

# Language Arts Handbook

A Student Tool for Grades 6-8



Gwinnett County Public Schools

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Portions of this handbook were compiled using information located at  
The Georgia Department of Education's website ([www.gadoe.org](http://www.gadoe.org)).

# Contents

## Chapter 1: Writing

The Writing Process.....	Page 6
Domains of Writing.....	Page 8
Ideas.....	Page 10
Organization.....	Page 12
Style.....	Page 20
Conventions.....	Page 26
Writing Genres	
Narrative.....	Page 32
Expository.....	Page 34
Persuasive.....	Page 38
Research.....	Page 42
Technical.....	Page 43
Response to Literature.....	Page 44

## Chapter 2: Reading

Reading Strategies.....	Page 48
Tone.....	Page 49
Levels of Questioning.....	Page 50

## Chapter 3: Vocabulary

Bases.....	Page 54
Prefixes.....	Page 58
Suffixes.....	Page 60

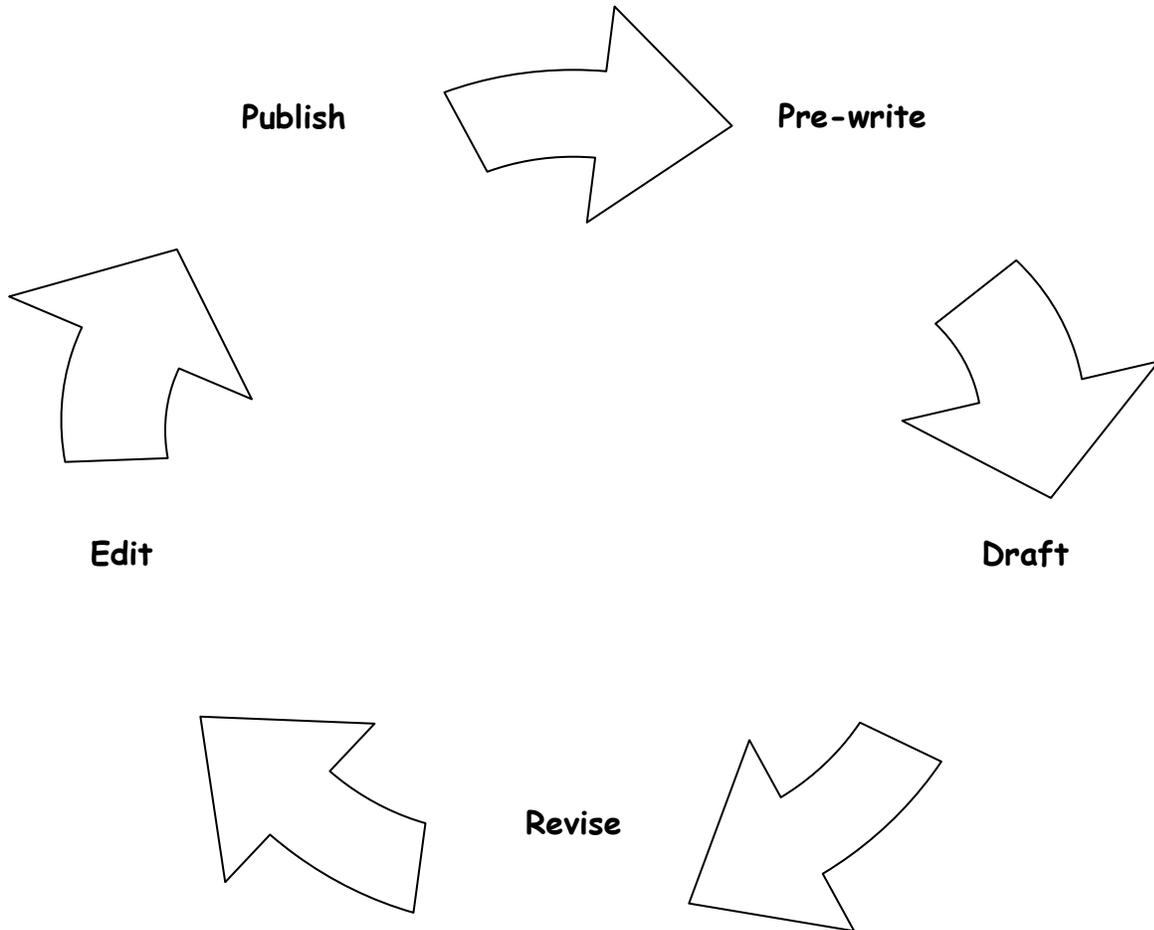


# Chapter 1

## Writing



## The Writing Process



The writing process does not end after you write the final draft. Even a published piece can be revisited for improvement.

## **Pre-Write**

- Choose a topic
- Brainstorm ideas
- Write down what you know about the topic
- Write questions you have about the topic
- Research to find answers to your questions, if needed
- Organize your ideas using an outline or graphic organizer

## **Draft**

- Organize your pre-writing into sentences and paragraphs
- Get all your ideas on paper (you can revise later)
- Skip parts if you don't have them worked out yet
- Add new ideas as they develop
- Do not be concerned with conventions at this point

## **Revise**

- Make major changes to your paper in:
  - Ideas
  - Organization
  - Style
- Ensure your writing is focused and developed
- Be sure you chose the best words possible and use content-specific vocabulary if appropriate
- Add new ideas and eliminate extraneous or irrelevant details
- Reorganize your writing if needed
- Improve supporting details

## **Edit**

- Make minor changes to your paper in conventions
- Remember CUPS:
  - Capitalization
  - Usage/Grammar
  - Punctuation
  - Spelling

## **Publish**

- Write a final, clean copy of the revised and edited paper in your best handwriting or type it. Make sure others can read it and you are proud to have your name on it before sharing the final product with the audience.

## The Domains of Writing

**Ideas** - Your writing has a controlling focus supported by main ideas with details and examples.

**Organization** - Your writing has a clear order and structure between and within paragraphs.

**Style** - Your writing engages the reader. It is interesting to read.

**Conventions** - Your writing has clear sentences with correct usage, punctuation, capitalization, and spelling.

### Domains and Their Weights on the State Assessment

Domain	Weight
Ideas	40%
Organization	20%
Style	20%
Conventions	20%

## **The Writing Checklist** **(From the State Writing Assessment)**

### **Prepare Yourself to Write**

- Brainstorm for ideas.
- Consider how to address your audience.
- Decide what ideas to include and how to organize them.
- Write only in English.

### **Make Your Paper Meaningful**

- Use your knowledge and/or personal experiences that are related to the topic.
- Express a clear point of view.
- Include specific details and examples.
- Organize your ideas in a clear and logical order.
- Stay on topic.

### **Make Your Paper Interesting to Read**

- Use details that would interest your audience.
- Use appropriate voice that shows your interest in the topic.
- Use precise, descriptive, vivid words.
- Vary the type, structure, and length of your sentences.
- Use effective transitions.

### **Edit and Revise Your Paper**

- Consider rearranging your ideas and changing words to make your paper better.
- Add additional information or details to make your paper complete.
- Proofread your paper for usage, punctuation, capitalization, and spelling.

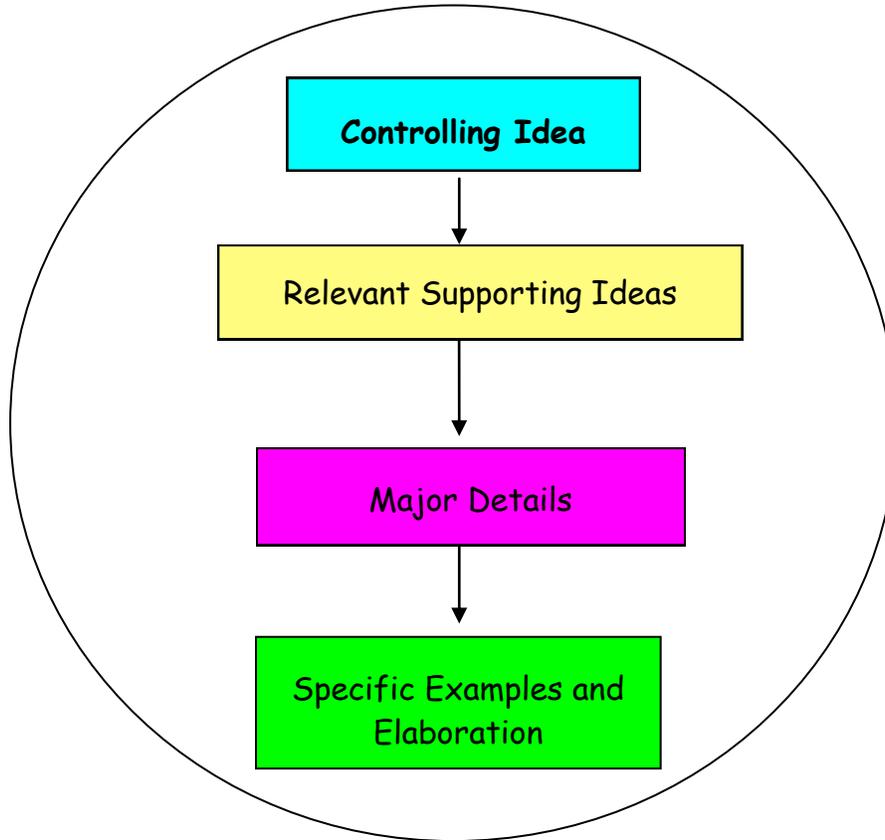
## **Ideas**

Ideas are the degree to which the writer establishes a controlling idea and elaborates the main points with examples, illustrations, or details that are appropriate to the assigned genre.

