicates that one past action or condition began and ended before another past action started. *(Andy had finished his homework before I even began mine.)*

The future perfect tense indicates that one future action or condition will begin and end before another future event starts. Use will have or shall have with the past participle of a verb. *(By tomorrow, I will have finished my homework too.)*

The progressive form of a verb expresses a continuing action with any of the six tenses.

**Troubleshooter**

Use the Troubleshooter to help you recognize and correct common writing errors.

**Sentence Fragment**

A sentence fragment does not express a complete thought. It may lack a subject, a verb, or both parts of a sentence.

**Problem:** A fragment that lacks a subject

*The lion paced the floor of the cage. Looked hungry.*  

**Solution:** Add a subject to the fragment to make a complete sentence.

*The lion paced the floor of the cage. It looked hungry.*

**Problem:** A fragment that lacks a predicate

*I'm painting my room. The walls yellow.*  

**Solution:** Add a predicate to make the sentence complete.

*I'm painting my room. The walls are going to be yellow.*

**Problem:** A fragment that lacks both a subject and a predicate

*We walked around the reservoir. Near the parkway.*  

**Solution:** Add a subject and a predicate to the fragment to make a complete sentence.

*We walked around the reservoir near the parkway.*
This glossary lists the vocabulary words found in the selections in this book. The definition given is for the word as it is used in the selection; you may wish to consult a dictionary for other meanings of these words. The key below is a guide to the pronunciation symbols used in each entry.

<table>
<thead>
<tr>
<th>Pronunciation Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>a at</td>
</tr>
<tr>
<td>ä ape</td>
</tr>
<tr>
<td>ä father</td>
</tr>
<tr>
<td>e end</td>
</tr>
<tr>
<td>ö me</td>
</tr>
<tr>
<td>i it</td>
</tr>
<tr>
<td>i ice</td>
</tr>
<tr>
<td>o hot</td>
</tr>
<tr>
<td>ö hope</td>
</tr>
<tr>
<td>å fork, all</td>
</tr>
<tr>
<td>oo wood, put</td>
</tr>
<tr>
<td>oö fool</td>
</tr>
<tr>
<td>oi oil</td>
</tr>
<tr>
<td>ou out</td>
</tr>
<tr>
<td>u up</td>
</tr>
<tr>
<td>öö use</td>
</tr>
<tr>
<td>ng sing</td>
</tr>
<tr>
<td>th thin</td>
</tr>
<tr>
<td>th this</td>
</tr>
<tr>
<td>zh treasure</td>
</tr>
<tr>
<td>a ago, taken, pencil,</td>
</tr>
<tr>
<td>a lemon, circus</td>
</tr>
<tr>
<td>' primary stress</td>
</tr>
<tr>
<td>' secondary stress</td>
</tr>
</tbody>
</table>

English

| Abate (ə bat' ) | a to reduce in amount, degree, or intensity; to lessen; p. 569 |
| Acute (akút' ) | adj. sharp; strong or intense; p. 268 |
| Aggravating (ag' rävat' ing) | adj. irritating; annoying; p. 812 |
| Agony (ag' oni) | n. intense physical or emotional suffering; p. 568 |
| Amiable (ə mi' ābəl) | adv. in a friendly, good-natured way; p. 250 |
| Aristocrat (ə ris' ə krat ) | n. a member of the upper class; p. 169 |
| Authentic (ə wəth' nik) | adj. not fake; real or genuine; p. 41 |
| Convey | state |
| Conspire | app |
| Convent | shan |
| Cumbersome | mar |
| Cunnily | sly; |
| Baniste | 
| B | baniste upri stair |
| Bide (t for ; p. 52' ) | borne |
| Brazen | defi. |
| Cohere | cons. |
| Compete | the |
| Competent | diff. cert. |
| Conceal | |
| Congress | of p |
| Conscience | mim expa awa |
| Conspicuous | |
| Convoy | state |
| Covert | shan |
| Cumber | mar |
| Cumnin | sly; |
banister/cunning

