***STUDY MATERIAL***

***ON***

***ENGLISH-I***

***B.A;LL.B. 1ST SEMESTER***

**BY**

**NEHA SHARMA**

**ASST. PROFESSOR**

**(DEPARTMENT OF LAW)**

**CONTENTS**

**Unit I: Study of selected Literary Test**

Chapter1- Justice John Galsworthy (1867-1933**)**

**Unit II: Grammar and Usages**

Chapter 1- Uses of Tenses

Chapter 2- Determiners (Including Articles)

Chapter3 - Preposition

Chapter4- Commons Errors

Chapter5- Types of Sentences

Chapter6- Verbs

**Unit III**

Chapter 1- Question Tags and Short Responses

Chapter 2- Punctuations

**Unit IV: Legal Comprehension**

**Unit V: Translations**

**UNIT I**

**JUSTICE JOHN GALSWORTHY (1867-1933)**

**A biographical note on John Galsworthy**.

John Galsworthy is one of the most gifted writers of modern England. His genius is versatile. He has written novels, dramas, essays and stories. He understood the spirit of his age thoroughly well. He has brought to bear upon the social problems of this age his humanitarian outlook. His sternness of mind has enabled him to be realistic and objective. He has been influenced by Naturalism and Turgneve's realism. His maturity into a perfect artist needs a biographical analysis. It is certain that he will be remembered for his plays such as 'The Silver Box', 'Justice', 'Loyalties' etc.

**His Birth**: John Galsworthy was born on 14 of August, 1867 in Kingston Hall in the county of Surrey. His birthplace is renowned for natural scenery.

**Congenial Conditions**: His father was a wealthy London solicitor and property owner. He was brought up in an atmosphere of perfect freedom; and conditions which were very favorable to free development of mind. He had all amenities of life. His childhood was spent in pleasant surroundings. Hence, he had in his later life sweet recollections of his childhood.

**His Education**: For four years he was educated at a private school in Bournemouth. From 1881 to 1886, he was taught at the famous public school, Harrow. There he took part in games as well as passed studious days. From Harrow he went to New College Oxford. There he studied for three years from 1886 to 1889. In 1889 he took a degree in law.

**His Dislike for Legal Profession**: He had been preparing himself for the profession of law. His father was an eminent lawyer. He thought that would suit his son. But Galsworthy had deep disliking for the legal profession. He thought that the work of a lawyer was uninteresting and demoralizing. All his life he could not free himself from aversion to legal profession.

**His Nomadic Nature**: His nature was nomadic. He did not want to stay at home. He decided to undertake a trio around the world. From 1891 to 1893 he kept moving across the world. It is during the tour period that he was shaping his mental outlook on life. He saw the whole world. These three years were historically quite important.

**His meeting with Conrad**: During his tours he had many experiences. Industrialization had struck its roots into the economic life of various' countries. The problems of capital and labour, slum life, woman's slavery and franchise were significant. On the ship "Torrents" sailing from Australia to Africa he met Joseph Conrad. At that time the future novelist was a sailor and a writer in the making. The bond of friendship forged between the two was broken by the death of Conrad in 1924. In literary aptitudes, the two were most dissimilar, yet both understood each other thoroughly well.

**Pleasant Life with His Wife**: He was simple and humanitarian. He used to play with the farmers. He loved his wife. She was very helpful to him. He regularly dictated his correspondence to his wife. She used to type out the material. He led a pleasant life in her company. They had no child. Both of them were fond of journeys to continental countries or even African countries. Mrs. Galsworthy understood the writer thoroughly well. Galsworthy in his turn respected her for her character. He also liked her intelligence and keen insight. His admiration for the wife finds its best expression in the dedicatory words in "The For sytel Saga". His wife suffered from bronchial trouble. Every year, for her sake he used to leave England for some other healthier place in summer.

**His Humanitarian Nature**: Galsworthy's nature was humanitarian. His plays, novels and stories are the true pictures of the kindness of his heart. He was fond of animals. He loved his dog very much. It was his constant companion. On a small writing table he had written the maxim, "I shall pass through the world but once; any good thing, therefore, that I can do or any kindness that I can show to human beings, or dumb animals, let me do it now." What he preached he practiced. There was no divergence between thought and action, profession and practice. He was a silent humanist. His soul was full of agony to see that so much misery and pain existed in the world. Born in a rich family, he had never faced pangs of poverty, but he had a heart to understand hardships of poverty. In his plays we find realistic pictures of common poor persons.

**His tolerant and accommodating Nature:** His nature was tolerant and accommodating. He never use harsh words or intolerant speech. When he was attacked and abused he maintained the balance of mind, and returned sweet words for abuse, slander or condemnation. He hated scandal or rumours. He liked to express sober and polite opinions of his friends. Even a little cruelty to the lower world (animals) could arouse anger in him. To his servants and dependents, he was extremely kind and courteous. He kept mental composure. He had serenity of nature. He followed the motto of An tale France that excess is always a bad thing. His Love for Art and Music: He was a great lover of art and music. His drawing-room had rare paintings. In music, he liked Bach and Gluck. Orpheus was his favorites song. He liked the composer Chopin. He did not like Wagner. He was fond of operas also.

**His Generous Nature:** His generosity was only one of his many notable attributes. He was above all a noble hearted man, and singularly free from those foibles of vanity which frequently accompany the generous gestures made by small-hearted men. His lack of false pride can perhaps best be illustrated by the fact that in 1918 he refused an offer of Knighthood, because in his own words, "Literature is its own reward," and because he was afraid it would throw an unwelcome light on his philanthropy during the war years, when his entire literary income had been diverted to war charities and other causes dear to his heart. In 1921 he became the P.E.N. Club's first President. The ideas of a worldwide fraternity of poets, playwrights, essayists and novelists made an immediate appeal to him and he worked devotedly as he worked for every one of the many causes he .had at heart for its ideals for many years. When in 1932, he was awarded the Nobel Prize for Literature he declared that the prize money (some 9000 pounds) should be devoted to a trust founded for the sole benefit of the P.E.N. He was too ill to attend the Nobel awards ceremony, and died six weeks later of a stroke. John Galsworthy lived for the final seven years of his life at Bury in West Sussex. He died from a brain tumor at his London home, Grove Lodge, Hampstead. In accordance with his will he was cremated at Working with his ashes then being scattered over the South Downs from an aero plane. The popularity of his fiction waned quickly after his death but the hugely successful adaptation of The Forsyte Saga in 1967 renewed.

**IMPORTANT QUESTIONS**

**Q.1 Discuss Galsworthy as a dramatist.**

Ans. Galsworthy as a Dramatist: The 20th century has the credit of considering Galsworthy as the most eminent literary personality. He made a positive contribution to English literature. His plays are worth studying, being instructive. He had adopted "Naturalistic technique'. Galsworthy desired to produce, both upon the stage and in his books, the natural spectacle of life, presented with detachment. As a dramatist his art is full of realism and romance. According to Miss Storm James, "Galsworthy is not original but he is merely faithful to life. Galsworthy does not create life, yet he interprets it faithfully. He is not inspired but thoughtful, not imaginative but truthful". His Place in British Drama: According to J.L. Roy, "His place in drama is well secured because he is one of the very few serious dramatists who enjoy a nationwide popularity." For him a serious drama is always a comment on life.... a universal struggle is summed up in the fight between two men. In every age there is a striking chord in every lover as we find in the tragedy of Romeo and Juliet and others. Hamlet-like actors, who think and procrastinate, exist in every age and society. Galsworthy's characters are enduring and rare with great contribution towards elevation of social life in the upper middle classes of England during the19th and 20th centuries. His characters are real even if they are not actually existing although he may be lacking in the brilliant epigrams of Wilde, paradoxes of Shavian wit and Maugham-like penetration of personality.

**Characterization:** Character is the most important element of his dramatic device. He says, "If we take care of character, action and dialogue will take care of themselves." His characters are living human beings, sharing joys and sorrows like all other human beings of daily life. Galsworthy's characters never change in their attitude with the change in events. They continue in their nature just the same from beginning up to the end. They are part and parcel of the play and do not lead a life aloof of their part from the play with which they are integrally related. They perform certain. functions. His characters are the types who stand for certain principles. They are not individuals. Galsworthy's characters keep subdued emotions in them. Anthony represents Capital, Robert represents labour and Falder as a clerk represents the ordinary lower middle class of the society.

**Dialogues**: Galsworthy's dialogues are ordinary, interesting and instructive conversation, which skillfully, artistically and ultimately lead to the development of both plot and character. They are quite witty, sharp, straight and penetrating. To him, a good dialogue is the stepping stone to continuation of stimulating interest and excitement. The art of writing true dramatic dialogues is an austere art denying itself all licenses, grading every sentence devoted to the mere machinery of the play, suppressing all the jokes and epigrams severed from character, relying for merriment and pathos on the fun and tears of life. From start to finish, a good dialogue is like hand-made good lace, clear of fine texture furthering with each thread, the harmony and strength of a design to which it must be subordinated.

**Plot:** To Galsworthy, plot is second and character is the first while Aristotle made plot more important than character. He says, "The dramatist who hangs his characters to his plot instead of hanging his plots to his characters, is guilty of cardinal sin." A good plot is sure edifice which slowly rises out of the interplay of circumstances on temperament and vice versa within the prevalent atmosphere. Every theme of Galsworthy gives some social message to which every incident contributes. The plot is based on ideas related to the theme of the play. Thus the play Justice dwells on the abuses of the English judicial system and tyranny perpetrated upon the criminals confined in solitary confinement. Strife depicts conflict between Capital and Labour and the sufferings of the workers. The Silver Box shows distinction between different laws, framed for the rich and the poor separately. Each plot depicts the particular incident, situation or condition. In Loyalities, it is the theft of a thousand pounds which is the main theme of the play. The plot develops, resulting in the reaction of different characters to the doubt or suspicion that arose in De Levis' mind as regards insinuation of Dancy, branding him as a thief. In Justice, the alterations in cheque made by Falder change his luck to the unthinkable doom. The plot starts with exposition, mounting up to the climax through a leading crisis, eventually leading to the inevitable catastrophe. Suspense continues throughout, as in Strife we find the state of suspense due to stiff and resolute attitude of Antony and Roberts. The plots are quite appealing, appropriate, simple and Straightforward. They are real and natural. The situation is unfolded (disclosed) quite beautifully, creating every effect on character. There are no sub-plots.

**Themes (Subject-Matter):** Galsworthy always deals with social problems that generally arise in society. He deals in his dramas with the domestic and social problems that do generally arise in every home and society in every age, clime and country. "The conflicts, inequalities and inequities of man-made laws and systems that exist in society are revolted by him with vehemence and arrogance. Each play of Galsworthy deals with some social, economic, political or legal problem. Galsworthy did not believe in giving entertainment to mankind through drama as he knew that a man's life is beset with manifold problems and the function of the dramas should be to hold a mirror to life. It is incumbent upon a dramatist to present different aspects of various problems quite intuitively and impartially.

**Galsworthy's Realism:** Galsworthy is a very minute and delicate realist. In Loyalties through the mouth of Conveyance, he clearly warns De Levis, "Once an accusation like this passes beyond these walls, none can foresee the consequences. If you persist in this absurd accusation, you will both of you / go out of this room, dead in the eyes of society, you for bringing it, he for being the object of it." Again he says, "This is a private house Mr. Levis and something is due to our host and to the esprit de corps that exists among gentlemen." All these versions are based upon reality. In Fraternity the sense of smell of hatred in upper class restricts it from having a human approach towards the lower one and as such the acts of philanthropy are kept much remote. But the manner in which individuals react to this element is differentiated subtly. The dramatist relieves the effects of detail by giving its symbolic meaning, spiritual and social, beyond the fact itself. Galsworthy lays emphasis upon spiritual penetration and proceeds to clarify that various 'Properties ‘of characters serve to suggest or distinguish qualities of attitudes too delicate for phrasing. "Realism' is the most appealing aspect of Galsworthy which underlies all hip novels and dramas.

**His Pessimism**: Galsworthy's views on life are full of pessimism. He feels every inadequacy of man to his situation and environs which he generally concludes despite placing heroic and ideal examples. Society is nothing but a morass in which humanity sinks or stoops down to the lowest ebb. He is just the opposite to the views of H.G. Wells, who believed in the hopefulness of improvement of relations between man and his environment. But Galsworthy feels that man can never reconcile himself to the adverse circumstances.