### **The Ideas Domain**

- Controlling Idea
  - Serves as the focus of the paper
  - Ties all the information in the paper to the assigned writing topic and genre
  - Helps the reader understand the writer's purpose
  - May be directly stated but is usually implied
- Supporting Details
- Relevance of Detail
- Depth of Development
- Sense of Completeness
- Awareness of Purpose

## Depth of Development: The Key to Ideas



### Example of Depth of Development

**Controlling Idea:** There are many great options for getting to school, but all have their downsides.

**Relevant Supporting Idea**

**Major Details**

**Specific Examples and Elaboration**

#### Sample Body Paragraph

Although they have some drawbacks, cars are a preferred method of transportation. Cars are private, and you probably won't be bothered. You don't have to worry about some intense coffee drinker breathing down your neck or a person you despise sitting next to you. You can also travel in the comfort of your own seat with the A/C set at your ideal temperature. Unfortunately, cars are very expensive, and with gas prices at \$3 a gallon, it quickly becomes unaffordable. Car riding can also be inconvenient to your parents or whomever you ride with. Some parents must be at work at the time school starts and ends, and they just can't drive you there and back.

## Organization

Organization is the degree to which a writer's ideas are arranged in a clear order and the overall structure of the response is consistent with the assigned genre.

### The Organization Domain

- Overall Plan
- **Introduction, Body, Conclusion**
  - The introduction sets the stage for the development of the writer's ideas and is consistent with the purpose of the paper. The introduction should be engaging.
  - The body of the paper includes details and examples that support the controlling idea.
  - The conclusion of the paper signals to the reader that the paper is coming to a close. **There should be no repetition in the conclusion.**
  - The introduction and conclusion should **not** mirror one another.
  - Portions of the body paragraphs should **not** be repeated in the introduction or conclusion paragraphs.
- **Sequence of Ideas**
  - This is the order you choose to present your ideas based on the assigned genre.
- **Grouping of Ideas**
  - Grouping involves the logical presentation of ideas, not the formatting of the paper. Although similar to the sequencing of ideas, the grouping of ideas occurs within a paragraph, whereas the sequencing of ideas occurs within the entire paper.
- **Organizing Strategies**
  - The strategy used to organize your paper should be one of the types listed in the section *Organizational Structure* (see page 13).
- **Transitioning**
  - Transitions lead the reader through your paper by linking sentence to sentence and paragraph to paragraph. Transitions may be a single word, a pronoun, or a phrase. They signal the type of relationship between ideas and may be explicit or implicit. Examples of explicit transitions are: *for instance* and *consequently*. Implicit transitional devices are: substituting words for a synonym, giving a pronoun instead of the already given noun, moving from general to specific or from specific to general.

# Organizational Structure

## **Cause and Effect**

One thing is shown to make another happen. There may be multiple causes and multiple effects in the same essay. If you had two causes and one effect, it would be like having  $2 + 2 = 4$ ; the 2's are the causes and the 4 is the effect, so cause + cause = effect.

## **Chronological**

Details are arranged in time order, usually starting with what happened first and ending with what happened last. You can also do this in reverse, starting with the last event and going backwards, such as in a flashback.

## **Classification**

Ideas, objects, or events are grouped into categories.

## **Compare/Contrast**

Two or more things are compared (shown how they are the same) and contrasted (shown how they are different). You might give several examples of how the two or more things are alike and several examples of how they are different.

## **Definition/Description**

A definition or description of something is given using the supporting paragraphs to expand your ideas.

## **Order of Importance**

Details are arranged from the most important to the least. You can also do this in reverse, so you would give the least important detail first and build up to the most important one.

## **Problem/Solution**

A problem is presented along with possible solutions.

## **Question/Answer**

A question is posed and answered in the supporting paragraphs.

## **Spatial Order**

Details are arranged according to where those details are located. Think of your paper as a "written tour of the space". Examples include the arrangement of planets in the solar system or a virtual tour of a classroom.

## The Introduction: Your First Impression

- Should invite the reader to keep reading
  - You can do this by
    - Asking thought-provoking questions
    - Giving a description that makes the reader wonder what's coming next
    - Directly addressing the reader
    - Moving from the broad topic to the writer's subject
    - Giving a brief personal narrative or anecdote
    - Offering a compelling statement
    - Asking a rhetorical question
    - Giving background information the reader needs to know
    - Foreshadowing
    - Flashback
    - Using dialogue
    - Using mystery

## What to Avoid in Your Introduction

- Repeating or barely paraphrasing the writing topic
- Lengthy narrative that prevents both writer and reader from getting to the point
- Formulaic thesis and three supporting points that give away all the writer's ideas
- Common statements that tell instead of show:
  - "My thesis statement is..."
  - "In this paper, I'm going to tell you..."
  - "In this paper you will find out..."
  - "This paper is about..."
  - "I'm going to tell you the reasons..."

## **The Conclusion: The Last Thought Before You Leave**

- Should leave the reader with a final thought
  - You can do this by
    - Offering a compelling statement
    - Summarizing the key points without repeating
    - Giving a reminder of personal connections the reader has to the topic
    - Asking a question for the reader to think about
    - Offering new but related issues for the reader to think about
    - A call to action

### **What to Avoid in Your Conclusion**

- Repeating your introduction
- Repeating your thesis statement
- Leaving the reader wondering where the rest of your piece is
- Common statements:
  - "In this paper, you have learned..."
  - "In this paper, you have found out..."
  - "I have told you about..."
  - "As you can see..."
  - "That is all I have to say..."

### **Characteristics of a Formulaic Paper**

- The writer announces his or her thesis and three supporting ideas in the opening paragraph.
- The writer restates one supporting idea to begin each of the three body paragraphs.
- The writer repeats or restates his or her controlling idea and three supporting points in the final paragraph.
- Entire sentences may be copied verbatim from the introduction, used as topic sentences in each of the body paragraphs, and repeated in the conclusion.

## Example of a Formulaic Paper

Hi, my name is Brittany. How are you? I have a plan for improving transportation at my school. The first part of the plan is to reduce the number of buses. The second part of the plan is to start a car pool list. The third part of my plan is to ask more kids to walk.

The first part of my plan is to reduce the number of buses. There are so many buses right now. All of the buses create a big traffic jam in the school parking lot each morning. It is awful to smell all of the exhaust too. So, I think we should reduce the number of buses.

The second part of my plan is to start a car pool list. There are many car-riders who live close to one another. I bet they could start riding together. We could put a sign-up sheet outside of the office. A car pool list is a great part of my plan.

The third part of my plan is to ask more kids to walk. There are many kids who live close to school. Right now, they take cars or the bus. They could walk, though. So, I think we should ask them to.

So in conclusion, I have told you three parts to my plan. They were, we should reduce the number of buses, we should start a car pool list, and we should ask more kids to walk. Thanks for listening to my plan. Have a great day.

## A Step Beyond the Formulaic Paper

I have a plan for improving transportation at my school. We could reduce the number of buses, start a car pool list, and ask more kids to walk. The plan would work.

We need to reduce the number of buses. There are so many buses right now. All of the buses create a big traffic jam in the school parking lot each morning. It is awful to smell all of the exhaust too. By the time kids get into the school, they are grumpy and can't breath.

We should also start a car pool list. There are many car-riders who live close to one another. I bet they could start riding together. We could put a sign-up sheet outside of the office. We could reward kids who car pool by giving them a special award at the next school assembly.

One last thing is we could ask more kids to walk. There are many kids who live close to school. Right now, they take cars or the bus. They could walk, though. It would be healthier for them, and we could give these students a special award at the next assembly too.

In conclusion, I hope you like my plan. Thanks for listening, and have a great day.

There is more evidence or grouping in this example because the writer added some ideas to each body paragraph (so there is more evidence).

## Transitions

**To Add Information:** and, again, and then, besides, equally important, finally, further, furthermore, nor, too, next, lastly, what's more, moreover, in addition, otherwise, or, first (second, etc.), as if that were not enough, now that, or else, likewise, also, even more importantly, additionally, together with, along with, for instance, another

**To Compare:** whereas, but, yet, on the other hand, however, nevertheless, similarly, on the contrary, by comparison, where, compared to, up against, but, although, meanwhile, after all, in contrast, although this may be true, just as, the same as, equally important, in the same way, in as much as, like, also, at the same time, in like manner, likewise, once again, once more

**To Connect Ideas:** yet, however, so, though, moreover, nevertheless, in addition, besides, next, again, also, too, finally, hence, further, not only, but also

**To Contrast:** although, even though, though, whereas, despite, different from, in spite of, unlike, alternately, conversely, even so, for all that, however, in contrast, nevertheless, on the contrary, on the other hand, otherwise, still, but, yet, or, still, at the same time, nonetheless, instead, this may be true

**To Emphasize:** definitely, extremely, obviously, in fact, as a matter of fact, as has been noted, indeed, in any case, absolutely, positively, naturally, surprisingly, never, emphatically, unquestionably, without a doubt, certainly, undeniably, for that matter, of course, surely, to be sure, in any event, to begin with, as proof, undoubtedly, certainly, perhaps, without fail, with this in mind, again

**To Give an Example or Illustrate:** for example, for instance, in this case, in other words, on this occasion, in this situation, take the case of, to demonstrate, to illustrate, as an illustration, concerning, considering, in regard to, regarding, with respect, as a matter of fact, generally, in fact, in general, indeed, in particular, occasionally, on the whole, similarly, specifically, that is, usually, namely, to clarify, suppose, thus, to cite an example

**To Prove:** because, for, since, for the same reason, obviously, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is

**To Restate or Intensify:** as noted earlier, as we have seen, besides, in any case, indeed, in fact, in other words, to put it another way, to reiterate, to repeat, that is to say, that is

**To Show Cause:** as long as, because, because of, due to, due to the fact, in as much as, since, so long as, for this reason, for, therefore, accordingly, consequently, thus, as a result

**To Show Degree:** mainly, stronger, strongest, greater, greatest, better, best, worse, worst, least, most

**To Show Exception:** yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes

**To Show Result:** accordingly, all in all, as a consequence, as a result, consequently, finally, for this reason, hence, then, therefore, thus, so

**To Show Sequence:** first, second, third, and so forth, next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequently, previously, before this, simultaneously, concurrently, thus, therefore, soon

**To Show Space or Location:** where, wherever, a little farther on, closer, about a foot to the right (left), across the way, at that altitude, underneath, at the center of the circle, at the edge of the clearing, in the middle, outside, between those cities (towns, barns, etc.), in the next room, just to the right (left), here, beyond, nearby, opposite to, adjacent to, on the opposite side, next to, down, on the other side, there, here, in, under, above, over, in the background, upward, up, in the front, behind, near, lower, below

**To Show Time:** immediately, thereafter, soon, after, afterward(s), finally, then, later, previously, formerly, first (second, etc.), next, as soon as, at the moment, at the same time, before, by the time, now, now that, once, since, the next day, until, when, whenever, while, after that, at last, at length, before, beforehand, during, at the same time, earlier, following this, from then on, in the first place, meanwhile, presently, shortly, subsequently, in the meantime, during, eventually, in the past, at this point, to begin with, not long after, as time passed, not long ago, earlier, last year, tomorrow, prior to

**To Summarize or Conclude:** on the whole, all in all, therefore, accordingly, thus, as a result, consequently, on the whole, it is clear, in short, in summary, summing up, to put it briefly, for this reason, then, in other words, finally, as stated, that is, due to

# Style

Style is the degree to which a writer controls language to engage the reader.