**B**

banister (ban’ is tar) n. a handrail and its upright supports along the edge of a staircase; p. 509

bide (bid) v. to wait patiently for a good opportunity; p. 521

borne (bôrn) v. given birth to; p. 33

brazen (brâ’ zan) adj. shameless, defiant; p. 415

**C**

coaherence (kô hir’ ans) n. logical connection; consistency; p. 496

competently (kom’ pat ant li) adv. done ably, with the necessary ability; p. 172

compromise (kom’ pra miz’) n. a settlement of differences reached by each side giving in on certain demands; p. 79

conceived (kan sévd’) v. planned; p. 268

congregation (kong’ gra gâ’ shan) n. an assembly of persons who meet for worship; p. 81

conscious (kon’ shas) adj. the part of the mind that stores thoughts, feelings and experiences of which the mind is aware; p. 703

conspicuous (kan spik’ 0 as) adj. easily seen, apparent; p. 793

convey (kan vá’) v. to show or communicate by statement, gesture, or appearance; p. 228

cowered (kou’ ard) v. moved away in fear or shame; p. 724

cumbrous (kum’ bar sam) adj. not easily managed or carried; p. 208

cunning (kun’ ing) adj. artfully shrewd or crafty; sly; p. 351

GLOSSARY R59

B

banister/pasamanos n. una baranda y sus soportes verticales que se encuentra a lo largo del borde de una escalera; p. 509

bide/esperar (el momento justo) v. aguardar con paciencia la llegada de una buena oportunidad; p. 521

borne/nació v. fue dado a luz; fue parido; p. 33

brazen/descarado adj. desvergonzado, desafiante; p. 415

coherence/coherencia n. conexión lógica; consistencia; p. 496

competently/competentemente adv. hecho capazmente, con la habilidad necesaria; p. 172

compromise/compromiso n. acuerdo de diferencias logrado cuando cada lado concede ciertos deseos; p. 79

conceived/concebido v. planeado; p. 268

congregation/congregación n. asamblea de personas que se une para rezar; p. 81

conscious/consciente adj. se refiere a la parte de la mente que guarda pensamientos, sentimientos y experiencias de la que la mente está enterada; p. 703

conspicuous/conspicuo adj. fácilmente visto, aparente; p. 793

convey/transmitir v. mostrar o comunicar por aserción, gesto o apariencia; p. 228

cowered/se agachó v. se encogió de miedo o vergüenza; p. 724

cumbersome/pesado y torpe adj. que no se controla o transporta fácilmente; p. 208

cunning/astuto adj. hábil y diestro; p. 351
D
deftly (deft' li) adv. skillfully; p. 415
delinquent (di ling' kwant) n. a person who repeatedly breaks laws or social codes; p. 568
descendants (di sen' dants) n. people who come from a particular ancestor or group of ancestors; p. 589
diffused (di fuz'd) v. spread widely; dispersed; p. 650
dingy (din' ji) adj. not bright and fresh; discolored, dull; p. 633
disproportionately (dis' pro pór' sha nit l) adv. not in correct proportion to other related items; p. 561
distinguished (di stin' gwish) v. marked as separate or set apart; p. 358
dramatic (dra mat' ik) adj. exciting, vivid, striking; p. 520

ebbed (ebd) v. became less or weaker; declined; p. 649
ecological (ē' kal oj' i kal) adj. concerning the pattern of the relationship between living things and their environment; p. 197
eliminating (i lim' a nating) v. getting rid of, disposing of; p. 631
embrace (em brās') v. to clasp in the arms; hug; p. 43
endure (en door') v. continue to be; last; p. 531
enhances (en hans' iz) v. makes greater or heightens; intensifies; p. 495
enterprise (en' tar priz') n. a business organization; p. 230

deftly/hábilmente adv. ágilmente; p. 415
delinquent/delincuente n. persona que repetidamente rompe leyes o códigos sociales; p. 568
descendants/descendientes n. personas que vienen de un antepasado particular o grupo de antepasados; p. 589
diffused/difumino v. esparció ampliamente; diseminó; p. 650
dingy/deprimente adj. con poco brillo y frescura; descolorido, apagado; p. 633
disproportionately/desproportionadamente adv. sin estar realizado en proporción correcta; p. 561
distinguished/distinguido v. destacado por estar separado o apartado de los demás; p. 358
dramatic/dramático adj. excitante, vívido, sorprendente; p. 520

