

Chapter 1 : Brady Books: Advanced EMT: A Clinical-Reasoning Approach

acquire knowledge from lectures and books, to integrate new information with old, to replace false beliefs with new true ones, and to increase or decrease our estimates of the likelihood that some belief we hold is true.

Two changes happened to motivate the need for college writing instruction. Firstly, as disciplines as divisions within academic studies and contemporary professions specialized, they developed their own specialized discourses. Because these discourses were not merely the same as the everyday discourse of the upper classes, they had to be taught. Secondly, as college students became more diverse – first in terms of social background and, later, in terms of gender, race, and age – not all college students grew up speaking the accepted language of the academy. Composition, therefore, had to be about the form the writing took and so "writing" was reduced to mechanics and style. Because of this reduced focus and because writing was addressed by composition, other disciplines assumed no responsibility for writing instruction; most students, then, were not taught to write in the context of their specialties. As American education became increasingly skills-oriented following World War II – in part a reaction to the suffusion of universities with war veterans in need of job training, in part a result of modeling education after the efficiency of Fordian factory production – writing instruction was further reduced to a set of skills to be mastered. Once correct that is, standard academic grammar, punctuation, spelling, and style were mastered – preferably before reaching the post-secondary level – there was no need for additional writing instruction save as remedial education. Carleton College and Beaver College began what were probably the first contemporary WAC programs in and , respectively, with faculty workshops and writing requirements shared across disciplines. WAC has also been part of the student-centered pedagogies movement student-centred learning seeking to replace teaching via one-way transmission of knowledge from teacher to student with more interactive strategies that enable students to interact with and participate in creating knowledge in the classroom. Major theories[edit] WAC efforts are usually driven principally by one of two theories: Though both may be used together, one of the two theories generally guides any given writing assignment and, often, any given WAC course. Writing to learn[edit] Writing to learn is also occasionally referred to as the expressivist or cognitive mode of WAC. Because the goal of writing to learn exercises is learning rather than a finished writing product, instructors are discouraged from paying attention to grammar and surface mechanics. The student himself or herself, not the teacher, is the audience. Common writing to learn exercises include reading responses, journals, free writing , and multiple forms of collaborative writing. Writing in the disciplines[edit] Writing in the disciplines is also occasionally referred to as the transactional or rhetorical mode of WAC. These writing standards include but are not limited to specialized vocabularies and particular genres. The different models for teaching WID classes are the following: WAC structure and implementation[edit] WAC may exist as a formal program housed in or attached to an English department, a formal program as a free-standing unit reporting directly to a dean or vice president, a program attached to an all-campus writing center , or an informal initiative in which faculty voluntarily participate. The WAC director, at most universities, is a tenure-track professor. WAC workshops[edit] Workshops at which faculty from many disciplines meet to share ideas about and strategies around writing are a primary way in which WAC is enacted. Encouraging community amongst faculty interested in WAC [15] Allowing WAC faculty often, but not always from English or composition studies to share knowledge about writing to learn, writing process, providing student feedback, and other composition scholarship Providing a forum for open discussion about writing and teaching Giving faculty themselves an opportunity to experiment with different writing strategies including collaborative writing and peer-review and to experience something of how these strategies may feel for their students [16] A major complaint against the workshop model of WAC is that it can encourage the mindset that writing pedagogy is relatively simple and can be mastered in a few days, whereas using writing effectively in English or non-English classes is widely recognized as taking years of practice. Courses carrying this designation typically meet university-wide criteria including a minimum number of pages or words students write over the semester or some other measure of writing frequency , opportunity for revision, and deriving a significant portion of the final grade