**Q.2. WHAT DO YOU KNOW ABOUT THE PROBLEM PLAYS OF GALSWORTHY?**

**OR**

**'PROBLEM PLAYS OF GALSWORTHY ARE OF ABIDING IN~EREST'. DISCUSS.**

Ans. According to A. Nicolle, " In 'Justice' we feel the waste implied by Falder's suicide and the same spirit is trenchantly expressed in 'The Mob,' 'The Elder Son,' The Fugitive,' and 'Loyalties'. The modern drama is a criticism of life. It is a realistic drama of purpose. It gives us a slice of life. It is mainly a drama of ideas. It enlarges our point of view. It was germinated by Ibsen and Shaw and then it was cultivated by Galsworthy, Granville Barker and others. As the Greek tragedy depends on religious interests in the audience, and the Elizabethan tragedy on the analysis of an individual, the modern tragedy generally centre’s on a social problem. The problem play (also called "thesis play," "discussion play," and "the comedy of ideas") is a comparatively recent form of drama. It originated in nineteenth-century France but was effectively practiced and popularized by the Norwegian playwright Ibsen. It was introduced into England by Henry Arthur Jones and A. W. Pinero towards the end of the nineteenth century. G. B. Shaw and Galsworthy took the problem play to its height in the twentieth century. H. Granvi Barker was the last notable practitioner of this dramatic type. Thus the problem play flourished in England in the period between the last years of the nineteenth century and the middle of the twentieth.

**What Is a Problem Play**? : As its very name indicates, a problem play is a drama built around a specific problem. The problem is generally of a sociological nature: for example, prostitution, inadequate housing, unemployment, labor unrest, and so on. At times, however, a problem play may rise above the immediate context of a problem to grapple with larger ideological or even metaphysical and universal issues. In Man and Superman the writer's chief concern is not with a contemporary sociological problem but with the concept of "Life Force", acceptance on his concept and working in accordance with. Galsworthy's thirty plays are nearly all of problem type: Speaking of Galsworthy's problem plays Long comments "Galsworthy's thirty plays are nearly all problem plays. His favorite method is to stage two contrasting individuals, as in 'Justice' or two contrasting groups, as in 'Loyalties,' and let the audience weigh their conflicting claims as in a balance. In explanation he wrote: Every grouping of life has its inherent moral; and the business of the dramatist is to bring that moral poignantly to the light of day. Plot or story elements were to him of no consequence. He was a conscientious dramatist, one of the rare few who have scored the old stage tricks that Roman Comedians first used for their effect on the audience. In presenting different groups he tried to deal fairly with all classes. His sympathy for the unfortunate often led him to dramatize them as victims of social injustice; here another sees them as victims of their own folly of carelessness. When in one of his prefaces he declares,' The play is a picture of the human heart in its attitude towards an offender, heads lowered, horns pointed. He was out of tune with both nature and the stage that holds a mirror up to nature, and proved it by his own play 'Escape (1626), 'wherein the human herd displayed its proverbial sympathy for the underdog. His problem plays are of abiding interest: Expressing his opinion about Galsworthy's problem plays Long remarks. "All problem plays are, at least, of momentary interest, their stage life being commonly as brief as a dance of mayflies in the spring sunshine, but Galsworthy's art is of abiding interest to drama because of his mastery of technique 'Justice' (1910) and The Silver Box (1906) are good examples of his earlier works, and Loyalties (1922) of his failure to hold an even balance between two groups permitting his realism to stray over borders of sentimentality." Galsworthy states as many points of view as possible connected with a problem. He deals with the problem thinking it to be very complex and finds out the ills as they are in it. He loathes suggesting any practical reform of these ills, though we can see a constant suggestion in his plays for a remedy. His solution is generally ethical and not political, based on humanitarian point of view.

**The play is a cry against the cruel administration of Prison:** John Galsworthy wrote this play in 1910 to

express his concept of legal system. It is a well-made realistic play. It deals with the problem of cruel prison administration. In a letter written in May 1909 to the Home Secretary the Right Hon. Herbert John Galdstone, Galsworthy cited a young man's impressions about solitary confinement:

"It is like nothing else in the world, it is impossible to describe it, no words can paint its miseries, nothing –that I can say would give any ideas of the horrors of solitary confinement- it maddens one even to think of it. No one, who has not been through it can conceive the awful anguish one endures when shut-up in a living bomb thrown back upon yourself..... the overpowering sensation is one of suffocation. You feel you must and can smash the walls, burn open the doors, kill yourself."

The play condemns the penal laws that subject criminals to closed-cell confinement: The story of the play moves round William Farder a 23 year old good looking emotional man. He is a junior clerk in the office of the solicitors-James and Walter How. Ruth Honeywill, a 26 year old married woman with two children, attracts his sympathy to get rid of a brutal husband. In order to help her financially, he alters a cheque from £ 9 to £ 90. When caught, he tells Robert Cokeson, the managing clerk that it was just a minute of madness. Walter pleads before his father James, How that Falder should not be prosecuted on the plea that it is his first offence. Cokeson also supports Walter but James remarks, "Life's one long temptation, Cokeson," James asserts, "If it had been a straightforward case I'd give him another chance. Its far from that. He has dissolute habits."Both Walter and Cokeson plead further for mercy to Falder because of his extenuating circumstances. James, however, remains unmoved .Justice' likewise exposes the evils of the contemporary English system of law and judicial procedure. Once a person is caught in the trap of law, it is impossible for him to escape from it. The author calls it a huge cage. Justice is treated as a machine which when given a push rolls on of itself and crushes the individual. Menlike Falder are destroyed daily under the law for want of human insight which sees them as they are patients

and not criminals. One evil exposed in this play is that of solitary confinement. Another evil is the practice of reporting regularly at the police station by the criminal after his release from the jail. Once a person becomes a criminal, he is always a criminal. Society ill-treats the ex-convict; Galsworthy suggests only one remedy-sympathetic and humanitarian approach to the offender. The main problem is the problem of justice. The secondary problems are those related to the prison system. Condemning solitary confinement, and stone-roller of blind justice, Galsworthy asks what society is going to do for the relief of distressed women like Ruth and emotionally weak young men like Falder. George Sampson writes, "The real problem of the play, what is society to do with a young clerk who falsifies his employer's cheque and steals their money in order to run away with another man's wife and children alleged (but never shown) to be unhappy, is entirely shirked."W.L. Phelps writes, "The play is propaganda. The real criminal on trial is civilized society, its particular offence is the prison system, and it is found guilty.

**Q.3. What do you know of Galsworthy's conception of tragedy?**

Ans. Tragedy is a kind of play with a sad ending, usually with the death of the central character. These types of plays existed long back in Greece and were known as classical tragedies. In the period during therein of Queen Elizabeth I, Marlowe and Shakespeare, and later Webster wrote tragedies which have been known as Elizabethan tragedies. These tragedies invariably depict the fall of a great man- a king or a general or a leader- from a high social position due to a fatal flaw in his character. In the late nineteenth and twentieth centuries, the character of tragedy has undergone great changes by introducing real problems ofthe present- day world that confront individual men and women. These plays are known as modern social tragedies. 'Justice' belongs to this category. It is a deeply moving experience. It is so with the Galssworthian tragedy also. Most of the plays written by John Galsworthy have a prevailing tragic cast. The tragic conception of the playwright is the product of modern social conditions. He is a writer of the social tragedy which is quite different from both classical and romantic tragedy. Its theme is suggested by the various family relationships of life, social injustice, social deterioration (fall), social failure, caste feeling and idealism. Galsworthy's Tragedy in a Conflict: As usual the essence of the Galsworthian tragedy lies in a conflict. This conflict is not between man and fate nor is it between man and villain. The society has taken the place of the supernatural beings, fate and villain. It is the human society with all its institutions and conventions that make man suffer and die. The conflict takes place between the central character and the society, between two human beings or groups. There is no question of the presence of an external fate in a tragedy written by John Galsworthy.

The main Character is not Heroic: He is a symbol of some group or class or force. We are interested in him because of his representative character. It is in his representative capacity that he interests us. Thus there is no conventional hero in the Galsworthian tragedy. Roberts and John Antony are his most heroic figures. Jones claims but a humble place. The main character in a tragedy written by Galsworthy is mediocre. He is often victim of injustice. He finds himself practically helpless in the face of determining circumstances and social forces which prove too strong for him. He is weak rather than heroic, humble rather than exalted in rank. He is borne down by the social forces.

No Villain in Galsworthian Tragedy: There is no villain in the Galsworthian tragedy. The sufferings and miseries of modern social life are brought about not by the wicked villain but by persons animated by the best intentions, but these people are obtuse, short-sighted and unimaginative. They lack imaginative sympathy and understanding. The tragedy is brought about by the weakness of man and man-made social forces. The civilization itself has grown so tremendous, vast and majestic that it crushes a man quite easily. The villain is the society itself. It works through its institutions., He is sure to lose the ground. The law is asocial institution. The mighty millstones of this law crush Falder to death. Tremendous waste and exaltation in Galsworthian tragedy: The Galsworthian tragedy produces tremendous impression of waste."Strife" ends with lives that are wasted. In 'Justice' Falder's suicide implies this waste. This tragic impression of waste is prominent in the case of the 'Silver Box', 'Loyalties', 'The Mob',' The Pigeon', 'Eldest Son' and 'The Fugitive' also. The main figure in the Galsworthian tragedy is not triumphant in the material sphere, but he is spiritually emergent. He comes out of fray with his head bloody but unbowed. He achieves a sort of spiritual victory which is not to be measured in terms of marriage, happiness and the defeat of material forces. Thus the final impression of the Galsworthian tragedy is not merely of waste but of exaltation also. It shows that Galsworthy is not a pessimist.

Galsworthy does not believe in the evil forces: Man can live happily and well if he works with a spirit of co-operation, imaginative sympathy, human insight and understanding. He can avoid all friction and bitterness if he does so. The playwright does not believe in the existence of these evil forces which are consciously working against the happiness of man. He believes that nature is not men in a conscious way. The social institutions themselves work against progress both consciously and unintentionally.

Galsworthy's Tragedies are Social Tragedies: All the tragedies of Galsworthy are sociological tragedies. Each of them presents some social problem. 'The Silver Box' throws light on the great evil that there is one law for the poor and another for the rich. 'Strife' shows the great social and economic havoc caused by perpetual conflict between workers and the employers. The 'Fugitive' describes woman's position in social life. The spirit of the crowd and idealism dominate 'The Mob, ' Loyalties; and similar other plays are studies in racial pride and social conventions and shortcomings. For instance, nobody intends to do any deliberate harm to Falder but even then he finds himself in a sort of net. He is crushed not by hostile gods or fate but by the majestic edifice of law which shelters all of us and each stone of which rests on another. These social institutions can be eliminated or reformed to enable man to live happily and well.

Characters are subordinate to action and incident: Characters in a Galsworthian tragedy are subordinate to action and incident. They are types rather than individuals. Each of them is a symbol of some class or force. The essentials of his character are fixed for all extremity. Unlike the characters of classical or romantic tragedy they are not individuals. They interest us with their representative capacity only. The development of a situation is more important than characterization. Galsworthy does not write a tragedy of character. Character is not destiny here. It is the society to which the main character in Galsworthy succumbs and it fills us with pity and sympathy. They do not make us weep~ That is why it is wrong to say that John Galsworthy has emphasized the pathetic element in the tragic plays. He makes us all feel that humanity is frail, but it is capable of solution. Thus the tragic conception of John Galsworthy is the product of modern social conditions working on a sensitive mind.