E

ecological/ecológico adj. perteneciente a la pauta de la relación entre entidades vivas y su ambiente; p. 197
eliminating/eliminar v. deshacerse de, desechar; p. 631
embrace/abrazar v. apretar o estrechar entre los brazos; p. 43
endure/soportar v. continuar con; sobrevivir; perdurar; p. 531
enhances/mejora v. resalta o incrementa las características de algo; intensifica; p. 495
enterprise/empresa n. una organización de negocios; p. 230
extinction (iks tingk’ shan) n. the dying out of a plant or animal species; p. 197

F
foreboding (for bō’ ding) n. a feeling that something bad will happen; p. 852
frenzy (fren’ zē) n. a state of intense emotion; p. 865

G
gait (gāt) n. a particular manner of walking or stepping; p. 567
gnarled (närld) adj. rough, knotted, and twisted, as if from old age or from work; p. 508
grimace (grim’ is) n. a twisted expression of the face; p. 252

H
horde (hôrd) n. a large crowd of people or animals; p. 196

I
immersed (i mars’) v. completely occupied mentally; form of the verb immerse; p. 190
immortality (im’ ər tal’ a tē) n. the state of living or lasting forever; p. 333
imprisoned (im priz’ and) v. put or kept in a prison; p. 351
impulse (im’ pūs) n. a sudden urge to do something; p. 413
inaudible (in ə’ da bal) adj. not able to be heard; p. 259
incongruous (in kān’ grōō ās) adj. not harmonious or matching; absurd; p. 190
inconsolable / loathe

inconsolable (in kan só' la bal) adj. unable to be comforted; p. 358

inconvenient (in' kan vén' yant) adj. not easy to do, use, or reach; p. 81

inflammable (in flam' a bal) adj. capable of being set on fire easily; p. 210

influx (in' fluks) n. a continual flow; p. 228

inhumane (in hu man') adj. not feeling or showing kindness, pity, or compassion for other human beings or animals; p. 635

intellect (int' al ekt') n. power of mind to know, understand, and reason; p. 33

intercept (in' tar sept') v. to stop the course or progress of; p. 250

internal (in turn' al) adj. of, relating to, or existing on the inside; p. 648

intolerant (in tol' ar ant) adj. unwilling to allow or endure differences of opinion or practice; p. 175

invasive (in vâ' siv) adj. having a tendency to spread and have harmful effects; p. 197

jubilation (joo' bā là shan) n. great joy and excitement; p. 634

laboratory (lab' ra tör' ē) n. a room, building, or workshop for doing scientific experiments and tests; p. 705

lapse (laps) v. to slip or fall; p. 414

legitimately (li jit' a mit lé) adv. in a way that follows the rules; legally; p. 335

liable (li' a bal) adj. likely; apt; p. 18

loathe (loth) v. to regard with extreme disgust; hate; p. 804
### Glossary

| **M** | maximize (mak′ sa míz′) v. to make as large as possible; p. 561 |
| **meditation** (med′ a tā′ shan) n. the act of thinking or reflecting deeply; p. 414 |
| **melancholy** (mel′ an kol′ è) adj. sadly thoughtful; p. 892 |
| **monetary** (mon′ a ter′ è) adj. of money; relating to money; p. 560 |
| **musty** (mus′ tè) adj. smelling of damp or mold; p. 504 |
| **mutely** (müt′ è) adj. without speaking; silently; p. 338 |
| **mutilated** (müt′ al åt′ ed) adj. severely deformed or injured; p. 673 |

| **N** | nobly (nō′ blè) adv. in a worthy manner; courageously, bravely; p. 531 |
| **nuisance** (nū′ sans) n. something that is irritating or annoying; p. 560 |

| **O** | obliged (ə blījd′) v. to be grateful; p. 33 |
| **obscure** (əb skyoor′) adj. not well known; p. 229 |
| **obscure** (əb skyoor′) v. to hide; p. 728 |
| **oppressive** (ə pres′ iv) adj. hard to bear; distressing; p. 262 |
| **overrunning** (ər run′ in′g) v. overflowing or spreading over or throughout; p. 588 |

| **P** | patriotism (pā′ trē a tizam) n. love for and enthusiastic support of one's country; p. 522 |
perish/refrained