from writing. Writing-intensive courses also often have relatively small enrollment limits 15–35 students depending on institution and may require faculty to participate in WAC-related professional development activities. Writing-Enriched Curriculum[edit] Writing-Enriched Curriculum or WEC is a movement that scholars have recently started to implement in composition programs across the U. These consultations began with a focus on the qualities and characteristics faculty felt that student majors would exhibit if they were strong communicators. Those discussions led to the articulation of learning outcomes for both writing and oral communication. The departments then developed implementation plans that could help them reach the outcomes, followed or preceded by plans for assessing student abilities in order to further refine or project plans for implementation. Minnesota branded their program and design "WEC," although now the acronym is becoming generalized as other institutions adopt the approach. The WEC model created by Writing Across the Curriculum director Pamela Flash and colleagues and initially implemented by the University of Minnesota involves departmental faculty in developing a locally relevant Writing Plan. The outlining of plans is attempted through collaborative discussions between numerous departmental faculty and specialists in both writing and assessment and the consideration of previous attempts at effective writing instruction. Some of the content under consideration include writing assessments, locally collected data, stakeholder surveys and writing expectations from instructors. The outcome of this meetings is pronounced expectations and plans for relevant instructions to be implemented in the curricula. Integrating the WEC model is anticipated to show improvements in writing instruction at a rate that would meet faculty expectations. Each of three writing plans is tested for academic years through multiple outlets; internal curricular study and structural changes, material development, writing workshops, seminars, and panels, and additional research. The feasibility of each edition of these writing plans is assessed by a subcommittee of the Faculty Senate; the Campus Writing Board. Contributions to writing plan assessment include triennial panel ratings of student writing against faculty expectations and criteria. The results are then used to guide future writing plans. Including colleagues from various disciplines, including teaching assistants and students, as they will all be affected by the WAC program the most. Discussing what needs and concerns need to be met with a WAC program and who will be willing to dedicate time to implementing the curriculum. What changes will be made to address this-- whether it be in school-wide assessments, writing centers or classroom methods School administrators will then oversee and facilitate WAC but should not be seen as dictators. The main point of difference between WAC and WEC, however, is that WEC requires faculty to maintain intentional support activity and assessment of how the program is affecting their students and to make changes, if necessary [32]. By comparison, WAC does not require routinely assessment as part of its model. Ramsay, in his paper Writing across the curriculum: Ramsay also found while working in Jamaica , that students who were unable to compose in their first language either because of academic defficiencies or because the language did not have a written language had difficulties composing in their second language using WAC practices.

Chapter 2 : The English Language: From Sound to Sense - The WAC Clearinghouse

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Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him. The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument the telescreen, it was called could be dimmed, but there was no way of shutting it off completely. He moved over to the window: His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended. Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. There was one on the house-front immediately opposite. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. The patrols did not matter, however. Only the Thought Police mattered. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live â€” did live, from habit that became instinct â€” in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized. Winston kept his back turned to the telescreen. It was safer; though, as he well knew, even a back can be revealing. A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste â€” this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses? But it was no use, he could not remember: For an account of its structure and etymology see Appendix. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party: Scattered about London there were just three other buildings of similar appearance and size. So

completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty. The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements, steel doors, and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons. Winston turned round abruptly. He had set his features into the expression of quiet optimism which it was advisable to wear when facing the telescreen. He crossed the room into the tiny kitchen. It gave off a sickly, oily smell, as of Chinese rice-spirit. Winston poured out nearly a teacupful, nerved himself for a shock, and gulped it down like a dose of medicine. Instantly his face turned scarlet and the water ran out of his eyes. The stuff was like nitric acid, and moreover, in swallowing it one had the sensation of being hit on the back of the head with a rubber club. The next moment, however, the burning in his belly died down and the world began to look more cheerful. With the next he was more successful. He went back to the living-room and sat down at a small table that stood to the left of the telescreen. From the table drawer he took out a penholder, a bottle of ink, and a thick, quarto-sized blank book with a red back and a marbled cover. For some reason the telescreen in the living-room was in an unusual position. Instead of being placed, as was normal, in the end wall, where it could command the whole room, it was in the longer wall, opposite the window. To one side of it there was a shallow alcove in which Winston was now sitting, and which, when the flats were built, had probably been intended to hold bookshelves. By sitting in the alcove, and keeping well back, Winston was able to remain outside the range of the telescreen, so far as sight went. He could be heard, of course, but so long as he stayed in his present position he could not be seen. It was partly the unusual geography of the room that had suggested to him the thing that he was now about to do. But it had also been suggested by the book that he had just taken out of the drawer. It was a peculiarly beautiful book. Its smooth creamy paper, a little yellowed by age, was of a kind that had not been manufactured for at least forty years past. He could guess, however, that the book was much older than that. He had seen it lying in the window of a frowsy little junk-shop in a slummy quarter of the town just what quarter he did not now remember and had been stricken immediately by an overwhelming desire to possess it. He had given a quick glance up and down the street and then had slipped inside and bought the book for two dollars fifty. At the time he was not conscious of wanting it for any particular purpose. He had carried it guiltily home in his briefcase. Even with nothing written in it, it was a compromising possession. The thing that he was about to do was to open a diary. This was not illegal nothing was illegal, since there were no longer any laws, but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced-labour camp. Winston fitted a nib into the penholder and sucked it to get the grease off. The pen was an archaic instrument, seldom used even for signatures, and he had procured one, furtively and with some difficulty, simply because of a feeling that the beautiful creamy paper deserved to be written on with a real nib instead of being scratched with an ink-pencil. Actually he was not used to writing by hand. Apart from very short notes, it was usual to dictate everything into the speak-write which was of course impossible for his present purpose. He dipped the pen into the ink and then faltered for just a second. A tremor had gone through his bowels. To mark the paper was the decisive act. In small clumsy letters he wrote: A sense of complete helplessness had descended upon him. To begin with, he did not know with any certainty that this was It must be round about that date, since he was fairly sure that his age was thirty-nine, and he believed that he had been born in or ; but it was never possible nowadays to pin down any date within a year or two. For whom, it suddenly occurred to him to wonder, was he writing this diary? For the future, for the unborn. For the first time the magnitude of what he had undertaken came home to him. How could you communicate with the future?