**Unit II: Grammar and Usages**

Chapter 1- Uses of Tenses

Chapter 2- Determiners (Including Articles)

Chapter3 - Preposition

Chapter4- Commons Errors

Chapter5- Types of Sentences

Chapter6- Verbs

 **CHAPTER 1**

**TENSES**

|  |  |  |  |
| --- | --- | --- | --- |
| **TENSES** | **Affirmative/Negative/Question** | **Use** | **Signal Words** |
| **Simple Present** | A: He speaks.N: He does not speak.Q: Does he speak? | * action in the present taking place regularly, never or several times
* facts
* actions taking place one after another
* action set by a timetable or schedule
 | always, every …, never, normally, often, seldom, sometimes, usuallyif sentences type I (*If Italk, …*) |
| **Present Progressive** | A: He is speaking.N: He is not speaking.Q: Is he speaking? | * action taking place in the moment of speaking
* action taking place only for a limited period of time
* action arranged for the future
 | at the moment, just, just now, Listen!, Look!, now, right now |
| **Simple Past** | A: He spoke.N: He did not speak.Q: Did he speak? | * action in the past taking place once, never or several times
* actions taking place one after another
* action taking place in the middle of another action
 | yesterday, 2 minutes ago, in 1990, the other day, last Fridayif sentencetype II (*If Italked, …*) |
| **Past Progressive** | A: He was speaking.N: He was not speaking.Q: Was he speaking? | * action going on at a certain time in the past
* actions taking place at the same time
* action in the past that is interrupted by another action
 | while, as long as |
| **Present Perfect Simple** | A: He has spoken.N: He has not spoken.Q: Has he spoken? | * putting emphasis on the result
* action that is still going on
* action that stopped recently
* finished action that has an influence on the present
* action that has taken place once, never or several times before the moment of speaking
 | already, ever, just, never, not yet, so far, till now, up to now |
| **Present Perfect Progressive** | A: He has been speaking.N: He has not been speaking.Q: Has he been speaking? | * putting emphasis on the course or duration (not the result)
* action that recently stopped or is still going on
* finished action that influenced the present
 | all day, for 4 years, since 1993, how long?, the whole week |
| **Past Perfect Simple** | A: He had spoken.N: He had not spoken.Q: Had he spoken? | * action taking place before a certain time in the past
* sometimes interchangeable with past perfect progressive
* putting emphasis only on the fact (not the duration)
 | already, just, never, not yet, once, until that dayif sentence type III (*If Ihad talked, …*) |
| **Past Perfect Progressive** | A: He had been speaking.N: He had not been speaking.Q: Had he been speaking? | * action taking place before a certain time in the past
* sometimes interchangeable with past perfect simple
* putting emphasis on the duration or course of an action
 | for, since, the whole day, all day |
| **Future I Simple** | A: He will speak.N: He will not speak. Q: Will he speak? | * action in the future that cannot be influenced
* spontaneous decision
* assumption with regard to the future
 | in a year, next …, tomorrow (*If you ask her, she will help you.*)*assumption*: I think, probably, perhaps |
| **Future I Simple****(going to)** | A: He is going to speak.N: He is not going to speak.Q: Is he going to speak? | * decision made for the future
* conclusion with regard to the future
 | in one year, next week, tomorrow |
| **Future I Progressive** | A: He will be speaking.N: He will not be speaking.Q: Will he be speaking? | * action that is going on at a certain time in the future
* action that is sure to happen in the near future
 | in one year, next week, tomorrow |
| **Future II Simple** | A: He will have spoken.N: He will not have spoken.Q: Will he have spoken? | * action that will be finished at a certain time in the future
 | by Monday, in a week |
| **Future II Progressive** | A: He will have been speaking.N: He will not have been speaking.Q: Will he have been speaking? | * action taking place before a certain time in the future
* putting emphasis on the course of an action
 | for …, the last couple of hours, all day long |
|  |  |  |  |

 **CHAPTER 2**

**DETERMINERS**

* **What are determiners?**

A determiner is used to modify a noun. It indicates reference to something specific or something of a particular type. This function is usually performed by articles, demonstratives, possessive determiners, or quantifiers.

* **Determiners vs. pronouns**

Determiners are followed by a noun.

* ***The*** man
* ***This*** book
* ***Some*** people

Subject pronouns ( *I*, *you*, *he*, etc.) and possessive pronouns (*mine, yours, his,* etc.) cannot be determiners because they can never be followed by a noun.

* **Types of determiners**
1. **Articles**

The definite and indefinite articles are all determiners.

* Definite article - ***the***
* Indefinite article - ***a*** or ***an***(***a*** is used before a consonant sound; ***an*** is used before a vowel sound.)

Examples:

Close ***the*** door, please.
I've got ***a*** friend in Canada.

1. **Demonstratives**

There are four demonstrative determiners in English and they are: **this, that, these and those**

Note that demonstrative determiners can also be used as demonstrative pronouns. When they are used as determiners they are followed by the nouns they modify. Compare:

***This*** is my camera. (Demonstrative used as a pronoun, subject of the verb *is*)
***This*** camera is mine. (Demonstrative used as a determiner modifying the noun *camera*.)

1. **Possessives**

Possessive adjectives**- my, your, his, her, its, our, your, their -** modify the noun following it in order to show possession.

Possessive determiners are different from possessive pronouns - **mine, his, hers, yours, ours, their.**

* Possessive pronouns can stand alone and are not followed by nouns.
* Possessive determiners, on the other hand, are followed by nouns.

Compare:

This is ***my*** house. (***my*** is a possessive determiner. It is followed by the noun *house* which it modifies)
Is that car ***yours***? (***Yours*** is a possessive pronoun. It is not followed by a noun.)

1. **Quantifiers**

Quantifiers are followed by nouns which they modify. Examples of quantifiers include:

some, any, few, little, more, much, many, each, every, both, all, enough, half, little, whole, less etc.

Quantifiers are commonly used before either countable or uncountable nouns.

He knows ***more*** people than his wife.
***Little*** knowledge is a dangerous thing.

**CHAPTER 3**

**PREPOSITIONS**

Prepositions are short words (on, in, to) that usually stand in front of nouns (sometimes also in front of gerund verbs).

Even advanced learners of English find prepositions difficult, as a 1:1 translation is usually not possible. One preposition in your native language might have several translations depending on the situation.

There are hardly any rules as to when to use which preposition. The only way to learn prepositions is looking them up in a dictionary, reading a lot in English (literature) and learning useful phrases off by heart.

The following table contains rules for some of the most frequently used prepositions in English:

**Prepositions – Time**

| **English** | **Usage** | **Example** |
| --- | --- | --- |
| On | * days of the week
 | * on Monday
 |
| In | * months / seasons
* time of a day
* year
* after certain period of time
 | * in August / in winter
* in the morning
* in 2006
* in an hour
 |
| At | * for night
* for weekend
* a certain point of time (when?)
 | * at night
* at the weekend
* at half past nine
 |
| Since | * from a certain point of time (past till now)
 | * since 1980
 |
| For | * over a certain period of time (past till now)
 | * for 2 years
 |
| Ago | * a certain time in the past
 | * 2 years ago
 |
| Before | * earlier than a certain point of time
 | * before 2004
 |
| To | * telling the time
 | * ten to six (5:50)
 |
| Past | * telling the time
 | * ten past six (6:10)
 |
| To / Till / Until | * marking the beginning and end of a period of time
 | * from Monday to/till Friday
 |
| Till / Until | * in the sense of how long something is going to last
 | * He is on holiday until Friday.
 |
| By | * in the sense of at the latest
* up to a certain time
 | * I will be back by 6 o’clock.
* By 11 o'clock, I had read five pages
 |

 Prepositions – Place (Position and Direction)

| English | Usage | Example |
| --- | --- | --- |
| In | * room, building, street, town, country
* book, paper etc.
* car, taxi
* picture, world
 | * in the kitchen, in London
* in the book
* in the car, in a taxi
* in the picture, in the world
 |
| At | * meaning *next to, by an object*
* for *table*
* for events
* place where you are to do something typical (watch a film, study, work)
 | * at the door, at the station
* at the table
* at a concert, at the party
* at the cinema, at school, at work
 |
| On | * attached
* for a place with a river
* being on a surface
* for a certain side (left, right)
* for a floor in a house
* for public transport
* for *television, radio*
 | * the picture on the wall
* London lies on the Thames.
* on the table
* on the left
* on the first floor
* on the bus, on a plane
* on TV, on the radio
 |
| By, Next to, Beside | * left or right of somebody or something
 | * Jane is standing by / next to / beside the car.
 |
| Under | * on the ground, lower than (or covered by) something else
 | * the bag is under the table
 |
| Below | * lower than something else but above ground
 | * the fish are below the surface
 |
| Over | * covered by something else
* meaning *more than*
* getting to the other side (also *across*)
* overcoming an obstacle
 | * put a jacket over your shirt
* over 16 years of age
* walk over the bridge
* climb over the wall
 |
| Above | * higher than something else, but not directly over it
 | * a path above the lake
 |
| Across | * getting to the other side (also *over*)
* getting to the other side
 | * walk across the bridge
* swim across the lake
 |
| Through | * something with limits on top, bottom and the sides
 | * drive through the tunnel
 |
| To | * movement to person or building
* movement to a place or country
* for *bed*
 | * go to the cinema
* go to London / Ireland
* go to bed
 |
| Into | * enter a room / a building
 | * go into the kitchen / the house
 |
| Toward | * movement in the direction of something (but not directly to
 | * go 5 steps towards the house
 |
| Onto | * movement to the top of something
 | * jump onto the table
 |
| From | * in the sense of *where from*
 | * a flower from the garden
 |

**Other important Prepositions**

| English | Usage | Example |
| --- | --- | --- |
| From | * who gave it
 | * a present from Jane
 |
| Of | * who/what does it belong to
* what does it show
 | * a page of the book
* the picture of a palace
 |
| By | * who made it
 | * a book by Mark Twain
 |
| On | * walking or riding on horseback
* entering a public transport vehicle
 | * on foot, on horseback
* get on the bus
 |
| In | * entering a car  / Taxi
 | * get in the car
 |
| Off | * leaving a public transport vehicle
 | * get off the train
 |
| Out of | * leaving a car  / Taxi
 | * get out of the taxi
 |
| by | * rise or fall of something
* travelling (other than walking or horseriding)
 | * prices have risen by 10 percent
* by car, by bus
 |
| At | * for *age*
 | * she learned Russian at 45
 |
| About | * for topics, meaning *what about*
 | * we were talking about you
 |

**CHAPTER 4**

**COMMON ERRORS**

**1. They're vs. Their vs. There**

**Their** refers to something owned by a group.

 **There** refers to a place.

**Example:**

* *They're going to love going there -- I heard their food is the best!*

**2. Your vs. You're**

The difference between these two - owns something versus actually being something:**"Your"** is possessive and **"You're"** is a contraction of "you are."

***Example:***

* *You made it around the track in under a minute --****you're fast!***
* *How's****your fast****going? Are you hungry?*

**3.Its vs. It's**

 "Its" is possessive and "it's" is a contraction of "it is." Lots of people get tripped up because "it's" has an *'s* after it, which normally means something is possessive. But in this case, it's actually a contraction.

**4. Affect vs. Effect**

When you're talking about the change itself -- the noun -- you'll use "effect."

***Example:***

* *That movie had a great effect on me.*

When you're talking about the act of changing -- the verb -- you'll use "affect."

***Example:*** *That movie affected me greatly*.

**5. Me vs. I**

You would never ask someone to send something to "I" when he or she is done. The reason it sounds weird is because "I" is the object of that sentence -- and "I" should not be used in objects

***Example:***

* *When you get done with that lab report, can you send it to Mr. Bill and I?*(Wrong)

. ***Example:***

* *When you get done with that lab report, can you send it to Bill and me?*(Correct)

**6. To vs. Too**

**"To"** is typically used before a noun or verb, and describes a destination, recipient, or action.

***Examples:***

* *My friend drove me to my doctor's appointment.*(Destination)
* *I sent the files to my boss.*(Recipient)
* *I'm going to get a cup of coffee.*(Action)

**"Too,"** on the other hand, is a word that's used as an alternative to "also" or "as well" It's also used to describe an adjective in extremes.

***Examples:***

* *My colleague, Rita, writes for the marketing blog, too.*
* *She, too, is vegan.*
* *We both think it's too cold outside.*

**7. i.e. vs. e.g.**

**"i.e."** roughly means "that is" or "in other words," it is used to clarify something you've said.

**"e.g."** means "example given" or "for example which adds color to a story through an example.

**8. Who vs. That**

**"Who"** is used when you're describing someone or something.

**Example**:

* *Ramesh is a blogger who likes ice cream.*

**"That"** is used when you're describing an object.

 **Example:**

* *Her computer is the one that overheats all the time*

**9. Who vs. Whom vs. Whose vs. Who's**

"**Who**" - is used to identify a living pronoun.

**Example**:

* Who ate all of the cookies? the answer could be a person, like myself ("I did"), or another living being ("the dog did").

"**Whom**" is used to describe someone who's receiving something, like a letter. It can also be used to describe someone on the receiving end of an action, like in this sentence:

**Example**:

* *To whom will it be addressed*?
* *Whom did we hire to join the broadcasting team?*

"**Whose"** is used to assign ownership to someone.

***Example****:*

* *Who's sweater is that? (wrong)*
* *Whose sweater is that? (correct)*

**"Who's,"**: is used to identify a living being.

***Example****:*

*Who's pitching for the Red Fox tonight?*

**NOTE**:"Whose" is used to figure out who something belongs to, whereas "who's" is used to identify someone who's doing something.

**10. Into vs. In to**

**"Into"** indicates movement

**Example**:

Lindsay walked *into*the office

"**In to**" is used in lots of situations because the individual words "to" and "in" are frequently used in other parts of a sentence. "to" is often used with infinitive verbs or "in" can be used as part of a verb.

 **Example:**

* To drive.
* Call in to a meeting.

**11. Lose vs. Loose**

**"Lose"** is a verb that means "to be unable to find (something or someone), to fail to win (a game, contest, etc.), or to fail to keep or hold (something wanted or valued)."

***Example:***

* *It's like losing your keys or losing a football match.*

**"Loose"** is an adjective that means "not tightly fastened, attached, or held,"

 ***Example****:*

* *Like loose clothing or a loose tooth.*

**12. Then vs. Than**

**"Than"** is a conjunction used mainly to make comparisons -- like saying one thing was better "than" another.

**"Then"** is mainly an adverb used to situate actions in time:

 ***Example****:*

*My dinner was better then yours.*

**CHAPTER 5**

**TYPES OF SENTENCES**

Language can be rather complex. In order to communicate with the written word, you have to take into account all the nuances, intonations, and feelings associated with spoken language. And as you probably know, all spoken sentences do not have the same intent or purpose.