## **Word Choice**

- Refers to the use of vivid verbs and precise words instead of general, dull words. Effective word choice can include: descriptive words or details to appeal to the senses, figurative language, connotative language, technical language to explain a specific subject matter or process, and carefully crafted phrases that convey meaning and serve a particular rhetorical purpose.

## **Audience Awareness**

- Is the way a writer can make an impression on or engage the reader. Effective writers attempt to create a relationship with their audience. They also anticipate what the audience will find interesting or engaging. In addition, they are aware of concerns that a reader may have about a topic.

## **Voice**

- Is the sense of the person behind the words the reader perceives when reading the piece. It is also the writer's attitude toward the topic, which comes through to the reader. Typically, the stronger the control in the other components of Style (word choice, audience awareness, tone, and sentence variety), the stronger the voice.

## **Sentence Variety**

- Sentences can be different in length, structure, and type. Length refers to the number of words in a sentence and the length of the words. There are four kinds of sentence structures: simple, complex, compound, and compound-complex. Sentences can also vary by type: declarative, interrogative, imperative, or exclamatory.

## **Genre Appropriate Strategies**

- See specific genres for strategies.

## Improving Your Style

- Start at least one sentence with a prepositional phrase.
- Start at least one sentence with an infinitive (to + a verb).
- Start at least one sentence with an adverb.
- Use at least one adverbial clause that begins with a subordinating conjunction such as: when, since, whenever, if, after, and, or.
- Use only one "be" verb per paragraph.  
Examples: am, is, are, was, were, been, being
- Include figurative language.
- Include quotations.
- Remember: No two sentences start with the same word (N2SSWTSW).
- Use at least one semicolon.  
Example: It's not you; it's me.
- Put adjectives in prepositional phrases.  
Example: During the **torrential** downpour, Sally watched trees sway back and forth.
- Use allusion, which is a reference to another literary work.
- Use an oxymoron.  
Examples: thundering silence, virtual reality, crash landing
- Try to use one compound, one complex, and one compound-complex sentence in each paragraph.

## Sentence Patterns

- A **declarative** sentence makes a statement.  
Example: The king is sick.
- An **imperative** sentence gives a command.  
Example: Stand up!
- An **interrogative** sentence asks a question.  
Example: Is the king sick?
- An **exclamatory** sentence shows emotion.  
Example: The king is dead!
- A **simple** sentence contains one subject and one verb.  
Example: The singer bowed to her adoring audience.
- A **compound** sentence contains two independent clauses joined by a coordinating conjunction (FANBOYS: for, and, nor, but, or, yet, so) or by a semicolon.  
Examples: The singer bowed to the audience, but she sang no encores.  
The choir sang with great emotion; it was their final performance.
- A **complex** sentence contains an independent clause and one or more subordinate clauses.  
Example: If you asked, I would tell the truth.
- A **compound-complex** sentence contains two or more independent clauses and one or more subordinate clauses.  
Example: The singer bowed while the audience applauded, but she sang no encores.

## Advanced Sentence Patterns

- A **periodic sentence** makes sense only when the end of the sentence is reached.  
Example: That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
- **Inverted order** of a sentence (also called sentence inversion) involves constructing a sentence so that the predicate comes before the subject. This is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect.  
Example: Never have I been more insulted!
- **Parallel structure** (also called parallelism) uses the same pattern of words to show that two or more ideas have the same level of importance. This pattern can be seen in a word, phrase, or clause.  
Examples: He was walking, running, and jumping for joy.  
The puppy was playful walking along, while the cat was daintily prancing behind.
- **Repetition** is a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis.  
Example: "...government of the people, by the people, for the people, shall not perish from the earth."
- A **rhetorical question** is a question that expects no answer. It is used to draw attention to a point that is generally stronger than a direct statement.  
Example: If Mr. Haynes is always fair, as you have said, why did he refuse to listen to Mr. Wynn's arguments?

## Figurative Language

- **Alliteration** is the repetition of a letter or sound at the beginning of two or more words.  
Example: The biggest balloon in Birmingham
- **Connotations** are the wider associations with a word.  
Examples: "Slim" has positive connotations, but "skinny" has negative connotations.
- **External rhyme** occurs when the rhyming words appear at the same place in the poem. The words will change but will have the same location in the stanza (i.e., at the end of a line or the third word of the stanza).
- **Internal rhyme** occurs when the rhyming words appear in the same line of poetry.  
Example: "But the Raven, sitting lonely on the placid bust, spoke only"  
(line 55 of Edgar Allen Poe's "The Raven")
- **Hyperbole** is an exaggeration or overstatement for effect.  
Example: "I was so embarrassed, I could have died."
- **Imagery** is a set of mental pictures created by words usually rich in sensory language.  
Example: The roses filled the room with a pungent aroma reminiscent of summer.
- There are three types of **irony**:
  - **Dramatic Irony** occurs when the reader knows something that the character doesn't. The purpose of dramatic irony may be to elicit sympathy for a character, to build suspense, or to emphasize the feeling of tragedy or comedy.
  - **Verbal Irony** occurs when what the writer or character says is the opposite of what he or she means or believes to be true.
  - **Situational Irony** occurs when the reader expects one thing to happen but something different takes place.
- A **metaphor** is a comparison in which one thing is said to be another. It involves an implied comparison between two basically unlike things.  
Example: Violence is the cancer of society.
- **Meter** is the repetition of stressed and unstressed syllables in a line of poetry. There are several different types of meter: iambic, anapestic, trochaic, dactylic, and spondaic.

- **Onomatopoeia** is the use of a word whose sound suggests its meaning.  
Examples: Splash! Crash! *Clang, buzz, and twang*
- **Personification** occurs when human qualities are given to inanimate objects, ideas, animals, nature, etc.  
Example: The wind whispered to the trees.
- **Repetition** is the repeating of the same words or phrases. Effective repetition of words or phrases adds emphasis to the idea or message being conveyed to the reader.
- When **rhetorical questions** are asked, it is not to get an answer but to add emphasis to the message being conveyed. This is used because the writer expects his or her readers to know the appropriate response.  
Example: Should innocent children suffer? (The clear answer is no.)
- A **rhyme scheme** is the pattern of sounds that stay the same throughout the poem.  
Example: Lines 55-60 of Edgar Allen Poe's "The Raven" have an ABCBBB rhyme scheme:
 

<sup>55</sup> But the Raven, sitting lonely on the placid bust, spoke only	<i>a</i>
<sup>56</sup> That one word, as if his soul in that one word he did outpour.	<i>b</i>
<sup>57</sup> Nothing further then he uttered — not a feather then he fluttered —	<i>c</i>
<sup>58</sup> Till I scarcely more than muttered "Other friends have flown before —	<i>b</i>
<sup>59</sup> On the morrow he will leave me, as my hopes have flown before."	<i>b</i>
<sup>60</sup> Then the bird said "Nevermore."	<i>b</i>
- A **simile** is a comparison in which the word *like* or *as* is used.  
Examples: Her skin was as soft as silk.  
His smile was like a ray of sunshine.
- A **symbol** is something that stands for or represents an idea or emotion.  
Example: White represents purity.

## Conventions

Conventions are the nuts and bolts of a writing piece. They hold together the words, sentences, and ideas to help your reader follow your piece.

- **Sentence Formation**
  - Correctness
  - Clarity of meaning
  - Complexity
  - End punctuation
  
- **Usage**
  - Subject/verb agreement
  - Standard word forms
  - Correct verb tense and consistent verb tenses
  
- **Mechanics**
  - Internal punctuation
  - Spelling
    - Remember the difference between
      - your/you're
      - its/it's
      - their/there/they're
      - to/too/two
  - Paragraph breaks
  - Capitalization

**In every writing piece, make sure you can answer the following questions with a "yes".**

### **Sentence Formation**

- Do all your sentences make sense?
- Did you use clear and correct simple, complex, and compound sentences?
- Did you make sure that all the sentences included correct ending punctuation?  
(No run-ons, please!)

### **Usage**

- Does the subject and verb of each sentence agree?
- Did you maintain the same verb tense throughout the piece? If you changed the tense, is it appropriate?
- Did you correctly use possessives and contractions?
- If you included pronouns, do they agree with the antecedent?
- Did you write in the active rather than passive voice?

### **Mechanics**

- Does your piece contain correct internal punctuation (commas, quotation marks, apostrophes, parentheses, dashes, and hyphens)?
- Did you use correct capitalization?
- Did you include appropriate paragraph breaks? Are they indented instead of being marked with a skipped line?
- Did you spell all words correctly?