Chapter 3 : The Great Gatsby: Summary & Analysis Chapter 1 | CliffsNotes

The Informed Writer, offered here in its first open-access edition, addresses a wide range of writing activities and genres, from summarizing and responding to sources to writing the research paper and writing about literature. This edition of the book has been adapted from the fifth edition.

Evaluating and Grading Multilingual Writing Evaluating and Grading Multilingual Writing Elisabeth Miller, Writing Across the Curriculum One of the most common questions that Writing Across the Curriculum Programs hear from instructors across disciplines is how to fairly assess the work of multilingual writers. Many instructors are deeply committed to upholding standards for clarity and correctness in academic and professional writing. At the same time, many believe that students whose first language is not English should be given room to make mistakes as they engage in the difficult task of writing in a second sometimes third, fourth, or more language. But does giving that room mean being unfair to other students? This question is an important one—with no easy answer. Holding all students to the same standards is fair In a survey of over faculty at 2- and 4-year colleges and in-depth interviews with 12 of those instructors, Zawacki and Habib found that many professors are committed to penalizing all students—including multilingual writers—for writing errors. They cite the absolute necessity of clear communication in academic study and future occupations as the reason for marking and taking off points for errors. One mathematics professor also reports that precision in language is central for success in his discipline: Zawacki and Habib find that many instructors who penalize multilingual writers for language errors also offer a great deal of support to writers outside of class: With support, a commitment to helping students understand and address errors is often appreciated by multilingual writers and helpful in their development. The process of marking and holding students responsible for all of their errors runs the risk of overwhelming and overloading students. Focusing on meaning, not sentence-level errors Grammatical errors play a much less significant role for some instructors who focus their comments on larger rhetorical issues and meaning, rather than the sentence-level. Similarly, some instructors put disciplinary knowledge ahead of writing skills, and still others question whether they as subject-area, but not writing, specialists are the right people to be teaching students about grammatical rules and writing skills Cox And, thus, choosing not to give feedback on sentence-level errors denies students useful learning opportunities. Even if an instructor is not a writing expert, he or she can note certain patterns of repeated errors, confusing phrasing, or incorrect use of terms. Because the process of writing and learning to write in a second language is distinctly different from writing and learning to write in a first language, says Cox, we simply cannot equitably hold students to the same standards. Instead, Cox argues for acknowledging the uniquely difficult task of writing in a second language and supporting writers accordingly. She recommends marking patterns of repeated errors and giving students time and support to revise. A sense of responsibility is still a part of this approach: Cox advocates for including sentence-level errors in one of the final categories in assignment rubrics. Certainly, this approach contrasts with the first one listed on the previous page—concerns with setting up a double-standard for multilingual writers. And undoubtedly multilingual writers will encounter rigid and exclusionary standards for their writing as they proceed through college and into employment. University of Michigan Press, Faculty Dispositions and Language Difference.