**perish** (per' ish) **v.** to pass from existence; disappear; p. 531

**persistently** (par sis' tant lë) **adv.** enduring; continuing for a long time; p. 170

**perturb** (par turb') **v.** disturb greatly; p. 897

**petition** (pa tish' an) **n.** a formal request to a superior for some favor, privilege, or compensation for a loss or wrong; p. 720

**plateau** (pla tō') **n.** a period of time or a stage where relatively little happens; p. 707

**poise** (poiz) **n.** relaxed and self-controlled composure; p. 863

**prejudice** (prej' a dis) **n.** an opinion formed without considering all sides of a question; p. 895

**preliminary** (pri lim' a ner' e) **adj.** preceding and leading up to the main event, subject, or action; p. 588

**profound** (pra found') **adj.** showing great understanding, knowledge, or insight; p. 269

**prosperity** (pro-sper' a te) **n.** the condition of having success, wealth, or good fortune; p. 675

**publicity** (pu blis' a te) **n.** activities designed to increase public interest in something or somebody; p. 673

**quench** (kwench) **v.** satisfy; p. 353

**refrained** (ri fränd') **v.** kept oneself from doing or saying something; p. 271

**perturb**/fustiadar **v.** molestarn enormemente; p. 897

**petition/petición** **n.** exigencia formal a un superior por algún favor, privilegio o compensación por una pérdida o un mal; p. 720

**plateau/estancamiento/meseta** **n.** períodos de tiempo o etapa cuando relativamente poco ocurre; p. 707

**poise/desenvoltura** **n.** compostura relajada y controlada; p. 863

**prejudice/prejuicio** **n.** opinión formada sin considerar todas las perspectivas de un asunto o cuestión; p. 895

**preliminary/preliminar** **adj.** precediendo y llegando hacia el evento, tema o acción principal; p. 588

**profound/profundo** **adj.** demostrando gran comprensión, conocimiento o percepción; p. 269

**prosperity/prosperidad** **n.** condición de tener éxito, riqueza o buena fortuna; p. 675

**publicity/publicidad** **n.** actividades diseñadas para aumentar el interés público en algo o en alguien; p. 673

**quench/saciar** **v.** satisfacer; p. 353

**refrained/se abstuvo de** **v.** se impidió de hacer o decir algo; p. 271
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>reputation</strong></td>
<td>n. what people generally think about the character of a person or thing; good name; p. 19</td>
</tr>
<tr>
<td><strong>resolute</strong></td>
<td>adj. characterized by steady determination; p. 337</td>
</tr>
<tr>
<td><strong>resolutions</strong></td>
<td>n. results of settling, explaining, or solving; p. 497</td>
</tr>
<tr>
<td><strong>resolve</strong></td>
<td>v. to decide firmly; p. 531</td>
</tr>
<tr>
<td><strong>retrieve</strong></td>
<td>v. to bring back; p. 80</td>
</tr>
<tr>
<td><strong>rival</strong></td>
<td>adj. describing two or more trying to achieve what only one can possess; p. 230</td>
</tr>
<tr>
<td><strong>riveted</strong></td>
<td>v. fastened with threadless metal bolts; p. 333</td>
</tr>
<tr>
<td><strong>scoundrels</strong></td>
<td>n. dishonest people, villians; p. 510</td>
</tr>
<tr>
<td><strong>sheepishly</strong></td>
<td>adv. with embarrassment; with a feeling of being at fault; p. 44</td>
</tr>
<tr>
<td><strong>sidekicks</strong></td>
<td>n. close friends or companions; p. 18</td>
</tr>
<tr>
<td><strong>singe</strong></td>
<td>v. to burn superficially or lightly; scorch; p. 208</td>
</tr>
<tr>
<td><strong>sinister</strong></td>
<td>adj. bad, evil, dishonest; p. 259</td>
</tr>
<tr>
<td><strong>solemnly</strong></td>
<td>adv. in a grave or serious manner; p. 678</td>
</tr>
<tr>
<td><strong>stately</strong></td>
<td>adj. impressive or dignified; p. 42</td>
</tr>
<tr>
<td><strong>static</strong></td>
<td>n. crackling or hissing sounds that interrupt normal sounds, such as those from a microphone; p. 23</td>
</tr>
<tr>
<td><strong>stealthily</strong></td>
<td>adv. in a secret manner; sneakily; p. 864</td>
</tr>
</tbody>
</table>