## Spelling Rules

### 1. *i* after *e*, except after *c*

Remember this poem to decide if a word should be spelled *ie* or *ei*:

- <sup>1</sup>Put *i* before *e*
- <sup>2</sup>Except after *c*
- <sup>3</sup>Or when it sounds like *a*
- <sup>4</sup>As in neighbor or weigh.

Examples for line 1: mischief believe field

Examples for line 2: receiver conceited receipt

Examples for line 3: eight weigh freight

Some Exceptions: friend neither leisure foreign

### 2. How to handle a final *e* when adding a suffix

- If the suffix or verb ending begins with a vowel, **drop** the final *e*.

Examples: amuse + ing = amusing  
creative + ity = creativity

- If the suffix or verb ends with a consonant, **keep** the final *e*.

Examples: measure + ment = measurement  
definite + ly = definitely

### 3. How to handle a final *y* when adding a suffix

- If the word has a consonant before the *y*, change the *y* to *i*.

Example: pity + ful = pitiful

- If the word has a vowel before the *y*, keep the *y*.

Example: employ + ed = employed

### 4. The spelling of a word does **not** change when you add a prefix even when the first letter of the word and the last letter of the prefix are the same.

Examples: mis + step = misstep  
pre + eminent = preeminent  
un + necessary = unnecessary

## 5. Doubling the final consonant

To decide if a final consonant needs to be doubled when a suffix or verb ending is added, use one of the following math-type problems:

1. The word is one syllable  
+ has a single final consonant  
+ that single final consonant is preceded by a single vowel  
+ the suffix begins with a vowel  
= Double the final consonant

Example: hop + ing

- The word is one syllable (hop)
- + has a single final consonant (p)
- + that single final consonant is preceded by a single vowel (o)
- + the suffix begins with a vowel (i)
- = Double the final consonant
- = hopping

2. The word is stressed on the last syllable  
+ has a single final consonant  
+ that single final consonant is preceded by a single vowel  
+ the suffix begins with a vowel  
= Double the final consonant

Example: control + able

- The last syllable is stressed (trol)
- + has a single final consonant (l)
- + that single final consonant is preceded by a single vowel (o)
- + the suffix begins with a vowel (able)
- = Double the final consonant (double the l before adding the suffix)
- = controllable

Example: enter + ing

The stress is on the first syllable (en); do not double the final consonant.

## 6. Making nouns plural

- Words that end in *ss*, *sh*, *ch*, or *x*: you should add an *-es* to the end of the noun.

Example: switch = switches

- Words that have a consonant before a final *y*: change the *y* to *i* before adding *-es*.

Example: summary = summaries

- Most nouns ending in *f* or *fe*: add *-s*; however, for some change the *f* to a *v* and add *-s* or *-es*.

Examples: belief = beliefs

half = halves

- Most nouns ending in *o*: add *-s*; however, for some you need to add *-es*.

Examples: studio = studios

cargo = cargoes

- Irregular plurals just need to be memorized.

Examples: child = children

foot = feet

goose = geese

louse = lice

man = men

mouse = mice

ox = oxen

tooth = teeth

woman = women

7. Sometimes words have silent letters. These patterns can be memorized.

- The *n* sound

Examples: gn = gnome  
pn = pneumonia  
kn = knife

- The *r* sound

Examples: rh = rhyme  
wr = wrestle

- The *t* sound

Examples: pt = ptomaine  
ght = height

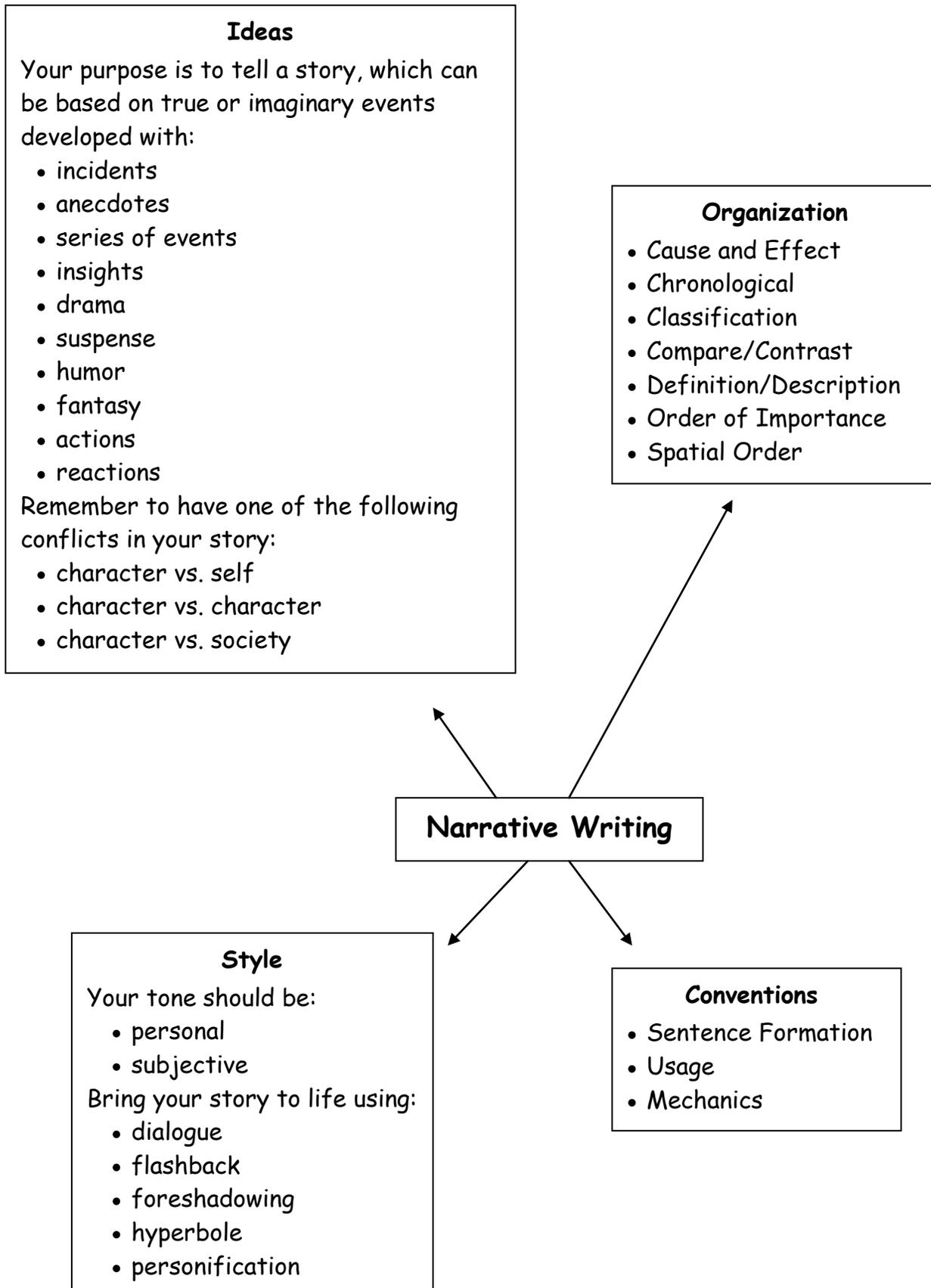
- The *s* sound

Examples: ps = psalm  
sc = science

- The *h* sound

Examples: wh = whole  
wh = who

# Writing Genres



## Transitions for Narrative Writing

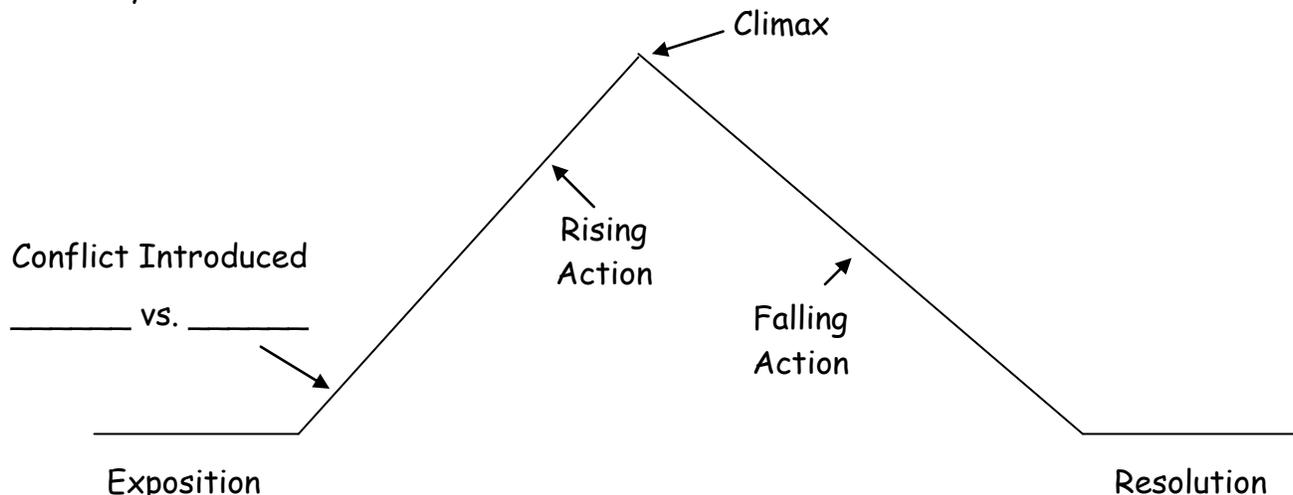
after a while	during	little by little
after that	in the beginning	meanwhile
all of a sudden	it seemed like	soon after
all along	just as	suddenly

### Questions To Ask Yourself After You Write Your Narrative Piece

- Does your introduction capture the reader's attention within the first couple of sentences?
- Did you make sure that you only introduced characters who are important to the overall plot?
- Is your story written in multiple paragraphs that include at least one main idea and more than one supporting detail?
- Are your characters believable (if your story is fiction)?
- Is the dialogue realistic?
- Will the reader be able to visualize the setting?
- Do you have enough details in the body to explain how the conflict will be resolved?
- Did you answer who, what, when, why, and how?
- Did you avoid ending your story abruptly?