Chapter 4 : Writing across the curriculum - Wikipedia

Nineteen Eighty-four, by George Orwell. PART ONE Chapter 1. *It was a bright cold day in April, and the clocks were striking thirteen. Any sound that Winston made.*

Resources for Faculty Writing Fellows The list of books and articles below has been developed by and for the WID Writing Fellows, and new titles are being added as the project evolves. Links and documents are provided here in observance of the copyright and permission requirements of the individual journals, websites and authors. Action Learning and Action Research Association. Beyond Writing to Learn. Carter Writing to Learn pdf Elbow, Peter. Sorting out Three Forms of Judgment. Emig pdf Gonyea, Robert, and Paul Anderson. Writing Instruction at the University. An Activity Theory Analysis. Local Knowledge, Local Practices. Rethinking the Disciplines, ed. National Council of Teachers of English, Composition in a New Key. College Composition and Communication, Vol. Learning to Communicate in Science and Engineering: Case Studies from MIT. Preview via Google Books Reitsma, Len. Disciplinary Work and Apprentice Storytelling. Student narratives of problem-solving as a basis for writing assignments in science classes. Retrieved February 7, , from [Page 6](http://A Case Study in the Writing of Chemistry. Across the Disciplines, 8 1. Infrastructure for Collaborative Enterprises, A Weblog for Agile Software Development. Experiences from a Software Engineering Course. Implications for design creativity. Theoretical, Methodological, and Ethical Discussion. Goldschmidt Sketch pdf Kolko, Jon. The Drivers of Design Synthesis. Is Taking the Plunge Worth It? Process, Collaboration, and Disciplinary Practices. Technical Report Series, No. Issue 1, March The Development of Clinical Reasoning in Nursing. Writing and Learning through Stories. Use of Reflective Writing. Teaching academic and professional writing in social work. The document provides hyperlinks to the documents via the McGill library portal, but full access by way of the Dawson library is in the works.</p></div><div data-bbox=)

Chapter 5 : theinnatdunvilla.com: Kindle Children books, eBooks, Read Best Sellers online.

One of the most common questions that Writing Across the Curriculum Programs hear from instructors across disciplines is how to fairly assess the work of multilingual writers. Many instructors are deeply committed to upholding standards for clarity and correctness in academic and professional.

Across the Disciplines, 6. Reference Guide to Writing Across the Curriculum. Reference Guides to Rhetoric and Composition. Available in open-access format at <http://www.colostate.edu/~writing/>: Evolving to Serve Broader Agendas. College Composition and Communication, 64 2 , Writing as a Mode of Learning. College Composition and Communication 28 2 , Writing Across the Secondary School Curriculum. Landmark Publications in Writing Studies. Originally published in print, , by Heinemann Portsmouth, New Hampshire. Writing and reading across the curriculum pp. National Council of Teachers of English. Writing and Reading Across the Curriculum. Gere, Anne Ruggles Ed. Roots in the Sawdust: Writing to Learn Across the Disciplines. Toward a Unified Writing Curriculum: The WAC Journal 17, Writing, Teaching, and Learning in the Disciplines. Writing in the content areas: Southern Illinois University Press. An Alternative to Curricular Reform: McLeod, Susan and Elaine Maimon. WAC Myths and Realities. College English, 62, Strengthening Programs for Writing Across the Curriculum. Originally published in print, , by Jossey-Bass San Francisco. WAC for the New Millennium: Writing Across the Curriculum: A Guide to Developing Programs. Writing across the curriculum: The second stage, and beyond. College Composition and Communication 40, 3 , Ochsner, Robert, and Judy Fowler. Review of Educational Research, 74 2 , Abstract and full text available at <http://www.eric.org/>: The Language across the Curriculum Movement: A Brief Overview and Bibliography. College Composition and Communication, 36, The Consequences of Writing: Enhancing Learning in the Disciplines. Electronic Communication Across the Curriculum. Writing Across the Curriculum in Historical Perspective: Toward a Social Interpretation. College English, 52, Writing in the Academic Disciplines, Writing in the Academic Disciplines: A Curricular History, 2nd Ed. College English, 50 4 , Profiles of Academic Writing in Many Places. Thaiss, Chris, and Tara Porter. Methods and Results of the U. Results of a National Survey. Relating communication training to workplace requirements: The perspective of new engineers. Thinking and Writing in College: In Writing across the curriculum: A guide to developing programs, edited by S. In the Long Run: English Journal, 67, The Future of WAC. College English 58 1 , Writing across the disciplines: Designing for change in a writing-across-the-curriculum program. Imscher , edited by V. Enhancing electrical engineering students communication skills-the baseline findings. Developing online writing aids for electrical engineering majors--A progress report.