Do you ever need to ask a question? Of course you do! Do you ever need to make a request or give a command? Certainly! Do you ever need to show emotion? Emphatically! Do you ever need to give information? Without a doubt.

That’s why you need to understand and master these important concepts in writing, too. Your words become much more engaging and interesting.

Just as you ask questions, deliver information, make exclamations, or make a request in daily communications, the written word needs to reflect the same goals.  For this reason the structural aspect of languages – the types of sentences – are divided into categories based on the purpose and form of the sentence.

**Four Sentence Types**

* Declarative Sentences
* Imperative Sentences
* Exclamatory Sentences
* Interrogative Sentences

**Declarative Sentences**

Declarative sentences make a statement to relay information or ideas. They are punctuated with a simple period. Formal essays or reports are composed almost entirely of declarative sentences.

Examples of Declarative Sentences:

* The concert begins in two hours.
* July 4th is Independence Day.
* Declarative sentences make a statement.
* You’re a good man, Charlie Brown.
* Green is my favourite color.
* Hawaii is a tropical climate.

**Imperative Sentences**

Imperative sentences issue commands or requests or they can express a desire or wish. They are punctuated with a simple period or they can be exclamations requiring an exclamation mark. It all depends on the strength of emotion you want to express. Exclamatory sentences can consist of a single verb or they can be more lengthy and complex.

Examples of Imperative Sentences:

* Halt!
* Yield.
* Watch for oncoming traffic.
* Respond immediately.
* Please lower your voice.
* Meet me at the town square.
* Drop what you’re doing and come celebrate with us!

**Exclamatory Sentences**

Exclamatory sentences express strong emotion. It doesn’t really matter what the emotion is, an exclamatory sentence is the type of sentence needed to express it. Exclamatory sentences always end in an exclamation mark, so it’s pretty easy to spot them.  Use exclamatory sentences to portray emotion but take care to use them sparingly. Otherwise, your writing will lack sincerity.

Examples of Exclamatory Sentences

* The river is rising!
* I can’t wait for the party!
* I don’t know what I’ll do if I don’t pass this test!
* Oh, my goodness, I won!
* Suddenly, a bear appeared in my path!
* This is the best day of my life!
* Please don’t go!

**Interrogative Sentences**

Interrogative sentences are also easy to spot. That’s because they always ask a question and end in a question mark.

Examples of Interrogative Sentences:

* Is it snowing?
* Have you had breakfast?
* Do you want Coke or Pepsi?
* Who are you taking to the prom?
* You like Mexican food, don’t you?

Notice that the interrogatives may require a simple yes/no response or are more open ended, each end in a question mark.

**EXERCISE**

1. Are you ready to go?  **Interrogative.**
2. Atlanta is the capitol of Georgia.   **Declarative**
3. I can’t believe the Falcons lost the game**! Exclamatory**
4. Take me out to the ballgame**.   Imperative**
5. Where did I leave my wallet**? Interrogative**
6. I lost my wallet at the concert**. Declarative**
7. Oh, my gosh, I lost my wallet at the concert**! Exclamatory**
8. Please leave your boots at the door**. Imperative**9. Hurray, I passed the math test**!   Exclamatory**
10. Do not pass go, do not collect 200 dollars**. Imperative**

 **CHAPTER 6**

 **VERB**

A verb is a "doing" word. A verb can express:

* A physical action (e.g., *to swim*, *to write*, *to climb*).
* A mental action (e.g., *to think*, *to guess*, *to consider*).
* A state of being (e.g., *to be*, *to exist*, *to appear*).

The verbs that express a state of being take a little practice to spot, but, actually, they are the most common. The most common verb is the verb *to be*. Below is the verb *to be* in the different tenses:

|  |  |  |  |
| --- | --- | --- | --- |
| **Subject** | **Verb *to be* in the past tense** | **Verb *to be* in the present tense** | **Verb *to be* in the future tense** |
| I | was | am | will be |
| You | were | are | will be |
| He / She / It | was | is | will be |
| We | were | are | will be |
| You | were | are | will be |
| They | were | are | will be |

**1. Verbs to Express Physical Actions**

**Example:**

* She **sells** pegs and lucky heather.

(In this example, the word *sells* is a verb. It expresses the physical activity *to sell*.)

* The doctor **wrote** the prescription.

(In this example, the word *wrote* is a verb. It expresses the physical activity *to write*.)

**2. Verbs to Express Mental Actions**

Verbs do not necessarily express physical actions like the ones above. They can express mental actions too:

**Example:**

* She **considers** the job done.

(The word *considers* is a verb. It expresses the mental activity *to consider*.)

* Peter **guessed** the right number.

(The word *guessed* is a verb. It expresses the mental activity *to guess*.)

**3. Verbs to Express a State of Being**

A small but extremely important group of verbs do not express any activity at all. The most important verb in this group is seen in forms like *is*, *are*, *were*, *was*, *will be*, etc.

 **Examples:**

* Edwina **is** the largest elephant in this area.

(The word *is* is a verb from the verb *to be*.)

* It **was** a joke.

(The word *was* is a verb from the verb *to be*.)

**The Types of Verbs**

As we've covered, a verb can be categorized as a physical verb (e.g., to run), a mental verb (e.g., to think), or a state-of-being verb (e.g., to be). However, a verb will often be further categorized as one of the following:

**2.Action Verb**

An action verb expresses an activity that a person or thing can do. For example:

* Seema **eats** cake.

(*Eating* is something Seema can do.)

* The bear **chased** the salmon in the shallow rapids.

(*Chasing* is something the bear can do.)

**2.Stative Verb**

A stative verb expresses a state rather than an action. A stative verb typically relates to a state of being, a thought, or an emotion.

**Example:**

* I **am** at home.
* She **believes** in fairies.

**3.Transitive Verb**

A transitive verb is one that acts on something (i.e., it has a direct object). **Example:**

* I **saw** the dog.

(*the dog* - direct object)

* The postman **will give** Sarah the letter. (*the letter* - direct object)

**4.Intransitive Verb**

An intransitive verb is one that does not act on something (i.e. there is no direct object).

 Example:

* My throat **hurts**.
* The cat **sneezed**.

**5.Auxiliary Verb**

An auxiliary verb (or helping verb) accompanies a main verb to help express tense, voice or mood. The most common auxiliary verbs are *be*, *do*, and *have* (in their various forms). Here are some examples of auxiliary verbs:

* Seema **has** eaten all the pies.

(Here, the auxiliary verb *has* helps to express tense.)

* The table **has been** prepared.

(Here, the auxiliary verbs *has been* help to express voice (in this case, the passive voice).)

* If he **were** to arrive in the next 10 minutes, we **would** be on schedule.

(Here, the auxiliary verbs *were* and *would* help to express mood (in this case, the subjunctive mood).)

**6.Modal Verb**

A modal verb is a type of auxiliary verb used to express ideas such as ability, possibility, permission, and obligation. The modal auxiliary verbs are *can*, *could*, *may*, *might*, *must*, *ought to*, *shall*, *should*, *will*, and *would*. Example:

* Seema **can** eat a lot of pies.

(Here, the modal verb *can* helps to express the idea of ability.)

* Seema **might** eat that pie before he gets home.

(Here, the modal verb *might* helps to express the idea of possibility.)

* Seema **may** eat as many pies as he likes.

(Here, the modal verb *may* helps to express the idea of permission.)

* Seema **should** give you some of that pie given you bought it.

(Here, the modal verb *should* helps to express the idea of obligation.)

**7.Phrasal Verb**

A phrasal verb is a verb made up of more than one word (usually two words). A phrasal verb has a main verb and another word (either a preposition or a particle). The phrasal verb usually has a meaning different to the main verb. **Example:**

* A burglar will often break a window to **break in**.

(Here, the phrasal verb *breaks in* means *to enter illegally*, which is different to *break*.)

* If you drop the baton the team will **drop back** to last place.

(Here, the phrasal verb *drop back* means *to fall behind*, which is different to *drop*.)

 Unit III

Chapter 1- Question Tags and Short Responses

Chapter 2- Punctuations

 **CHAPTER 1**

**QUESTION TAGS AND SHORT RESPONSES**

**Tags: uses**

Tags are either questions, statements or imperatives added to a clause to invite a response from the listener:

**Example:**

**A:***You’re a musician*, ***aren’t you****?*

**B:***Well, yes, but I’m just an amateur*.

**A:***She can’t swim*, ***can she****?*

**B:***No. Apparently she never learnt as a child*.

*Donna plays football,****doesn’t she****?*

*He was your teacher,****was he****?*

**A:***Pass me that CD*, ***will you****?*

**B:**[passes the CD]

**A:***Thanks*.

1. **Question tags**

Question tags turn statements into *yes-no* questions. There are two types.

* **Type 1**

The first type of question tag consists of an affirmative main clause and a negative tag, or a negative main clause and an affirmative tag. Negative tags are most commonly used in the contracted form:

[main clause]*She’s a translator,*[tag] ***isn’t****she?* (Affirmative main clause + negative tag)

*He hasn’t arrived yet,****has he?*** (negative main clause + affirmative tag)

We can use type 1 question tags when we expect the answer to the question to confirm that what we say in the main clause is true:

**A:** *You work with Barbara*, ***don’t you****?* (A thinks it is true that B works with Barbara.)

**B:** *Yes, that’s right*.

**A:** *Sam’s not very old*, ***is he****?* (A thinks it is true that Sam is not very old.)

**B:** *No, he’s only 24*.

With type 1 tags, we can use falling intonation (↘) if we are fairly sure of the answer, and rising intonation (↗) if we are not so sure.

* **Type 2**

The second type of question tag consists of an affirmative main clause and an affirmative tag:

[main clause]*You’****re****Joe’s cousin,*[tag] ***are****you?*

*She****got****the email,****did she?***

We can use type 2 tags when we do not know if the answer is *yes* or *no*. The intonation is usually a rising tone:

**A** *Maureen* ***lives*** *in Hamden*, ***does she***? (The speaker wants to know if Maureen lives in Hamden or not.)

**B:** *Yes, She does. She was born there in fact*.

**A:** *You’****re*** *a graphic designer*, ***are*** *you*?

**B:** *No, not actually a designer, but I work with graphics*.

**A:** *Oh, right*.

1. **Imperative tags**

A tag after an imperative clause softens the imperative a little. The tag verb is most commonly *will* but we can also use *would, could, can* and *won’t*:

*Turn the TV down,****will you****?*

*Don’t shout,****will you****? I can hear you perfectly well.*

*Come here a minute,****can you?***

After the imperative with *let’s*, we can use *shall* in the tag:

***Let’s****have some lunch now,****shall we?***

1. **Statement tags**

We can use a statement tag to emphasise or reinforce an affirmative statement. The tag is also affirmative. They typically invite the listener to agree or sympathise in some way, or to offer a parallel comment. Statement tags are very informal:

**A:***I****’m*** *bored with this, I* ***am***. (stronger than *I’m bored with this*)

**B:***Me too*.

**A:***My Maths teacher was lovely. He* ***was*** *a great teacher, he* ***was***.

**B:***Hm, you were lucky. Mine wasn’t so good*.

When the main clause has a pronoun subject, a statement tag can have a noun as the subject instead of a pronoun:

**A:***She won some money last week*, ***Catherine*** ***did***.

**B:***Really?*

**A:***Yeah*.

*He was a great teacher,****Mr Mark was****.*

This construction is similar to a tail construction.