### Plot Diagram

When writing a narrative, remember this plot diagram to help you see if you have all the necessary elements.



**Ideas**

Your purpose is to inform, explain, teach, define, clarify, or examine a subject or concept using:

- facts and statistics
- descriptive details
- analysis
- evaluation
- definition
- humor
- personal anecdotes
- cause and effect
- compare/contrast
- problem/solution

**Organization**

- Choose between:
  - Introduction, descriptive information, conclusion
  - Introduction, description of events in chronological order, conclusion
  - Introduction, comparison/contrast, conclusion
- At the end of the piece, you should be able to answer, "What is the writer describing or explaining?"
- Use one of the following organizational structures:
  - Cause and Effect
  - Classification
  - Compare/Contrast
  - Definition/Description
  - Problem/Solution
  - Order of Importance
  - Spatial Order

**Expository Writing**

**Style**

Your tone should be:

- direct
- unemotional
- objective regarding stated facts

Bring your piece to life using:

- descriptive details
- appeals to reasons and common experience
- technical language
- addressing the reader

**Conventions**

- Sentence Formation
- Usage
- Mechanics

## Questions To Ask Yourself After You Write Your Expository Piece

- Did you maintain a consistent focus and point of view?
- Did you fully develop your controlling idea with specific details, examples, and elaboration?
- Did you include a well-developed introduction, body, and conclusion?
- Did you include relevant examples, facts, anecdotes, and details?
- Did you use an appropriate organizational strategy?
- Did you use descriptive language and a lively voice?
- Does your piece have a sense of completeness?

## Expository Writing Checklist

### Prepare Yourself to Write

- Read the *Writing Situation* and *Directions for Writing* carefully.
- Brainstorm for ideas.
- Decide what ideas to include and how to organize them.
- Write only in English.

### Make Your Paper Meaningful

- Use your knowledge and/or personal experiences that are related to the topic.
- Explain, clarify, and define your ideas.
- Establish a clear controlling idea.
- Fully develop your controlling idea with specific, supporting details.
- Organize your ideas in a clear and logical order.
- Write an expository essay and stay on topic.

### Make Your Paper Interesting to Read

- Think about what would be interesting to the reader.
- Use a lively writing voice that shows your interest in the topic.
- Use precise, descriptive, vivid words.
- Vary the type, structure, and length of your sentences.

### Make Your Paper Easy to Read

- Indent to start a new paragraph.
- Use effective transitions.
- Write in complete and correct sentences.
- Capitalize, spell, and punctuate correctly.
- Make sure your subjects and verbs agree.

## What Expository Writing Is and Is Not

<b>An effective expository composition . . .</b>
establishes a clear controlling idea.
uses clear, complete descriptions and/or explanations to develop the controlling idea.
contains an appropriate organizational strategy for the purpose of explanation, description, comparison and contrast, or problem and solution.
is multi-paragraph writing.
fully develops the controlling idea with specific details and examples.
blends personal experience and knowledge to inform the reader about the topic.
uses lively writing voice that develops the reader's interest.
uses engaging language and varied sentences.
introduces the reader to the topic, fully develops the topic, and provides a sense of closure.
may contain a short narrative in the introduction to engage the audience.
contains correct sentences, usage, grammar, and spelling that make the writer's ideas understandable.

**An effective expository composition is NOT . . .**

copying words or information from the writing topic.

a list of facts, a story, and/or personal anecdotes that are unrelated to the topic.

a response in which ideas are not presented in logical order.

a single paragraph.

formulaic writing or a repetitive, standard five-paragraph formula that overshadows the information instead of explaining it.

an encyclopedic coverage of facts or an abundance of facts that are unrelated to the topic.

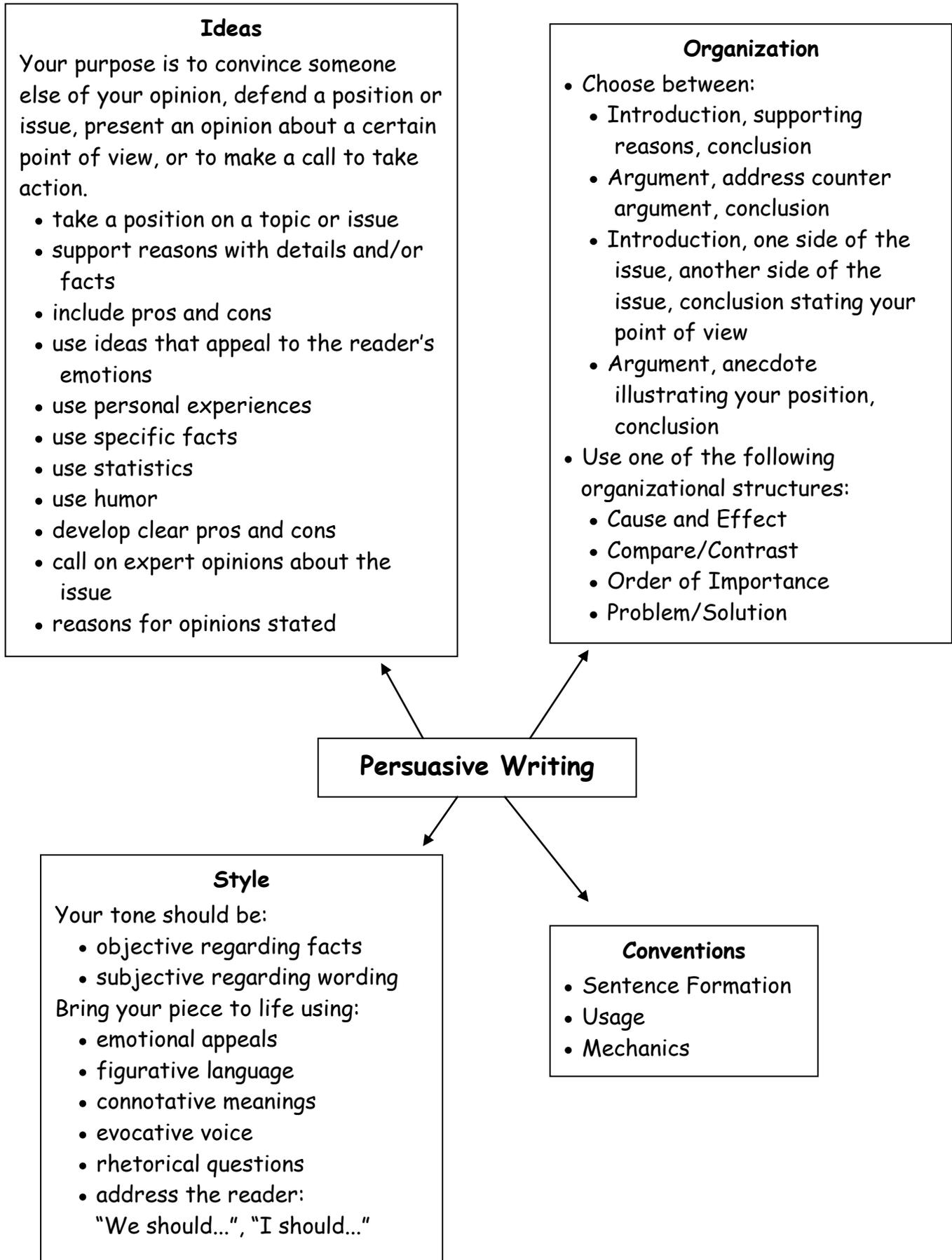
flat, uninteresting writing.

an essay that contains imprecise language and little sentence variety.

writing that provides information without introducing, developing, and/or concluding the topic.

writing that consists entirely of a story that does not inform the audience about the topic.

incorrect sentences, usage, grammar, and spelling that distract the reader from the writer's ideas.



## Questions To Ask Yourself After You Write Your Persuasive Piece

- Did you clearly state your position?
- Did you include reasons to support your position?
- Did you include examples and details to support your reasons?
- Did you include effective transitions that persuade?
- Did you use a lively voice that shows audience awareness?
- Did you include an effective introduction and conclusion?

### Persuasive Writing Checklist

#### Prepare Yourself to Write

- Read the *Writing Situation* and *Directions for Writing* carefully.
- Brainstorm for ideas.
- Consider how to address your audience.
- Decide what ideas to include and how to organize them.
- Write only in English.

#### Make Your Paper Meaningful

- Use your knowledge and/or personal experiences that are related to the topic.
- Express a clear point of view.
- Fully support your position with specific details, examples, and convincing reasons.
- Include an appeal to logic and/or emotions.
- Organize your ideas in a clear and logical order.
- Write a persuasive paper and stay on topic.

#### Make Your Paper Interesting to Read

- Use examples and details that would be convincing to your audience.
- Use appropriate voice that shows your interest in the topic.
- Use precise, descriptive, vivid words.
- Vary the type, structure, and length of your sentences.
- Use effective transitions.

#### Edit and Revise Your Paper

- Consider rearranging your ideas and changing words to make your paper better.
- Add additional information or details to make your paper complete.
- Proofread your paper for usage, punctuation, capitalization, and spelling.