Chapter 6 : Nineteen Eighty-four, by George Orwell : chapter

CBSE - Grade (Class) 8. Subject - Science. Book - Science. Chapter 13 - Sound. For other grade's and subject's study material, kindly visit and subscribe our channel - ASA "Education".

Readers learn of his past, his education, and his sense of moral justice, as he begins to unfold the story of Jay Gatsby. The story proper begins when Nick moves from the Midwest to West Egg, Long Island, seeking to become a "well-rounded man" and to recapture some of the excitement and adventure he experienced as a soldier in WWI. As he tries to make his way as a bond salesman, he rents a small house next door to a mansion which, it turns out, belongs to Gatsby. Tom, known for his infidelities, makes no pretense to cover up his affairs. As Tom and Daisy work to set up Nick and Jordan, they seize the opportunity to question him about his supposed engagement to a girl back home. Nick reassures them there is no impending marriage, merely a series of rumors that cannot substitute for truth. Gatsby, standing by the waterside, stretches his arms toward the darkness, trembling. This gesture seems odd to Nick, because all he can make out is a green light, such as one finds at the end of a dock, across the Sound. Looking back at the mysterious figure Nick realizes that Gatsby has vanished. Nick has, by his own admission, come "back from the East last autumn," jaded and embittered by his experiences there. The reader knows immediately that the story has already taken place and that Nick is telling it to us through the filter of time. He is distanced from the events at hand and is recounting them by way of memory. It is imperative that readers trust him, then, because time can distort memories, and the reception to the story hinges largely on his impartiality and good judgment. As a means of establishing faith in the narrator, Fitzgerald carefully develops Nick and positions him both within and without the dramatic situation, creating a dynamic and powerful effect. From the very beginning, even before learning about Gatsby, "the man who gives his name to this book," Fitzgerald gives details about Nick. In his "younger and more vulnerable years" suggesting he is older and wiser now, his father gave him advice that he has carried with him ever since: Nick comes from at least a middle class family that values a sense of moral justice. In this was, the reader is encouraged to trust Nick and to believe in his impartiality and good judgment; a biased narrator will make the narrative reactionary, not honest, so stressing his good judgment is crucial. His tolerance has a limit, and it is the challenge to this limit that forms the basis of the book at hand. Nick continues to sell himself, informing the reader that he is an educated man, having graduated from New Haven, home of Yale University. He comes from "prominent, well-to-do people in this Middle Western city for three generations. It qualifies Nick to be part of the action which he will unfold â€” a tale of socialites, money, and privilege â€” while also keeping him carefully apart. He has come from the Midwest, which for Fitzgerald is a land of perceived morality. Nick has moved East, and disgusted, returns to the Midwest. The reader knows that Nick is not only upset over the action that he will unfold, but he is downright offended by the moral rancor of the situation. Readers, wanting to believe in their own moral fortitude, find themselves siding with Nick, trusting him to exercise the same sound judgment they themselves would exercise. It is, and Nick has moved East to seek his fortune as a bond salesman, a booming, thriving business that, he supposes, "could support one more single man. This detail immediately encourages readers to see the difference between the "haves" and the "have nots. West Egg, although also home to the rich, was home to "new money," people whose wealth was recently earned, as well as to working class people such as Nick. On another level, the delineation between the Eggs can also be a metaphorical representation of the sensibilities of people from the Eastern and Western parts of the United States. The visit not only introduces the other characters crucial to the story, but it also presents a number of themes that will be developed in various ways throughout the novel. Daisy and Tom appear in stark contrast to the image of Nick: Whereas he is relatively industrious after all, he came East by himself to make his fortune rather than staying home and doing what is expected of him, the Buchanans live in the lap of luxury. Arriving at the mansion, Nick is greeted by Tom, dressed in riding clothes. Tom is an impressive figure, dressed for a sport linked closely with people of wealth and means "effeminate swank" as Nick calls it. He stands boldly, with "a rather hard mouth," "a supercilious manner," "two shining arrogant eyes," and speaks with "a touch of paternal contempt. Rather, he is harsh and powerful,