1. **Universal tags:**right, yeah

We can use *right* and *yeah* in very informal situations instead of question tags:

**A:***So, you’re not coming with us tonight*, ***right****?*

**B:***No, I’m too busy. Sorry*. or (less informally) *You’re not coming with us tonight*, ***are you****?*

**A:***They’ll be here about 4.30*, ***yeah****?*

**B:***Yeah. That’s what they said*. or (less informally) *They’ll be here about 4.30,****won’t they/will they***?

**CHAPTER 2**

**PUNTUATIONS**

PUNCTUATION

Punctuation marks are symbols that are used to aid the clarity and comprehension of written language. Some common punctuation marks are the period, comma, question mark, exclamation point, apostrophe, quotation mark and hyphen.

|  |
| --- |
|  |
| apostrophe | **'** | An apostrophe is used as a substitute for a missing letter or letters in a word (as in the contraction cannot = can't), to show the possessive case (Jane's room), and in the plural of letters, some numbers and abbreviations. Note: groups of years no longer require an apostrophe (for example, the 1950s or the 90s). | I can't see the cat's tail.Dot your's and cross your t's.100's of years. |
| colon | **:** | A colon is used before a list or quote.A colon is used to separate hours and minutes.A colon is used to separate elements of a mathematical ratio. | There are many punctuation marks: period, comma, colon, and others.The time is 2:15.The ratio of girls to boys is 3:2. |
| comma | **,** | A comma is used to separate phrases or items in a list. | She bought milk, eggs, and bread. |
| dash | **—** | A dash is used to separate parts of a sentence. | The dash is also known as an "em dash" because it is the length of a printed letter m — it is longer than a hyphen. |
| ellipsis | **...** | An ellipsis (three dots) indicates that part of the text has been intentionally been left out. | 0, 2, 4, ... , 100 |
| exclamation point | **!** | An exclamation point is used to show excitement or emphasis. | It is cold! |
| hyphen | **-** | A hyphen is used between parts of a compound word or name. It is also used to split a word by syllables to fit on a line of text. | The sixteen-year-old girl is a full-time student. |
| parentheses | **( )** | Parentheses are curved lines used to separate explanations or qualifying statements within a sentence (each one of the curved lines is called a parenthesis). The part in the parentheses is called a parenthetical remark. | This sentence (like others on this page) contains a parenthetical remark. |
| period | **.** | A period is used to note the end of a declarative sentence. | I see the house. |
| question mark | **?** | A question mark is used at the end of a question. | When are we going? |
| quotation mark | **"** | Quotation marks are used at the beginning and end of a phrase to show that it is being written exactly as it was originally said or written. | She said, "Let's eat." |
| semicolon | **;** | A semicolon separates two independent clauses in a compound sentence.A semicolon is also used to separate items in a series (where commas are already in use). | Class was cancelled today; Mr. Smith was home sick.Relatives at the reunion included my older brother, Bob; my cousin, Art; and my great-aun |

**UNIT IV**

**LEGAL COMPREHENSION**

Both, law school and the practice of law, revolve around extensive reading of highly varied, dense, argumentative, and expository texts (*e.g.*, cases, codes, contracts, briefs, decisions, evidence). This reading must be exacting, distinguishing precisely what is said from what is not said. It involves comparison, analysis, synthesis, and application (for example, of principles and rules). It involves drawing appropriate inferences and applying ideas and arguments to new contexts. Law school reading also requires the ability to grasp unfamiliar subject matter and the ability to penetrate difficult and challenging material.

The purpose of Reading Comprehension questions is to measure the ability to read, with understanding and insight, examples of lengthy and complex materials similar to those commonly encountered in law school. The Reading Comprehension section contains four sets of reading questions, each set consisting of a selection of reading material followed by five to eight questions. The reading selection in three of the four sets consists of a single reading passage; the other set contains two related shorter passages.

Comparative Reading questions concern the relationships between the two passages, such as those of generalization/instance, principle/application, or point/counterpoint. Reading selections are drawn from a wide range of subjects in the humanities, the social sciences, the biological and physical sciences, and areas related to the law. Generally, the selections are densely written, use high-level vocabulary, and contain sophisticated argument or complex rhetorical structure (for example, multiple points of view). Reading Comprehension questions require you to read carefully and accurately, to determine the relationships among the various parts of the reading selection, and to draw reasonable inferences from the material in the selection. The questions may ask about the following characteristics of a passage or pair of passages:

* The main idea or primary purpose
* Information that is explicitly stated
* Information or ideas that can be inferred
* The meaning or purpose of words or phrases as used in context
* The organization or structure
* The application of information in the selection to a new context
* Principles that function in the selection
* Analogies to claims or arguments in the selection
* An author’s attitude as revealed in the tone of a passage or the language used
* The impact of new information on claims or arguments in the selection

**SUGGESTED APPROACH**

Since reading selections are drawn from many different disciplines and sources, you should not be discouraged if you encounter material with which you are not familiar. It is important to remember that questions are to be answered exclusively on the basis of the information provided in the selection. There is no particular knowledge that you are expected to bring to the test, and you should not make inferences based on any prior knowledge of a subject that you may have. You may, however, wish to defer working on a set of questions that seems particularly difficult or unfamiliar until after you have dealt with sets you find easier.

**Strategies.** One question that often arises in connection with Reading Comprehension has to do with the most effective and efficient order in which to read the selections and questions. Possible approaches include

* reading the selection very closely and then answering the questions;
* reading the questions first, reading the selection closely, and then returning to the questions; or
* skimming the selection and questions very quickly, then rereading the selection closely and answering the questions.

**Reading the selection.** Whatever strategy you choose, you should give the passage or pair of passages at least one careful reading before answering the questions. Try to distinguish main ideas from supporting ideas, and opinions or attitudes from factual, objective information. Note transitions from one idea to the next and identify the relationships among the different ideas or parts of a passage, or between the two passages in Comparative Reading sets. Consider how and why an author makes points and draws conclusions. Be sensitive to implications of what the passages say.

You may find it helpful to mark key parts of passages. For example, you might underline main ideas or important arguments, and you might circle transitional words—“although,” “nevertheless,” “correspondingly,” and the like—that will help you map the structure of a passage. Also, you might note descriptive words that will help you identify an author’s attitude toward a particular idea or person.

**ANSWERING THE QUESTIONS**

* Always read all the answer choices before selecting the best answer. The best answer choice is the one that most accurately and completely answers the question being posed.
* Respond to the specific question being asked. Do not pick an answer choice simply because it is a true statement. For example, picking a true statement might yield an incorrect answer to a question in which you are asked to identify an author’s position on an issue, since you are not being asked to evaluate the truth of the author’s position but only to correctly identify what that position is.
* Answer the questions only on the basis of the information provided in the selection. Your own views, interpretations, or opinions, and those you have heard from others, may sometimes conflict with those expressed in a reading selection; however, you are expected to work within the context provided by the reading selection. You should not expect to agree with everything you encounter in reading comprehension passages.

**FOURTEEN SAMPLE READING COMPREHENSION QUESTIONS AND EXPLANATIONS**.

***Directions:***

Each set of questions in this section is based on a single passage or a pair of passages. The questions are to be answered on the basis of what is *stated* or *implied* in the passage or pair of passages. For some of the questions, more than one of the choices could conceivably answer the question. However, you are to choose the *best* answer; that is, the response that most accurately and completely answers the question, and blacken the corresponding space on your answer sheet.

**Passage for Questions 1, 2, and 3**

The painter Roy Lichtenstein helped to define pop art—the movement that incorporated commonplace objects and commercial-art techniques into paintings—by paraphrasing the style of comic books in his work. His merger of a popular genre with the forms and intentions of fine art generated a complex result: while poking fun at the pretensions of the art world, Lichtenstein’s work also managed to convey a seriousness of theme that enabled it to transcend mere parody.

That Lichtenstein’s images were fine art was at first difficult to see, because, with their word balloons and highly stylized figures, they looked like nothing more than the comic book panels from which they were copied. Standard art history holds that pop art emerged as an impersonal alternative to the histrionics of abstract expressionism, a movement in which painters conveyed their private attitudes and emotions using nonrepresentational techniques. The truth is that by the time pop art first appeared in the early 1960s, abstract expressionism had already lost much of its force. Pop art painters weren’t quarreling with the powerful early abstract expressionist work of the late 1940s but with a second generation of abstract expressionists whose work seemed airy, high-minded, and overly lyrical. Pop art paintings were full of simple black lines and large areas of primary color. Lichtenstein’s work was part of a general rebellion against the fading emotional power of abstract expressionism, rather than an aloof attempt to ignore it.

But if rebellion against previous art by means of the careful imitation of a popular genre were all that characterized Lichtenstein’s work, it would possess only the reflective power that parodies have in relation to their subjects. Beneath its cartoonish methods, his work displayed an impulse toward realism, an urge to say that what was missing from contemporary painting was the depiction of contemporary life. The stilted romances and war stories portrayed in the comic books on which he based his canvases, the stylized automobiles, hot dogs, and table lamps that appeared in his pictures, were reflections of the culture Lichtenstein inhabited. But, in contrast to some pop art, Lichtenstein’s work exuded not a jaded cynicism about consumer culture, but a kind of deliberate naivete, intended as a response to the excess of sophistication he observed not only in the later abstract expressionists but in some other pop artists. With the comics—typically the domain of youth and innocence—as his reference point, a nostalgia fills his paintings that gives them, for all their surface bravado, an inner sweetness. His persistent use of comic-art conventions demonstrates a faith in reconciliation, not only between cartoons and fine art, but between parody and true feeling.

**Question 1**

Which one of the following best captures the author’s attitude toward Lichtenstein’s work?

1. enthusiasm for its more rebellious aspects
2. respect for its successful parody of youth and innocence
3. pleasure in its blatant rejection of abstract expressionism
4. admiration for its subtle critique of contemporary culture
5. appreciation for its ability to incorporate both realism and naivete

**Explanation for Question 1**

This question requires the test taker to understand the attitude the author of the passage displays toward Lichtenstein’s work.

The correct response is (E). Response (E) most accurately and completely captures the author’s attitude. First, the author’s appreciation for Lichtenstein’s art is indicated by way of contrast with the way in which the author describes what Lichtenstein’s art is not. For example, the author asserts that Lichtenstein’s work “transcended mere parody,” and that unlike other pop art, it did not display a “jaded cynicism.” Similarly, the author holds that there is more to Lichtenstein’s work than “the reflective power that parodies possess in relation to their subjects.” Moreover, the author’s appreciation is reflected in several positive statements regarding Lichtenstein’s work. The author’s appreciation for Lichtenstein’s realism is indicated by the author’s statement that “Beneath its cartoonish methods, his work displayed an impulse toward realism, an urge to say that what was missing from contemporary painting was the depiction of contemporary life.” That the author also appreciates Lichtenstein’s naivete is demonstrated in this sentence: “Lichtenstein’s work exuded not a jaded cynicism about consumer culture, but a kind of deliberate naivete... .” This idea is further expanded in the next sentence, which says that “for all their surface bravado,” Lichtenstein’s paintings possess “an inner sweetness.” It is important to note that these evaluations appear in the last paragraph and form part of the author’s conclusion about the importance of Lichtenstein’s art.

Response (A) is incorrect because, although in the last sentence of paragraph two the author notes Lichtenstein’s connection to a general rebellion against abstract expressionism, the author also states quite pointedly in the first sentence of the third paragraph: “But if rebellion ... were all that characterized Lichtenstein’s work, it would possess only the reflective power that parodies have ... .”

Response (B) is incorrect because, as noted in the first paragraph of the passage, the author believes Lichtenstein’s work transcended “mere parody.” Moreover, the author states in the last paragraph that comics, “typically the domain of youth and innocence,” were Lichtenstein’s “reference point” and filled his painting with “nostalgia” and an “inner sweetness.”

Response (C) is incorrect because, as mentioned above, the author believes Lichtenstein’s rebellion against abstract expressionism was not the most important aspect of his work. Indeed, if it had been, Lichtenstein’s work would have been reduced to having “only the reflective power that parodies have in relation to their subjects,” where here the “subject” refers to abstract expressionism.

Response (D) is incorrect because the author very clearly says that Lichtenstein embraced contemporary culture. In the last paragraph, the author writes, “But, in contrast to some pop art, Lichtenstein’s work exuded not a jaded cynicism about consumer culture, but a kind of deliberate naivete... .”

Based on the number of test takers who answered this question correctly when it appeared on the LSAT, this was a middle difficulty question.

**Question 2**

The author most likely lists some of the themes and objects influencing and appearing in Lichtenstein’s paintings (middle of the last paragraph) primarily to

1. show that the paintings depict aspects of contemporary life
2. support the claim that Lichtenstein’s work was parodic in intent
3. contrast Lichtenstein’s approach to art with that of abstract expressionism
4. suggest the emotions that lie at the heart of Lichtenstein’s work
5. endorse Lichtenstein’s attitude toward consumer culture

**Explanation for Question 2**

This question requires the test taker to identify from the context what the author is trying to accomplish by listing some of the themes and objects that influenced and appeared in Lichtenstein’s paintings.

The correct response is (A). First, as the author notes in the same sentence, the listed themes and objects “were reflections of the culture Lichtenstein inhabited.” Moreover, as the author argues in the sentence that precedes the list, Lichtenstein’s work displayed “an impulse toward realism, an urge to say that what was missing from contemporary painting was the depiction of contemporary life.”

Response (B) is incorrect because the author does not claim that Lichtenstein’s work was parodic in intent. On the contrary, the author states in the opening paragraph that Lichtenstein’s work transcended “mere parody.”

Response (C) is incorrect because the author’s comparison between Lichtenstein’s approach to art and that of the abstract expressionists—which is located in paragraph two—concentrates on the difference between Lichtenstein’s and other pop artists’ use of “simple black lines and large areas of primary color” and the expressionists’ “airy” and “overly lyrical” work. This comparison does not involve the list of themes and objects mentioned in question 2. The list is offered instead as part of the author’s argument in paragraph three that there is more to Lichtenstein’s work than its rebellion against abstract expressionism.

Response (D) is incorrect because, although the listed themes and objects “were reflections of the culture Lichtenstein inhabited,” the list by itself does not suggest anything about the emotions that lie at the heart of Lichtenstein’s work. The emotions in Lichtenstein’s work were revealed in Lichtenstein’s treatment of those themes and objects, which “exuded not a jaded cynicism about consumer culture, but a kind of deliberate naivete ...” The author goes on to assert that it is Lichtenstein’s use of conventions of comic art that gives his art its “inner sweetness” and demonstrates his faith in the possibility of reconciliation between “parody and true feeling.”