## What Persuasive Writing Is and Is Not

<b>An effective persuasive composition . . .</b>
clearly establishes a position on the issue.
fully develops an argument with specific details and examples.
defends the writer's position with relevant evidence that is appropriate for the audience identified in the writing topic.
demonstrates that the writer can anticipate and counter the audience's position on the issue.
uses specific facts, personal experience and knowledge, and/or statistics to support the writer's position.
includes appeals to logic and/or emotion.
contains an organizational structure appropriate for persuasion.
is multi-paragraph writing that supports a specific side of an issue.
uses appropriate voice to engage the reader.
uses precise language and varies sentences.
introduces the reader to the issue, fully develops a position, and provides a sense of closure.
may contain a short narrative in the introduction or a skillful extended narrative that supports the writer's position.
contains correct sentences, usage, grammar, and spelling that make the writer's ideas understandable.

**An effective persuasive composition is NOT . . .**

copying words or information from the writing topic.

formulaic writing or a repetitive, standard five-paragraph formula that repeats the writer's position and supporting reasons.

a list of irrelevant ideas or supporting ideas that are inappropriate for the audience identified in the writing topic.

writing that fails to consider the audience's position on the issue.

a list of facts, a story, and/or personal anecdotes that are unrelated to the writer's position.

a chance for the writer to simply vent about a topic.

writing in which ideas are presented in an illogical or confusing order.

a single paragraph.

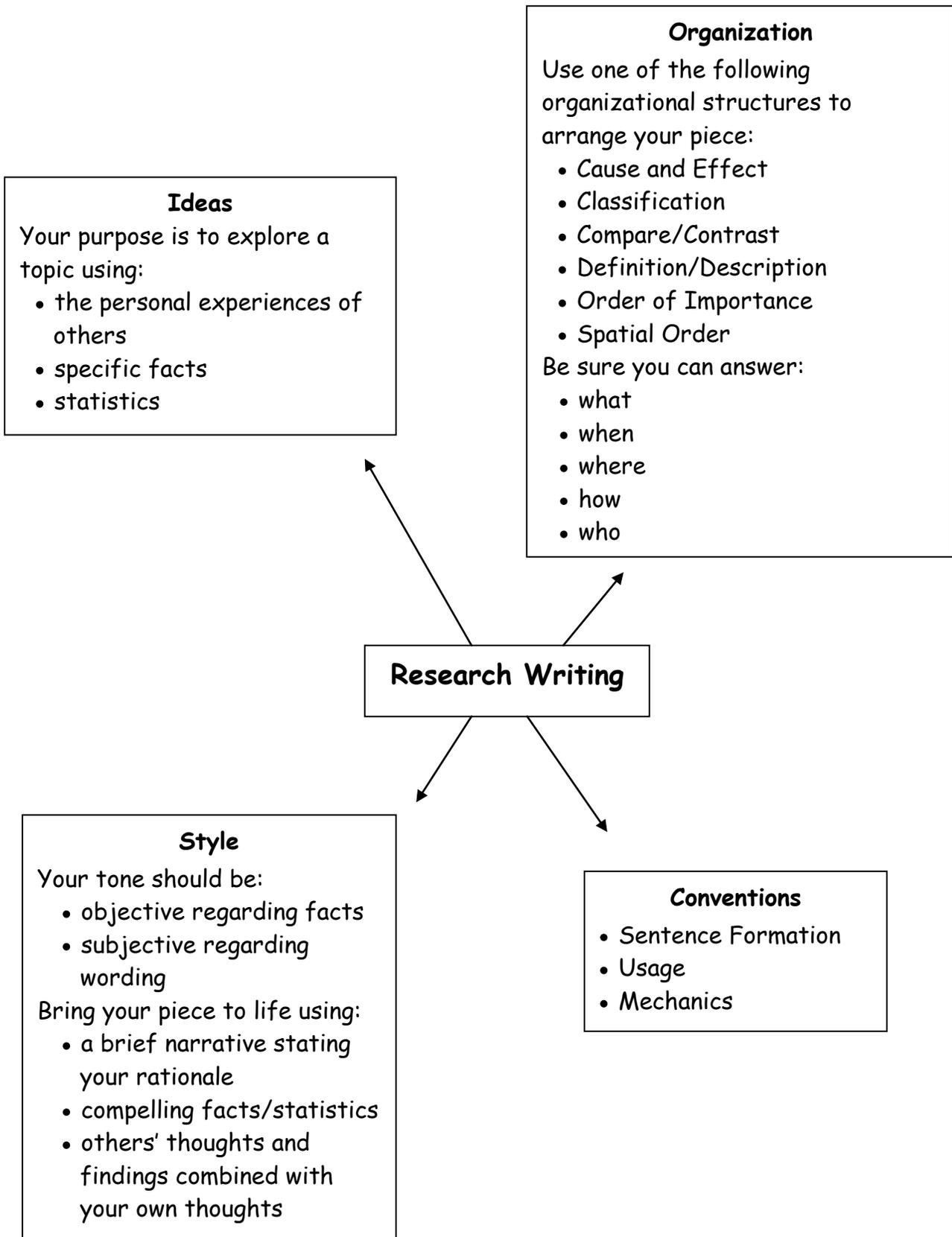
flat, uninteresting writing.

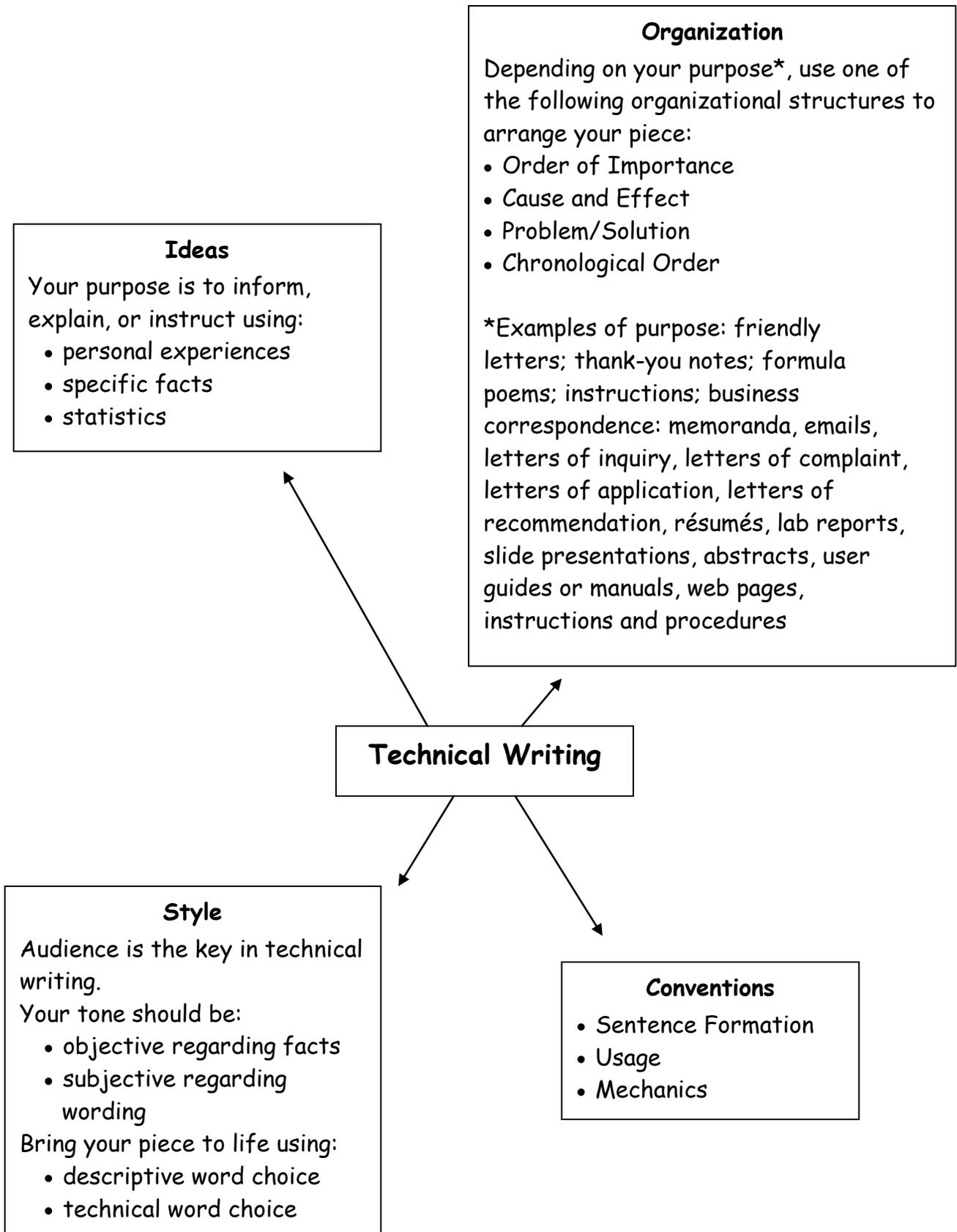
an essay that contains imprecise language and little sentence variety.