caring little for social equality and protocol. Fitzgerald sets the women, Daisy and her friend Jordan Baker, in a dreamlike setting, emphasizing their inability to deal with reality. Both young women, dressed entirely in white suggesting purity or, in contrast, a void of something such as intellectualism, are engulfed by the expansiveness of the room in which they are sitting. These are not people who concern themselves with eking out a living. As the scene unfolds and they begin conversation, the superficial nature of these socialites becomes even more pronounced. Daisy speaks in a voice known for its ability to draw people in a voice that Gatsby later defines as having money in it. The conversation at the dinner furnishes a few key details: This collection of East Egg focuses on matters of little practical or significant importance and when they do speak of what they perceive to be weighty and meritorious matters, the parts of themselves they reveal are not flattering. For instance, when Tom chooses to discuss politics, he reveals himself not just as one who discriminates against people on the basis of class a classicist, but also a racist. For Tom, all that matters is that he has had advantages; everything he does in the book comes from his selfish attempt to keep himself in a certain strata while denying anyone else access, even his mistress, who is introduced in Chapter 2. Another key theme introduced at the dinner party is that of societal expectation. Much of *The Great Gatsby* centers on appearances and the rift between who or what one is and who or what society wishes or expects. Fitzgerald has already given a sense of this dichotomy when first introducing the Buchanans: Nick denies the rumor flatly: Daisy insists, "But we heard it. Nick, strangely "confused and a little disgusted" as he drives home, finds an equally curious sight waiting for him when he arrives at his house. Gatsby proceeds to the water and stretches out his arms toward the water, trembling. Nick, looking to see what Gatsby was gesturing to, finds nothing but "a single green light, minute and far away, that might have been the end of a dock. Morgan, U.

Chapter 7 : The World of Kids' Chapter Books | Scholastic | Parents

As your child transitions from a beginning reader who needs to sound out each simple word to a more advanced reader who is starting to decode faster and follow longer and more complicated stories, kids' chapter books become the reading material of choice.

They decide that the boy is the one they need to save the world from the buggers, although they have doubts, just as they did about the brother and sister. The story begins to describe the life of Ender, the six year old boy they were describing. He is having his monitor removed. His brother Peter also had a monitor, but Ender had his for a year longer, and Peter hates him for this. Ender wants Peter to stop hating him, but quickly decides that he and Peter will never be friends, because Peter is too dangerous. The removal of the monitor is painful, and Ender is drugged before returning to class. When Ender returns to class he is teased by a boy named Stilson, but Ender just seems bored by school. He knows the answers to all of the questions and hardly bothers paying attention. After school Ender is cornered and held by a group of bullies led by Stilson. Ender realizes that the situation does not look good for him and decides to do something about it. He talks them into letting go of him and then kicks Stilson in the chest. It occurs to Ender that he must stop their bullying once and for all. So, even though he knows not to strike an opponent who is on the ground, he kicks Stilson brutally several more times to stop anyone from messing with him in the future. Then Ender cries while waiting for the bus, thinking that he has become just like Peter. Analysis The beginning of the book introduces two major themes. At every step there are people watching him, and, although he is a mere six years old, they are already preparing for him to be the savior of the human race. On the other hand, this conversation shows the humanity and the desperation of the people talking. They want to control Ender, but only because they desperately need him. They may manipulate his life, but that is not necessarily a bad thing. Equally important, the conversation frames the events for the chapter. The two people discuss how Ender must be surrounded by enemies, and in school he literally is surrounded by his enemies. It always starts with the view of the adults and then moves into the lives of the children they are describing. He has only himself to rely on, and this forces him to be ruthless in dealing with Stilson. He is also singled out because he is a Third, a third child, something so rare that it took government authorization to make it possible. Ender has the ability to survive on his own, but there is a great personal risk. His brother Peter needs no one, and yet Ender fears nothing more than becoming his brother. The issue then is whether or not Ender can retain his humanity and still defeat his enemies. Of course, this issue is alluded to in the conversation that starts the book. The fact that Ender cries because he believes he has become just like Peter shows that he is wrong. He is still a good human being who does not want to do any harm to anyone.

Chapter 8 : Evaluating and Grading Multilingual Writing – Writing Across the Curriculum – UW – Mad

The purpose of this chapter will be to review some basic principles underlying the physics of sound, with a particular focus on two ideas that play an especially important role in both speech and hearing: the concept of the spectrum and acoustic filtering.

Chapter 9 : University Writing Center Director and Assistant Professor of English

NEW: Podcasts - The Elements of Rock and Roll by John Covach Access the What's That Sound? iMix This site will help you get through the book and get at the music. To access the Rock Digital Anthologies, click on R e v e r b (short for reverberation) is the acoustic environment that surrounds a sound.