Response (E) is incorrect because the list of themes and objects does not in itself explain Lichtenstein’s attitude toward consumer culture. Instead, it is how he dealt with these objects and themes that shows, according to the author, that Lichtenstein did not exude the “jaded cynicism” of other pop artists.

**Question 3**

The primary purpose of the passage is most likely to

1. express curiosity about an artist’s work
2. clarify the motivation behind an artist’s work
3. contrast two opposing theories about an artist’s work
4. describe the evolution of an artist’s work
5. refute a previous overestimation of an artist’s work

**Explanation for Question 3**

This question requires the test taker to look at the passage as a whole and determine the author’s primary purpose in writing it.

Response (B) is the correct response because it most accurately and completely reflects the purpose of the passage as a whole. In the first two paragraphs of the passage, the author uses phrases that are suggestive of Lichtenstein’s motivations, such as “poking fun at the pretensions of the art world,” and “rebel[ling] against the fading emotional power of abstract expressionism.” Then, in the third paragraph, the author makes clear that Lichtenstein also had a more serious aim that transcended these two—namely, that of depicting contemporary life with a “kind of deliberate naivete.” As the author puts it in the final sentence, Lichtenstein’s paintings demonstrated his “faith in reconciliation ... between parody and true feeling.”

Response (A) is incorrect because the passage does not simply express curiosity about Lichtenstein’s work. Instead, the passage advances a thesis about the importance of Lichtenstein’s work as art.

Response (C) is incorrect because nowhere in the passage are two opposing theories discussed.

Response (D) is incorrect because the passage does not cover the evolution of Lichtenstein’s work. The author makes no mention of when any of the particular paintings were created in the course of Lichtenstein’s career, but instead treats the work as a unified whole.

Response (E) is incorrect because a previous overestimation of Lichtenstein’s work is neither mentioned nor alluded to. If the passage had an aim of this kind, it would seem to be the reverse, as the author clearly thinks that Lichtenstein’s work is valuable and has perhaps been underestimated by those who see pop art as primarily parodic in intent.

**Passage for Questions 4 and 5**

*The following passage was written in the late 1980s.*

The struggle to obtain legal recognition of aboriginal rights is a difficult one, and even if a right is written into the law there is no guarantee that the future will not bring changes to the law that undermine the right. For this reason, the federal government of Canada in 1982 extended constitutional protection to those aboriginal rights already recognized under the law. This protection was extended to the Indian, Inuit, and Métis peoples, the three groups generally thought to comprise the aboriginal population in Canada. But this decision has placed on provincial courts the enormous burden of interpreting and translating the necessarily general constitutional language into specific rulings. The result has been inconsistent recognition and establishment of aboriginal rights, despite the continued efforts of aboriginal peoples to raise issues concerning their rights.

Aboriginal rights in Canada are defined by the constitution as aboriginal peoples’ rights to ownership of land and its resources, the inherent right of aboriginal societies to self-government, and the right to legal recognition of indigenous customs. But difficulties arise in applying these broadly conceived rights. For example, while it might appear straightforward to affirm legal recognition of indigenous customs, the exact legal meaning of “indigenous” is extremely difficult to interpret. The intent of the constitutional protection is to recognize only long-standing traditional customs, not those of recent origin; provincial courts therefore require aboriginal peoples to provide legal documentation that any customs they seek to protect were practiced sufficiently long ago—a criterion defined in practice to mean prior to the establishment of British sovereignty over the specific territory. However, this requirement makes it difficult for aboriginal societies, which often relied on oral tradition rather than written records, to support their claims.

Furthermore, even if aboriginal peoples are successful in convincing the courts that specific rights should be recognized, it is frequently difficult to determine exactly what these rights amount to. Consider aboriginal land claims. Even when aboriginal ownership of specific lands is fully established, there remains the problem of interpreting the meaning of that “ownership.” In a 1984 case in Ontario, an aboriginal group claimed that its property rights should be interpreted as full ownership in the contemporary sense of private property, which allows for the sale of the land or its resources. But the provincial court instead ruled that the law had previously recognized only the aboriginal right to use the land and therefore granted property rights so minimal as to allow only the bare survival of the community. Here, the provincial court’s ruling was excessively conservative in its assessment of the current law. Regrettably, it appears that this group will not be successful unless it is able to move its case from the provincial courts into the Supreme Court of Canada, which will be, one hopes, more insistent upon a satisfactory application of the constitutional reforms.

**Question 4**

Which one of the following most accurately states the main point of the passage?

1. The overly conservative rulings of Canada’s provincial courts have been a barrier to constitutional reforms intended to protect aboriginal rights.
2. The overwhelming burden placed on provincial courts of interpreting constitutional language in Canada has halted efforts by aboriginal peoples to gain full ownership of land.
3. Constitutional language aimed at protecting aboriginal rights in Canada has so far left the protection of these rights uncertain due to the difficult task of interpreting this language.
4. Constitutional reforms meant to protect aboriginal rights in Canada have in fact been used by some provincial courts to limit these rights.
5. Efforts by aboriginal rights advocates to uphold constitutional reforms in Canada may be more successful if heard by the Supreme Court rather than by the provincial courts.

**Explanation for Question 4**

This question requires the examinee to identify the main point of the passage. For an answer choice to be the main point of the passage, it must do more than simply express a claim with which the author would agree. The correct answer choice is the one that most accurately expresses the point of the passage as a whole.

The correct answer choice is (C). The passage discusses the Canadian federal government’s 1982 decision to extend constitutional protection to aboriginal rights. In the first paragraph the author claims that this decision has “placed on provincial courts the enormous burden of interpreting and translating the necessarily general constitutional language into specific rulings.” The rest of the passage details the difficulties that have been encountered as provincial courts have attempted to carry out this task. The second paragraph is concerned mainly with the difficulties involved in interpreting the legal meaning of “indigenous,” especially as it relates to the recognition of indigenous customs. The third paragraph focuses primarily on an example of the difficulties encountered in an attempt to interpret the meaning of “ownership.” Answer choice (C) best captures the main point of the passage as a whole. It is clear that the author thinks the protection of aboriginal rights is uncertain, and it is clear that the author feels this is due to the difficulties involved in interpreting the general language of the constitutional reforms.

Answer choice (A) is incorrect. Near the end of the last paragraph, the passage does mention one provincial court ruling that the author feels is “excessively conservative.” However, the author clearly intends this to merely be one example of a problem caused by the difficult task of interpreting the constitutional language, rather than the main point of the passage. Moreover, even the “excessively conservative” decision described in the last paragraph has not been a barrier to constitutional reform. The constitution was already reformed in 1982 to extend protection to aboriginal rights. The difficulties detailed in the passage have arisen in legal efforts to apply the 1982 constitutional changes.

Answer choice (B) is incorrect. While this answer choice does identify the crucial issue involving the “overwhelming burden placed on provincial courts of interpreting constitutional language,” it is incorrect inasmuch as it focuses only on “efforts by aboriginal peoples to gain full ownership of land.” It’s clear that the author thinks land ownership is only one of the important issues concerning aboriginal rights. In the second paragraph, the author also discusses the right of self-government and the right to legal recognition of indigenous customs. Moreover, while the passage indicates that the “excessively conservative” decision described in the last paragraph has been a setback to one aboriginal group’s efforts to gain full ownership of its land, it does not say that such efforts have been “halted” by the decision. In fact, the author suggests that the group in question may seek to pursue its efforts further before the Supreme Court of Canada (last sentence of the passage).

Answer choice (D) is incorrect. The author points to one example of a provincial court ruling that, in the author’s opinion, seems to limit aboriginal rights rather than protect them. However, it is incorrect to regard this as the main point of the passage. The author’s point throughout the passage as a whole concerns the difficulty of interpreting the general constitutional language aimed at protecting aboriginal rights, not simply that some courts have limited these rights.

Answer choice (E) is incorrect. The author does introduce the possibility that the Supreme Court of Canada may be better able to uphold constitutional reforms. The author even expresses hope that this is so. But it is inaccurate to regard this hope as the main point of the passage, because the Supreme Court is mentioned only in connection with one specific court case. It is not central to the author’s discussion.

**Question 5**

The passage provides evidence to suggest that the author would be most likely to assent to which one of the following proposals?

1. Aboriginal peoples in Canada should not be answerable to the federal laws of Canada.
2. Oral tradition should sometimes be considered legal documentation of certain indigenous customs.
3. Aboriginal communities should be granted full protection of all of their customs.
4. Provincial courts should be given no authority to decide cases involving questions of aboriginal rights.
5. The language of the Canadian constitution should more carefully delineate the instances to which reforms apply.

**Explanation for Question 5**

This question requires the examinee to use evidence from the passage to infer what the author would be most likely to believe. The question is not simply to identify something that the author states explicitly. Rather, the test taker must identify what can reasonably be inferred from what the author says.

The correct answer choice is (B). In the second paragraph the author discusses the aboriginal right to the legal recognition of indigenous customs. It is clear from the tenor of the discussion in the passage that the author believes that this right should be protected, but the author notes that there have been difficulties in securing this protection. According to the author, provincial courts have required legal documentation as evidence that a custom is long-standing. As the author points out at the end of the second paragraph, however, this requirement is difficult to meet for aboriginal societies, “which often relied on oral tradition rather than written records.” Given that the author believes that aboriginal customs should receive legal recognition, and given that the author regards the requirement of written documentation as an impediment to such recognition in many cases, it can be inferred that the author would be likely to assent to the statement that oral tradition should sometimes be considered legal documentation for certain indigenous customs.

Answer choice (A) is incorrect. While the author clearly feels that aboriginal rights should be protected, that is a far cry from thinking that aboriginal peoples should not be answerable to federal laws. More importantly, the author’s argument in favor of the legal recognition of aboriginal rights, and also the presumption that problems should be resolved in the Canadian courts, suggest that the author probably believes that aboriginal peoples should be answerable to Canadian laws.

Answer choice (C) is incorrect. The main point of the passage as a whole is that there are difficulties involved in interpreting the language of the constitutional protection of aboriginal rights. Importantly, the author clearly agrees with the intentions of the constitutional protection. In discussing the legal recognition of aboriginal customs in the second paragraph, the author claims that the “intent of the constitutional protection is to recognize only long-standing traditional customs, not those of recent origin.” Since the author never questions this intent, there is no reason to think that the author would agree that aboriginal peoples should be granted full protection of all of their customs.

Answer choice (D) is incorrect. The author asserts that provincial courts have been placed in the difficult position of interpreting general constitutional language. This assertion takes it for granted that the provincial courts are the correct venue for the interpretation and application of the constitutional reforms. (If the author believed otherwise, it would be incumbent on him or her to say as much, rather than simply observing that the provincial courts are in a difficult position.) Furthermore, the passage does not provide any other evidence that the author thinks that provincial courts should be eliminated from the process, or be stripped of their authority concerning issues of aboriginal rights.

Answer choice (E) is incorrect. The author’s main point is that there are difficulties inherent in interpreting the language involved in the constitutional protection of aboriginal rights in Canada. Tellingly, however, the author describes the relevant constitutional language as “necessarily general” (first paragraph), and there is no evidence to suggest that the author believes that the language of the Canadian constitution should be revised or rewritten.

**Passage for Questions 6 and 7**

In economics, the term “speculative bubble” refers to a large upward move in an asset’s price driven not by the asset’s fundamentals—that is, by the earnings derivable from the asset—but rather by mere speculation that someone else will be willing to pay a higher price for it. The price increase is then followed by a dramatic decline in price, due to a loss in confidence that the price will continue to rise, and the “bubble” is said to have burst. According to Charles Mackay’s classic nineteenth-century account, the seventeenth-century Dutch tulip market provides an example of a speculative bubble. But the economist Peter Garber challenges Mackay’s view, arguing that there is no evidence that the Dutch tulip market really involved a speculative bubble.

By the seventeenth century, the Netherlands had become a center of cultivation and development of new tulip varieties, and a market had developed in which rare varieties of bulbs sold at high prices. For example, a Semper Augustus bulb sold in 1625 for an amount of gold worth about U.S. $11,000 in 1999. Common bulb varieties, on the other hand, sold for very low prices. According to Mackay, by 1636 rapid price rises attracted speculators, and prices of many varieties surged upward from November 1636 through January 1637. Mackay further states that in February 1637 prices suddenly collapsed; bulbs could not be sold at 10 percent of their peak values. By 1739, the prices of all the most prized kinds of bulbs had fallen to no more than one two-hundredth of 1 percent of Semper Augustus’s peak price.