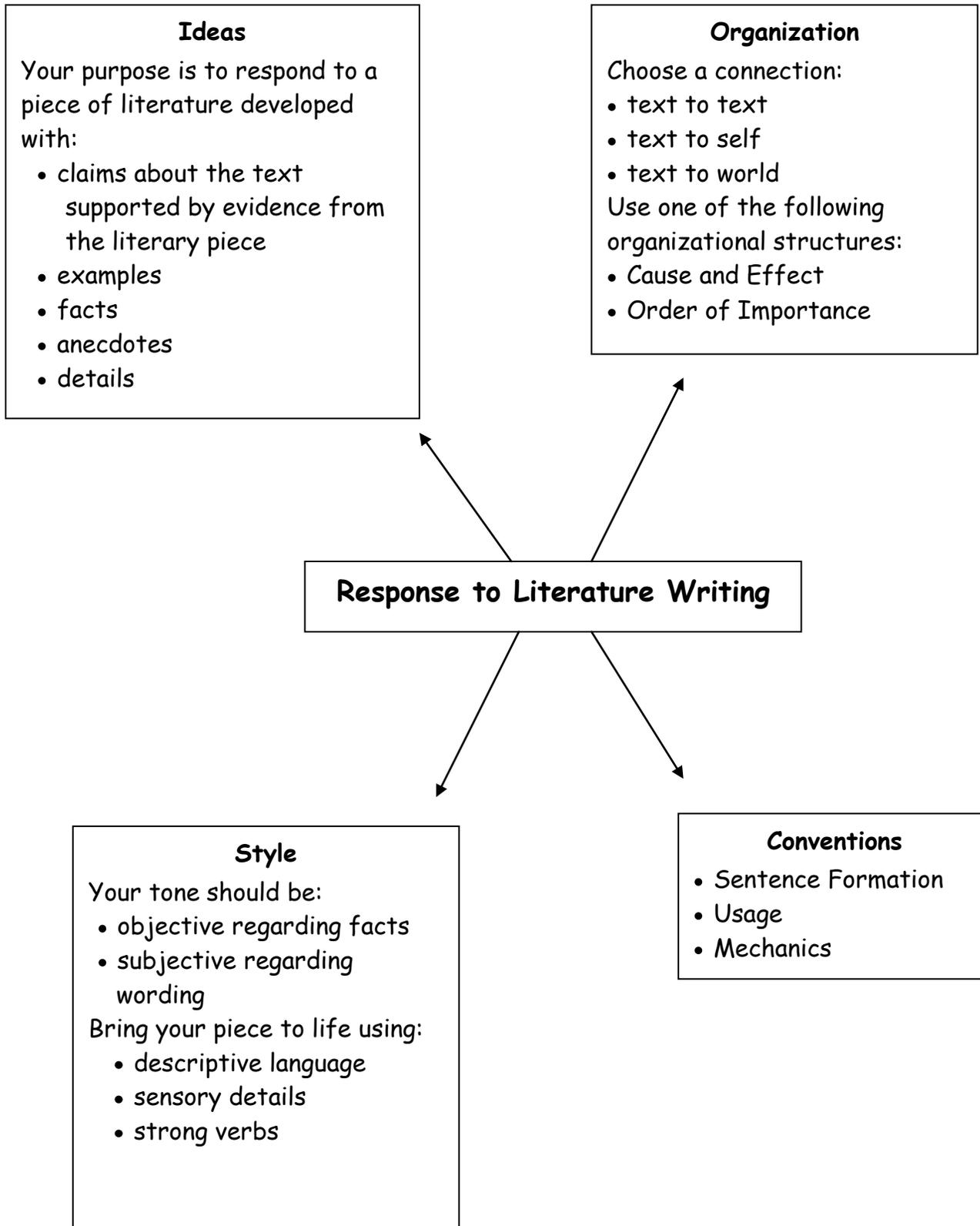
writing that presents ideas without introducing, developing, and/or providing closure.

a story that does not address the persuasive purpose of the topic.

incorrect sentences, usage, grammar, and spelling that distract the reader from the writer's ideas.







## Examples of Response to Literature Writing

- **Text to self**
  - "This part of the text (book/short story/poem) surprised me because..."
  - "The text reminds me of..."
- **Text to text**
  - "The setting in this book reminds me of the setting in..."
  - "This part of the text reminds me of the text in..."
  - "This text reminds me of \_\_\_\_\_, which is from the same time period."
- **Text to world**
  - "The main idea of the story was..."
  - "This idea reminds me of something going on in..."

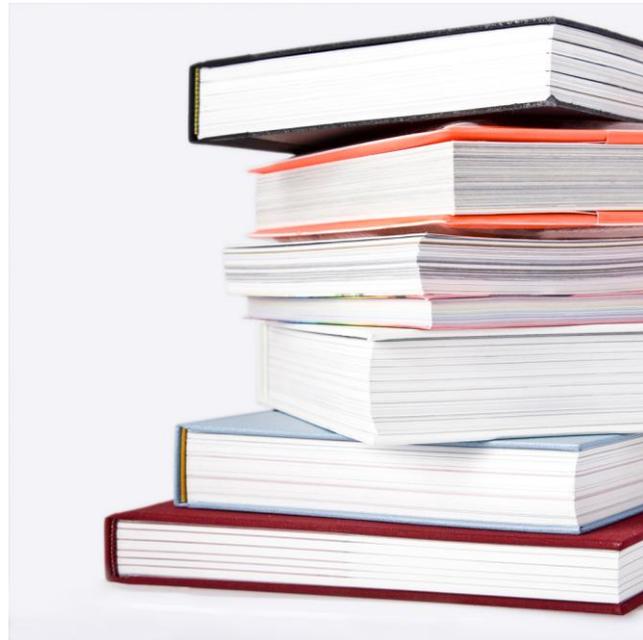
## Questions To Ask Yourself After You Write Your Response to Literature Piece

- Did you maintain a consistent focus and point of view?
- Did you include evidence from the text to support your point of view?
- Did you formulate a position and connect the text to yourself, another text, or the world?
- Did you include relevant examples, facts, anecdotes, and details?
- Did you transition effectively between sentences and paragraphs?
- Did you include an effective introduction and conclusion?



# Chapter 2

## Reading



## Reading Strategies

Reading strategies are often grouped to help guide your reading. *Before reading* strategies are things you can do to connect to the text using prior knowledge, the cover, drawings representing a scene of the text, the title, or a summary of the text. *During reading* strategies are things you can do while you are reading to continue to connect to the text, revise previous predictions or conclusions drawn, and confirm your comprehension of the text. *After reading* strategies are things you can do to recall and analyze the passage to make meaning from what you read.

Before	During	After
<ul style="list-style-type: none"> <li>• Skim through the story or book to look for graphic features</li> <li>• Ask questions</li> <li>• Use background knowledge</li> <li>• Make connections</li> <li>• Make inferences</li> <li>• Draw conclusions</li> <li>• Make predictions</li> </ul>	<ul style="list-style-type: none"> <li>• Ask questions</li> <li>• Make predictions</li> <li>• Make inferences</li> <li>• Draw conclusions</li> <li>• Notice relationships</li> <li>• Make connections</li> <li>• Recognize important events</li> <li>• Identify the problem and solution</li> <li>• Look for answers to questions</li> <li>• Monitor understanding by rereading the parts that are not making sense</li> <li>• Determine word meanings</li> <li>• Visualize the events</li> <li>• Summarize what has been read so far</li> <li>• Evaluate the story, content, and illustrations</li> </ul>	<ul style="list-style-type: none"> <li>• Respond to the story or information</li> <li>• Talk with others about what was read</li> <li>• Analyze the story or facts</li> <li>• Ask questions</li> <li>• Make connections</li> <li>• Use the story's structure to retell the important events</li> <li>• Evaluate the story, content, and illustrations</li> </ul>

## Tone

Tone is the writer's attitude toward the reader and toward the subject and is conveyed by the language and rhythm of the speaker. To be effective, tone must be consistent with the writer's purpose. Tone is established through word choice and details. All writing pieces have tone.

**Angry:** enraged, rage, outrage, irritation, indignant, incensed, bitter, irate, wrath, hostility, miffed, frustration, exasperation, aggravation, futility, bristle

**Calm:** serene, tranquil, placid, content

**Fear:** timidity, apprehension, anxiety, terror, horror, dismay, agitation, sinister, alarm, startle, uneasy, trepidation, intimidation, spooky, dread, appalled

**Happiness:** glad, pleased, merry, glee, delight, cheerful, bliss, relish

**Hate:** vengeance, detest, animosity, malice, rancor, aversion, loathing, despise, scorn, contempt, disdain, jealousy, repulsion, resentment, spite, disgust

**Hope:** expectant, anticipate, trust, optimistic, confident

**Ironic/Humorous:** playful, witty, humorous, sarcastic, flippant, cynical, mocking, biting, smirking, sneering, derisive, icy

**Joy:** exaltation, zeal, fervor, elation, jubilant, lighthearted

**Love:** affection, cherish, fondness, admiration, tenderness, sentiment, romantic, platonic, adoration, passion, infatuated, enamor, compassion, sympathetic

**Reverence:** awe, veneration, pious, worship, inspiring

**Sadness:** somber, solemn, melancholy, sorrow, despair, regret, dark, gloomy, grave, grief, sullen, bleak, remorse, forlorn, distress, agony, anguish, depression, misery, empty, pity

## Levels of Questioning

After you read a literary piece, you may be asked one or more of the following types of questions, or your teacher may ask you to write your own questions and answer them.

### Level One Questions

Are literal, the answer is within the words of the text

- can be answered using details contained in the text
- are fact based
- answer *who, what, where, and when* questions

### Level Two Questions

Are inferential, you have to "read between the lines" to find your answer

- can be answered after analyzing the text
- are *how* and *why* types of questions
- are *inference-based* and *implied* in the text

### Level Three Questions

Are thematic, you have to "read between the lines" to find your answer

- are open-ended
- ask reader to reference information beyond the text
- provoke discussion of higher-level, abstract ideas
- use the text as a guide to explore larger issues

# Chapter 3

## Vocabulary





## Word Parts

By studying the structure of a word (the prefix, suffix, and base\*) it is possible to understand the meaning of that word. This requires you, however, to take an important step first: you must become familiar with the meanings of the most widely used prefixes, suffixes, and bases in our language. What makes this form of vocabulary study especially efficient is that the number of words added to your vocabulary will be much greater than the number of word parts you learn. Approximately 75 percent of all words in the English language come from Greek and Latin roots.

A **base** is the main part of a word. You can add a prefix and a suffix to a base, add one or the other to a base, or add two bases together to form a word.

A **prefix** is a letter or letters that are added to the beginning of a base to create a word. A prefix added to the base changes the meaning of the base word.

A **suffix** is a letter or letters that are added to the end of the base to create a word. A suffix added to a base changes the meaning of the base word.

\*There is a common misconception that 'root' refers to the main part of any word. However, a root is any part of a word that holds meaning. Thus, prefixes, suffixes, and bases are all roots, and a **base** is what is commonly considered the "main" part of the word.