**GLOSSARY**
stifled (sti' fald) adj. held back; muffled; p. 270

subconscious (sub kon' shas) n. the part of a person's mind that stores thoughts, feelings, and experiences of which the person is not aware; p. 703

subdued (sab dōd'') adj. quiet and restrained; p. 821

superficial (sōf' par fis' al) adj. lacking deep meaning; shallow; unimportant or unnecessary; p. 895

surveyor (sar vā' ar) n. one whose work is to determine the shape, area, and boundaries of a region; p. 587

sustain (sa stān) v. keep going; keep in existence; p. 647

tangible (tan' ja bal) adj. able to be seen, touched, or felt; p. 722

technique (tek' nek/) n. a method used to perform an operation or achieve a goal; p. 718

tedious (tēd' ē as) adj. causing boredom or weariness; p. 416

tempest (tem' past) n. a violent storm; p. 359

tormented (tōr ment' ad) adj. caused to feel severe mental or physical discomfort; p. 360

treachery (trech' er as) adj. dangerously untrustworthy; p. 673

tremor (trem' ar) n. a rapid shaking or vibrating movement; p. 338

turmoil (tur' moil) n. state or condition of confused agitation or commotion; p. 638

stifled/sostocado v. reprimido; ahogado; p. 270

subconscious/subconsciente n. parte de la mente de una persona que guarda pensamientos, sentimientos y experiencias de la que el individuo no está enterado; p. 703

subdued/apagado adj. callado y restringido; p. 821

superficial/superficial adj. que carece de sentimiento profundo; poco profundo; sin importancia o necesidad; p. 895

surveyor/topógrafo n. uno cuyo trabajo es determinar la forma, área y fronteras de una región; p. 587

sustain/sostener v. soportar; mantener en existencia; p. 647

tangible/tangible adj. capaz de ser visto, tocado o sentido; p. 722

technique/técnica n. método usado para hacer una operación o lograr una meta; p. 718

tedious/tedio adj. que causa aburrimiento o cansancio; p. 416

tempest/tempestad n. una tormenta violenta; p. 359

tormented/atormentado(a) adj. causado de sentirse un grave malestar mental o físico; p. 360

treachery/traicionero adj. peligrosamente indigno de confianza; p. 673

tremor/tremblor n. movimiento rápido sacudiente o vibrante; p. 338

turmoil/agitación n. estado o condición de nervios generales, conmoción y confusión; p. 638
unattainable/wavered

U
unattainable (un’ a tän’ a bai) adj. not able to be achieved or gained; p. 497

V
vacancy (vā’ kan sē) n. unoccupied or empty space; p. 353
vaulted (vōlt’ tid) v. jumped or leaped; p. 504
velocity (vi los’ a tē) n. rapidity of motion; speed; p. 211
vexed (vekst) adj. annoyed or distressed; p. 269
vile (vil) adj. extremely bad; repulsive; p. 523

W
wavered (wā’ vard) v. moved unsteadily up and down or from side to side; swayed; p. 352

adj. que no se puede lograr u obtener; p. 497

n. espacio vacío;

n. saltado o sobrepasado (dicho de un obstáculo); p. 504
n. rapidez de movimiento;
adj. irritado o afligido; p. 269
adj. extremadamente malo;
repulsivo; p. 523

v. actuó con indecisión;
vació; p. 352