Garber acknowledges that bulb prices increased dramatically from 1636 to 1637 and eventually reached very low levels. But he argues that this episode should not be described as a speculative bubble, for the increase and eventual decline in bulb prices can be explained in terms of the fundamentals. Garber argues that a standard pricing pattern occurs for new varieties of flowers. When a particularly prized variety is developed, its original bulb sells for a high price. Thus, the dramatic rise in the price of some original tulip bulbs could have resulted as tulips in general, and certain varieties in particular, became fashionable. However, as the prized bulbs become more readily available through reproduction from the original bulb, their price falls rapidly; after less than 30 years, bulbs sell at reproduction cost. But this does not mean that the high prices of original bulbs are irrational, for earnings derivable from the millions of bulbs descendent from the original bulbs can be very high, even if each individual descendent bulb commands a very low price. Given that an original bulb can generate a reasonable return on investment even if the price of descendent bulbs decreases dramatically, a rapid rise and eventual fall of tulip bulb prices need not indicate a speculative bubble.

**Question 6**

The phrase “standard pricing pattern” as used in the middle of the last paragraph most nearly means a pricing pattern

1. against which other pricing patterns are to be measured
2. that conforms to a commonly agreed-upon criterion
3. that is merely acceptable
4. that regularly recurs in certain types of cases
5. that serves as an exemplar

**Explanation for Question 6**

This question requires the test taker to understand from context the meaning of the phrase “standard pricing pattern,” which is used by the author in a particular way.

The correct answer choice is (D). The phrase occurs in the last paragraph of the passage. The purpose of this paragraph is to detail Garber’s reasons for thinking that, contrary to Mackay’s view, the seventeenth-century Dutch tulip market did not involve a speculative bubble. It is in this context that the author uses the phrase in question. The complete sentence reads, “Garber argues that a standard pricing pattern occurs for new varieties of flowers.” The author then explains this standard pricing pattern: original bulbs for prized new varieties initially command a high price, but descendants produced from the original bulbs cost dramatically less over time. It is clear that the author takes Garber to be describing a regularly recurring pattern about the pricing of new varieties of flowers, and then asserting that the particular details about the pricing of tulip bulbs in the seventeenth century fit this recurring pattern. Thus, answer choice (D) is correct, since it paraphrases the use of the term “standard pricing pattern” as a pricing pattern “that regularly recurs in certain types of cases.”

Answer choice (A) is incorrect. Nowhere does the author suggest that pricing patterns can or should be “measured” against one another, much less against a pricing pattern that is for some reason taken to be the benchmark.

Answer choice (B) is incorrect. The passage as a whole does concern the interpretation of the pricing of tulip bulbs in the seventeenth-century, and it might be said that the debate between Mackay and Garber concerns whether this case fits commonly agreed-upon criteria regarding speculative bubbles. However, in the middle of the last paragraph Garber’s point is simply about prices fitting a pattern observed in a number of other cases. In this way, it is a point about conformance to a historical pattern, not to agreed-upon standards.

Answer choice (C) is incorrect. There is no reason to think that the author views pricing patterns as “acceptable” or unacceptable, or that the author believes there is a standard for acceptability.

Answer choice (E) is incorrect. An “exemplar” would be a particular case that serves as some kind of model or ideal. No particular case is being offered up as a model in the third paragraph. Instead the “standard pricing pattern” is only described generally, not by reference to some paradigm example of the pattern Garber has in mind.

**Question 7**

Given Garber’s account of the seventeenth-century Dutch tulip market, which one of the following is most analogous to someone who bought a tulip bulb of a certain variety in that market at a very high price, only to sell a bulb of that variety at a much lower price?

1. someone who, after learning that many others had withdrawn their applications for a particular job, applied for the job in the belief that there would be less competition for it
2. an art dealer who, after paying a very high price for a new painting, sells it at a very low price because it is now considered to be an inferior work
3. someone who, after buying a box of rare motorcycle parts at a very high price, is forced to sell them at a much lower price because of the sudden availability of cheap substitute parts
4. a publisher who pays an extremely high price for a new novel only to sell copies at a price affordable to nearly everyone
5. an airline that, after selling most of the tickets for seats on a plane at a very high price, must sell the remaining tickets at a very low price

**Explanation for Question 7**

This question requires the test taker to identify the scenario that is most analogous to the way in which Garber would view the purchase of a tulip bulb at a very high price, and the later sale of tulip bulbs of that same variety at a much lower price. Before looking at the answer choices, it is worth getting clear on the specifics of Garber’s account. In Garber’s view, the value of the original bulb reflects the earnings that can be made from the descendant bulbs. Since an original bulb will produce multiple descendants, the value of the original will be much greater than the value of any individual descendant. The value of the original reflects the cumulative value of the descendants. Thus, someone could buy an original bulb at a very high price and still turn a profit by selling descendant bulbs at a much lower price.

The correct answer choice is (D). The relation between the manuscript of a new novel and the copies that can be made of that novel is analogous to the relation between an original bulb and its descendants. From the original novel, the publisher can produce many copies. The copies can then be sold for a much lower price than the original. The value of the new novel reflects the cumulative value of the sales of the copies.

Answer choice (A) is incorrect. The scenario described does not include anything akin to the relationship between an original bulb and later descendants. Instead, it presents an example of someone who applies for a job based on a perception about the degree of competition for that job.

Answer choice (B) is incorrect. In this scenario, the value of the painting has dropped due to critical or public opinion. This represents a case in which the art dealer has taken a loss, not one where the art dealer recoups the original value of the painting through an accumulation of smaller sales.

Answer choice (C) is incorrect. On the surface, the drop in price of the motorcycle parts due to a flooded market of replacement parts seems similar to the drop in price of the bulbs of a variety of flowers. However, the situation is disanalogous in crucial respects. The cheap substitute parts cannot be described as anything like “descendants” of the original rare parts, and the owner of the box of rare parts does not get the value back through the cumulative sales of the cheap replacements. Indeed, the owner of the box of rare motorcycle parts was simply forced to sell the parts at a loss.

Answer choice (E) is incorrect. The airline had a certain number of seats for which they could sell tickets. The drop in price over time is not a product of increased availability, as in the case of the flower bulbs. In this case, the number of available seats has actually decreased. While it is surely rational for the airline to reduce the price of the seats, the situation is not analogous to the drop in price of descendant flower bulbs.

**Passage Pair for Questions 8 through 14**

For the following comparative reading set, information about the difficulty of the questions is not available.

*The following passages were adapted from articles published in the mid-1990s.*

**Passage A**

In January 1995 a vast section of ice broke off the Larsen ice shelf in Antarctica. While this occurrence, the direct result of a regional warming trend that began in the 1940s, may be the most spectacular manifestation yet of serious climate changes occurring on the planet as a consequence of atmospheric heating, other symptoms—more intense storms, prolonged droughts, extended heat waves, and record flooding—have been emerging around the world for several years.

According to scientific estimates, furthermore, sea-level rise resulting from global warming will reach 3 feet (1 meter) within the next century. Such a rise could submerge vast coastal areas, with potentially irreversible consequences.

Late in 1995 the Intergovernmental Panel on Climate Change (IPCC) reported that it had detected the “fingerprint” of human activity as a contributor to the warming of the earth’s atmosphere. Furthermore, panel scientists attributed such warming directly to the increasing quantities of carbon dioxide released by our burning of fossil fuels. The IPCC report thus clearly identifies a pattern of climatic response to human activities in the climatological record, thereby establishing without doubt that global warming can no longer be attributed solely to natural climate variability.

**Passage B**

Over the past two decades, an extreme view of global warming has developed. While it contains some facts, this view also contains exaggerations and misstatements, and has sometimes resulted in unreasonable environmental policies.

According to this view, global warming will cause the polar ice to melt, raising global sea levels, flooding entire regions, destroying crops, and displacing millions of people. However, there is still a great deal of uncertainty regarding a potential rise in sea levels. Certainly, if the earth warms, sea levels will rise as the water heats up and expands. If the polar ice caps melt, more water will be added to the oceans, raising sea levels even further. There is some evidence that melting has occurred; however, there is also evidence that the Antarctic ice sheets are growing. In fact, it is possible that a warmer sea surface temperature will cause more water to evaporate, and when wind carries the moisture-laden air over the land, it will precipitate out as snow, causing the ice sheets to grow. Certainly, we need to have better knowledge about the hydrological cycle before predicting dire consequences as a result of recent increases in global temperatures.

This view also exaggerates the impact that human activity has on the planet. While human activity may be a factor in global warming, natural events appear to be far more important. The 1991 eruption of Mount Pinatubo in the Philippines, for example, caused a decrease in the average global temperature, while El Niño, a periodic perturbation in the ocean’s temperature and circulation, causes extreme global climatic events, including droughts and major flooding. Of even greater importance to the earth’s climate are variations in the sun’s radiation and in the earth’s orbit. Climate variability has always existed and will continue to do so, regardless of human intervention.

**Question 8**

Which one of the following questions is central to both passages?

1. How has an increase in the burning of fossil fuels raised the earth’s temperature?
2. To what extent can global warming be attributed to human activity?
3. What steps should be taken to reduce the rate of global warming?
4. What kinds of human activities increase the amount of carbon dioxide in the atmosphere?
5. To what extent is global warming caused by variations in the sun’s radiation and the earth’s orbit?

**Explanation for Question 8**

Most single-passage reading comprehension sets include a question that asks about the passage’s main point or central topic, or the author’s main purpose in writing. The same is true of most comparative reading sets, but in comparative reading sets the questions may ask about the main point, primary purpose, or central issue of both passages, as is the case here.

The correct response is (B), “To what extent can global warming be attributed to human activity?” Both passages are concerned with the current warming trend in the earth’s climate, which is generally referred to as “global warming.” Both passages agree that the earth’s climate is indeed getting warmer, but it is clear that the two authors differ in their views on the issue. In the third paragraph of each passage, the author raises the question of the causes of global warming. The third paragraph of passage A cites a report by the Intergovernmental Panel on Climate Change (IPCC) that attributes warming “directly to the increasing quantities of carbon dioxide released by our burning of fossil fuels.” The author concludes, “The IPCC report thus clearly identifies a pattern of climatic response to human activities in the climatological record, thereby establishing without doubt that global warming can no longer be attributed solely to natural climate variability.” In contrast, in the third paragraph of passage B, the author argues, “While human activity may be a factor in global warming, natural events appear to be far more important.” In other words, a central concern in each passage is the cause of global warming, and more specifically, the extent to which the phenomenon can be attributed to human activity or to natural climate variability. Thus, response (B) expresses a question that is central to both passages.

Response (A) is incorrect because passage B does not address the issue of fossil fuels. While passage A states that the IPCC scientists attributed global warming “directly to the increasing quantities of carbon dioxide released by our burning of fossil fuels” (third paragraph), passage B makes no mention of fossil fuels or carbon dioxide.

Response (C) is incorrect because neither passage discusses steps that should be taken to reduce global warming. The author of passage A believes that global warming is a serious problem for which human activity bears significant responsibility, so he or she presumably believes that some steps should indeed be taken. But he or she does not actually discuss any such steps. Meanwhile, the author of passage B is not even convinced that human activity bears much responsibility for global warming; accordingly, passage B is not concerned at all with the question of what steps should be taken to address the problem.

Response (D) is incorrect because, as mentioned in the explanation of response (A) above, passage B makes no mention of carbon dioxide or of any kinds of human activities that increase carbon dioxide in the atmosphere.

Response (E) is incorrect because passage A does not mention variations in the sun’s radiation and the earth’s orbit as possible causes of global warming. The author of passage B mentions variations in the sun’s radiation and the earth’s orbit as natural contributors to climate variation, but does so in order to illustrate a more general point, namely, that natural climate variability may very well explain global warming. The sun’s radiation and the earth’s orbit are not the central concern of passage B.

**Question 9**

Which one of the following is mentioned in passage B but not in passage A as a possible consequence of global warming?

1. an increase in the size of the Antarctic ice sheet
2. a decrease in the amount of snowfall
3. a falling of ocean sea levels
4. an increase in the severity of heat waves
5. an increase in the frequency of major flooding

**Explanation for Question 9**

This question is designed to test the ability to recognize a significant difference in the content of the two passages.

The correct response is (A), “an increase in the size of the Antarctic ice sheet.” In the second paragraph of passage B, the author explicitly cites the possibility that the Antarctic ice sheet will grow as a result of warmer sea temperatures brought about by global warming. On the other hand, passage A does not mention any possibility that the Antarctic ice sheet might grow. In fact, on the topic of the Antarctic ice sheet, passage A alludes only to the breaking off of part of the Larsen ice shelf (first sentence of the passage), which suggests that, if anything, the author of passage A believes that the Antarctic ice sheet is shrinking because of global warming. Thus response (A) describes something that is mentioned in passage B, but not passage A, as a possible consequence of global warming.

Response (B) is incorrect because passage B mentions only increased snowfall as a possible consequence of global warming. The correct response must be something mentioned in passage B but not in passage A.