The following lists of bases, prefixes, and suffixes are some of the most frequently occurring in the English language.

## Bases

Base	Origin	Meaning	Examples
act	Latin	do	action, transact
ambul	Latin	walk, go	ambulance, amble
amo, ami	Latin	love	amiable, amorous
anim	Latin	life, spirit	animate, animal
aud	Latin	hear	audible, audition
auto	Greek	self	automatic, automobile
belli	Latin	war	belligerent, rebellion
biblio	Greek	book	bibliography, bibliophile
bio	Greek	life	biology, biosphere
brev	Latin	short	abbreviate, brevity
cap	Latin	head	captain, decapitate
cardi	Greek	heart	cardiac, cardiogram
ceive, cept	Latin	take, receive	receive, accept
centr	Latin	center	central, eccentric
chron, chrono	Greek	time	chronic, chronicle
claim, clam	Latin	shout	clamor, exclaim
cline, clin	Latin	lean	decline, incline
clud	Latin	shut	conclude, seclude
cosm	Greek	universe	cosmos, microcosm
cred, credit	Latin	believe	credit, incredible
cur	Latin	run	current, recur
cycl, cycle	Greek	circle, ring	bicycle, cyclone
dem	Greek	people	democrat, epidemic
dic, dict	Latin	speak	dictate, verdict, dictionary
doc	Latin	teach	document, doctor, docile

<b>Base</b>	<b>Origin</b>	<b>Meaning</b>	<b>Examples</b>
duc, duct	Latin	lead	conduct, educate
fac	Latin	make, do	benefactor, factory
fer	Latin	bear, carry	ferry, transfer
flect	Latin	bend	deflect, reflect
flex	Latin	bend	reflex, flexible
form	Latin	shape	transform, uniform
frag	Latin	break	fragment, fragile
funct	Latin	break, perform	malfunction, function
gen	Latin	birth, race	genealogy, indigenous
grad	Latin	step, stage	grade, gradual
gram	Greek	letter, written	grammar, telegram
graph	Greek	write	autograph, graph
grat	Latin	pleasing	congratulate, grateful
greg	Latin	gather	aggregate, congregate
hydr	Greek	water	hydrant, hydroelectric
ject	Latin	throw	inject, project, object
jud, jur, juris, jus	Latin	law	judge, justice, jury
lab	Latin	work	elaborate, labor
later	Latin	side, broad	lateral, bilateral
loc, locat	Latin	place	locate, location, local
log	Greek	word	dialogue, prologue
luc	Latin	light	lucid, translucent
lumin	Latin	light	illumine, luminous
man	Latin	hand	manual, manipulate
mem	Latin	remember	memoir, memorable

<b>Base</b>	<b>Origin</b>	<b>Meaning</b>	<b>Examples</b>
ment	Latin	mind	demented, mental
meter	Greek	measure	diameter, centimeter
micro	Greek	small	microwave, microbe
miss	Latin	send	missile, missive
mit	Latin	send	admit, submit
mort	Latin	death	mortal, mortician
mot, mov	Latin	move	promote, remove
not	Latin	mark	denote, note
nov	Latin	new	innovate, novel
nun, noun	Latin	declare	announce, enunciate
path	Greek	feeling, suffer	empathy, pathos
ped	Latin	foot	pedal, pedestrian, biped
pel	Latin	drive	compel, repel
pend	Latin	hang	appendix, suspend
phon	Latin	sound	telephone, phonics
phot	Greek	light	photon, photograph
port	Latin	carry	import, porter
pug	Latin	fight	impugn, pugilist
rect	Latin	straight	erect, rectangle
reg	Latin	guide, rule	regal, regime
rupt	Latin	break	erupt, rupture
scend	Latin	climb	ascend, transcend
scop	Greek	see	microscope, periscope
scrib	Latin	write	describe, scribe, scribble
script	Latin	wrote	transcript, script
sect	Latin	cut	dissect, intersect
sed	Latin	settle	sedate, sediment

<b>Base</b>	<b>Origin</b>	<b>Meaning</b>	<b>Examples</b>
sens	Latin	feel	sensation, senses
sent	Latin	feel	assent, consent
serv	Latin	save, keep	conserve, reserve
skept	Greek	look at, examine	skeptical, skeptic
sol	Latin	alone	desolate, solitary
solv, solve	Latin	loosen	solvent, resolve
spec, spect	Latin	see	inspect, spectator
sta	Latin	stand	stationary, stagnant
strict	Latin	draw tight	constrict, restrict
struct	Latin	build	construct, instruct
tact	Latin	touch	tangent, tangible
tel, tele	Greek	far, distant	telephone, television, telephoto
therm	Greek	heat	thermal, thermos
tract	Latin	pull, drag	attract, tractor
turb	Latin	confusion	disturb, perturb
var	Latin	different	variety, vary
ven	Latin	come	advent, convene
ver	Latin	truth	verdict, veracity
vert	Latin	turn	divert, extrovert, introvert
vid	Latin	see, look	evidence, video, provide
vis	Latin	see, look	visual, vision
voc	Latin	voice	advocate, vocal
volv, volve	Latin	roll	involve, revolve
vor	Latin	eat	herbivore, voracious

## Prefixes

Prefix	Meaning	Examples
a-	not, without	atypical, amoral, atheism, apathy
ad-	to	adapt, addict, adhere, admit
amphi-	both, around	amphibian, amphitheater
an-	not	anarchy, anorexia, anonymous
anti-	against	antidote, anticlimax
auto-	self	automobile, autobiography
be-	on, away	belabor, bestow, beloved
bi-, bin-	both, double, twice	bicycle, biweekly, binoculars
co-	together	coauthor, cooperate
con-	together, with	connection
counter-	against	controversy, contradict, counterpart
de-	opposite	deactivate, deform, deplete
dis-	opposite	disagree, discontinue
for-	not	forbid, forget
fore-	before in time	forecast, foreshadow, forefather
hyper-	over, above	hypersensitive, hyperactive, hypertensive
il-	not	illegal, illegible, illiterate
im-	into	immediate, immigrate, import
im-	not	immature, impossible
in-	not	inaccurate, indecisive
inter-	between	interfere, intervene, interrupt
intra-	inside of, within	intramuscular, intranet
ir-	not	irregular, irresponsible
mal-	bad	maladjusted, malfunction
micro-	small	microcosm, microfiber
mid-	middle, center	midnight, midway

<b>Prefix</b>	<b>Meaning</b>	<b>Examples</b>
mis-	incorrect, bad	misuse, misprint, misinform
mon-, mono-	one	monotone, monochrome
mutli-	many	multiply, multiform, multilateral
non-	not	nonexistent, nontoxic, nonsense
omni-	all, general	omnidirectional
over-	above, superior	overpass, overkill
post-	after	postpone, postscript, postseason
pre-	before	preview, precede, prevent
pro-	before	program, prologue, prophet
pro-	forward	proceed, progress, project
re-	again	redo, rewrite, repaint
re-	back	recall, reflect, repay
self-	by oneself	self-determination, selfish, self-service
semi-	half	semicircle
sub-	under	submerge, subordinate
super-	above, over, more	supervise, survivor, supreme, superior
trans-	across	transfer, translate
tri-	three	tricycle, triangle, tripod
un-	not	unable, uncomfortable
under-	beneath	underground, underlying
uni-	one, below	unique, uniform, unify, universe

## Suffixes

Suffix	Meaning	Examples
-able	able, can do	capable, agreement
-ade	action, process	blockade, parade
-age	action, process	marriage, voyage
-al	relating to	gradual, manual, natural
-ance	action, process, state	assistance, allowance, defiance
-ant	one who	assistant, merchant
-ate	cause, make	liquidate, segregate, enumerate
-ation	the action, state of	attraction, incarnation
-cle	small	cubicle, particle
-cy	action, function	hesitancy, prophecy, normalcy
-d, -ed	past tense	attained, hopped
-dom	state or quality	boredom, freedom
-en	made of, make	frozen, wooden, lighten
-ence	action, state of, quality	difference, conference
-ent	one who	resident, regent
-er	one who, that which	baker, teacher, racer, amplifier
-es	more than one	beaches, boxes
-est	makes a word into a superlative	warmest, fastest, tallest
-ful	full of	careful, joyful
-fy	make	simplify, terrify, amplify
-hood	order, condition, quality	manhood, womanhood, brotherhood
-ible	able, can do	visible, edible
-ic	relating to	comic, poetic, public
-ify	cause	specify, terrify
-ing	activity, made for	flooring, swimming, building
-ion	act of, state of, result of	infection, suspension, action

<b>Suffix</b>	<b>Meaning</b>	<b>Examples</b>
-ious	having, full of	fictitious, hilarious
-ish	origin, nature	foolish, clownish
-ive	causing, making	assertive, abusive, exhaustive
-ize	make	emphasize, idolize, penalize
-less	without	careless, thoughtless
-let	small	leaflet, starlet
-like	resembling	ladylike, catlike
-ly	resembling	fatherly, scholarly
-ly	every	daily, weekly, yearly
-ment	action, process	development, government
-ment	action, quality	amusement, predicament
-ment	product, thing	fragment, instrument
-most	nearest to	innermost
-ness	state of	carelessness, selflessness
-or	one who, that which	actor, auditor, doctor
-ous	full of, having	gracious, nervous, vivacious
-s	more than one	cows, pants, lights
-ship	state, quality, profession	friendship, scholarship, dictatorship
-some	like, tending to	lonesome, threesome, gruesome
-ward(s)	in the direction of	eastward, forward(s), backward(s)
-ways	in a specific manner	always, sideways
-wise	in the manner of	timewise, lengthwise
-worthy	suitable, safe for	seaworthy, trustworthy





Office of Language Arts  
Gwinnett County Public Schools

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