Response (C) is incorrect because passage B mentions only rising sea levels as a possible consequence of global warming. The author’s reference to the possibility that the Antarctic ice sheet might grow suggests that, in the author’s eyes, the rise in sea level might be slowed. But nowhere does the author say that sea levels might drop as a consequence of global warming.

Response (D) is incorrect because, while passage A mentions extended heat waves as a consequence of global warming, passage B does not mention heat waves in any connection.

Response (E) is incorrect because passage A discusses major flooding as a consequence of global warming in the first two paragraphs.

**Question 10**

The authors of the two passages would be most likely to disagree over

1. whether or not any melting of the polar ice caps has occurred
2. whether natural events can cause changes in global climate conditions
3. whether warmer air temperatures will be likely to raise oceanic water temperatures
4. the extent to which natural climate variability is responsible for global warming
5. the extent to which global temperatures have risen in recent decades

**Explanation for Question 10**

A significant number of questions for Comparative Reading passages require an ability to infer what the authors’ views are and how they compare. Some questions ask about points of agreement between the authors. Others, such as this one, ask about points on which the authors disagree.

As you read the response choices for a question of this sort, it is a good idea to recall what you may have already concluded about points of agreement and disagreement between the authors. For example, it was noted above that the authors of these two passages disagree on at least one key issue (see the explanation of question 8)—the causes of global warming. The correct response to this question is related to this point of contention: the correct response is (D), “the extent to which natural climate variability is responsible for global warming.” In the last paragraph of passage A, the author states, “The IPCC report thus clearly identifies a pattern of climatic response to human activities in the climatological record, thereby establishing without doubt that global warming can no longer be attributed solely to natural climate variability.” In contrast, in the last paragraph of passage B, the author states, “While human activity may be a factor in global warming, natural events appear to be far more important.” In short, while the author of passage A holds that human activity is substantially responsible for global warming, the author of passage B holds that natural events may exert far more influence on the earth’s climate.

Response (A) is incorrect because it is not clear that the authors would disagree over this issue. In the first paragraph of passage A, the author describes the breaking off of part of the Larsen ice shelf in Antarctica as “the direct result of a regional warming trend that began in the 1940s.” The author does not use the precise words the “melting of the polar ice caps,” but the implication of what the author does say is that such melting is obviously taking place. On the other hand, it is not clear that the author of passage B would disagree with this claim, since the author concedes that there is evidence supporting the position: “There is some evidence that melting has occurred ...” (second paragraph).

Response (B) is incorrect because both authors would agree that natural events can cause changes in global climate conditions. Since the author of passage B argues that natural events appear to be a more important factor in global warming than human activity, he or she must agree that natural events can affect global climate. And indeed, in the last paragraph the author cites the eruption of Mount Pinatubo, El Niño, and variations in the sun’s radiation and the earth’s orbit as examples of natural events that are known to have done so. On the other hand, the concluding sentence of passage A—which ends with the claim that the IPCC report has established “that global warming can no longer be attributed *solely* to natural climate variability” (emphasis added)—indirectly acknowledges that natural events do play a role in changes in the earth’s climate. Thus the authors would agree with respect to response (B).

Response (C) is incorrect because the passages provide no evidence for concluding that the authors would disagree over the effect of warmer air temperatures on oceanic water temperatures. The author of passage B holds that warmer air temperatures would heat up the oceans. The author states in the second paragraph, “Certainly, if the earth warms, sea levels will rise as the water heats up and expands.” However, the author of passage A says nothing at all about a causal relationship between air temperature and oceanic water temperatures, and this lack of evidence does not allow us to conclude that the author would disagree with the view expressed by the author of passage B.

Response (E) is incorrect because the passages do not provide any specific indications regarding either author’s views on the extent to which global temperatures have risen in recent decades. Both authors presume that global temperatures have risen, but they say nothing that would allow us to draw any clear inferences regarding their views on how much.

**Question 11**

Which one of the phenomena cited in passage A is an instance of the kind of “evidence” referred to in the middle of the second paragraphof passage B?

1. the breaking off of part of the Larsen ice shelf in 1995
2. higher regional temperatures since the 1940s
3. increases in storm intensities over the past several years
4. the increased duration of droughts in recent years
5. the increased duration of heat waves over the past decade

**Explanation for Question 11**

This question concerns the use of the word “evidence” in the second paragraph of passage B. The author acknowledges that there is “some evidence” that melting of the polar ice caps has occurred. This question asks the examinee to identify which of the phenomena cited in passage A could be seen as an example of that kind of evidence.

The correct response is (A), “the breaking off of part of the Larsen ice shelf in 1995.” The author of passage A cites this event in the first sentence, and it is evidence of melting of the polar ice caps.

Response (B) is incorrect because, while the higher temperatures in the Antarctic region since the 1940s might well be the cause of any melting of the polar ice that has taken place, it cannot be used as evidence of that melting.

Responses (C), (D), and (E) are incorrect because the phenomena they refer to—increased storm intensities, longer droughts, and longer heat waves—are all different possible consequences of global warming, like the melting of the polar ice caps. None of these phenomena can be taken as evidence of the melting of the polar ice caps.

**Question 12**

The author of passage B would be most likely to make which one of the following criticisms about the predictions cited in passage A concerning a rise in sea level?

1. These predictions incorrectly posit a causal relationship between the warming of the earth and rising sea levels.
2. These predictions are supported only by inconclusive evidence that some melting of the polar ice caps has occurred.
3. These predictions exaggerate the degree to which global temperatures have increased in recent decades.
4. These predictions rely on an inadequate understanding of the hydrological cycle.
5. These predictions assume a continuing increase in global temperatures that may not occur.

**Explanation for Question 12**

This question requires the examinee to infer what the opinion of one of the authors would be regarding a view expressed in the other passage. Specifically, the question asks which criticism the author of passage B would be most likely to offer in response to the predictions made in passage A concerning rising sea levels. The predictions in question are found in the second paragraph of passage A. There the author cites scientific estimates that global warming will result in a sea-level rise of 3 feet (1 meter) within the next century. At the end of the paragraph, the author adds, “Such a rise could submerge vast coastal areas, with potentially irreversible consequences.”

The correct response is (D). The author of passage B addresses the effects of global warming on sea levels in the second paragraph. In the third sentence of that paragraph, the author concedes that warming water would expand, causing sea levels to rise, and that the problem would be compounded if the polar ice caps melt. But the author of passage B goes on to argue two sentences later that warmer water temperatures might also result in more evaporation, which in turn could produce more snowfall on the polar ice caps, causing the ice caps to grow. The author concludes the discussion of sea levels by stating, “Certainly, we need to have better knowledge about the hydrological cycle before predicting dire consequences as a result of recent increases in global temperatures.” Since the author of passage A does in fact cite predictions of dire consequences, which are evidently made without taking into account the possible mitigating factors discussed in passage B, the author of passage B would be likely to regard those predictions as relying on an inadequate understanding of the hydrological cycle.

Response (A) is incorrect because the author of passage B agrees that there is a causal relationship between the warming of the earth and rising sea levels (third sentence of the second paragraph). The author of passage B holds, however, that the relationship between global temperatures and sea levels is more complex than acknowledged by those who make dire predictions. But the author does not object to merely positing that there is such a causal relationship.

Response (B) is incorrect because the author of passage B is aware that at least one factor other than the melting of the ice caps—namely the expansion of water as it warms—can cause sea levels to rise (third sentence of the second paragraph). There is no indication that the author of passage B believes that those who make the predictions cited in passage A are unaware of this additional factor, or that the melting of the polar ice caps is the only causal mechanism they rely on in making their predictions.

Response (C) is incorrect. The author of passage B does dispute the conclusions drawn by some people, such as the author of passage A, regarding the causes and consequences of the warming trend. But, as noted in the explanation for question 10, there is no evidence that the author of passage B disputes any claims made about the extent of the warming that has taken place so far.

Response (E) is incorrect because the author of passage B says nothing about any assumptions concerning future temperature increases underlying the dire predictions cited in passage A. There is therefore no evidence that the author of passage B is likely to view such assumptions as grounds for criticism.

**Question 13**

The relationship between passage A and passage B is most analogous to the relationship between the documents described in which one of the following?

1. a research report that raises estimates of damage done by above-ground nuclear testing; an article that describes practical applications for nuclear power in the energy production and medical fields
2. an article arguing that corporate patronage biases scientific studies about the impact of pollution on the ozone layer; a study suggesting that aerosols in the atmosphere may counteract damaging effects of atmospheric carbon dioxide on the ozone layer
3. an article citing evidence that the spread of human development into pristine natural areas is causing catastrophic increases in species extinction; an article arguing that naturally occurring cycles of extinction are the most important factor in species loss
4. an article describing the effect of prolonged drought on crop production in the developing world; an article detailing the impact of innovative irrigation techniques in water-scarce agricultural areas
5. a research report on crime and the decline of various neighbourhoods from 1960 to 1985; an article describing psychological research on the most important predictors of criminal behaviour

**Explanation for Question 13**

The response choices in this question describe pairs of hypothetical documents. Based on the descriptions of those documents, you are asked to identify the pair of documents that stand in a relationship to each other that is most analogous to the relationship between passage A and passage B. In order to answer this question, you need to determine, at least in a general way, what the relationship between passage A and passage B is.

As already discussed, the authors of passage A and passage B agree that global warming is occurring, but they disagree as to its cause. Passage A holds that human activity is substantially responsible, and in the last paragraph the author quotes the IPCC claim that warming is due “directly to the increasing quantities of carbon dioxide released by our burning of fossil fuels.” The last paragraph of passage B, on the other hand, states, “While human activity may be a factor in global warming, natural events appear to be far more important.”

The closest analogy to this relationship is found in response (C): an article citing evidence that the spread of human development into pristine natural areas is causing catastrophic increases in species extinction; an article arguing that naturally occurring cycles of extinction are the most important factor in species loss.

Like passage A and passage B, these two documents both agree that a trend—loss of species—is occurring. And also like passage A and passage B, these two documents differ in their assignment of responsibility for the trend. The first document identifies human activity as the salient cause, while the second document identifies natural cycles as the salient cause. Most importantly, both articles discuss the same phenomenon, and they propose conflicting explanations of the phenomenon, as is the case with passages A and B.

Response (A) is incorrect because the two documents discuss related topics—damage done by above-ground nuclear testing and practical applications of nuclear power—rather than the same topic, as in passage A and passage B. They are not attempting to explain the same phenomenon.

Response (B) is incorrect because while, at a general level, both documents engage the same topic—the effect of pollution on the ozone layer—they do not appear to agree that there is a phenomenon that needs to be explained, much less offer competing or conflicting explanations. The first document argues that at least some studies of the problem are beset with bias, without apparently making any claims about how pollution affects the ozone layer. Meanwhile, the second document seems to argue that the effects of different types of pollution may cancel each other out.

Response (D) is incorrect because the second document describes what appears to be a potential way to address the problem identified in the first document. Neither passage A nor passage B discusses a method for addressing the problem of global warming.

Response (E) is incorrect because the two documents discuss related problems, rather than the same problem. The first document discusses the relationship between crime and the decline of various neighbourhoods over 25 years, while the second document addresses a different question: factors that might predict criminal behaviour in individuals.

**Question 14**

Which one of the following most accurately describes the relationship between the argument made in passage A and the argument made in passage B?

1. Passage A draws conclusions that are not based on hard evidence, while passage B confines itself to proven fact.
2. Passage A relies on evidence that dates back to the 1940s, while passage B relies on much more recent evidence.
3. Passage A warns about the effects of certain recent phenomena, while passage B argues that some inferences based on those phenomena are unfounded.
4. Passage A makes a number of assertions that passage B demonstrates to be false.
5. Passage A and passage B use the same evidence to draw diametrically opposed conclusions.

**Explanation for Question 14**

This question tests for the ability to understand how the arguments in the two passages unfold and how they are related.

The correct response is (C). The author of passage A begins by describing some of the recent phenomena attributed to atmospheric heating. Some of the author’s particular choices of words—such as “the most spectacular manifestation *yet*” (second sentence of the passage, italics added) and “have been emerging around the world for several years” (end of the first paragraph)—clearly imply that such “spectacular” phenomena are likely to continue to emerge in the coming years. And in the second paragraph, the author describes the effects of a predicted sea-level rise due to global warming as “potentially irreversible.” In contrast, the author of passage B argues that an “extreme view” of global warming has developed, containing “exaggerations and misstatements” (first paragraph of the passage). For example, at the end of the second paragraph the author argues, “Certainly, we need to have better knowledge about the hydrological cycle before predicting dire consequences as a result of recent increases in global temperatures.” Thus, unlike the author of passage A, the author of passage B argues that some of the conclusions based on the phenomena surrounding global warming lack foundation.

Response (A) is incorrect because the author of passage A does in fact rely on hard evidence in drawing his or her conclusions. Though the author of passage B obviously questions inferences like those drawn in passage A, the evidence used in passage A (the breaking off of the Larsen ice shelf, more intense storms, etc.) is not in dispute. Nor does the argument in passage B confine itself exclusively to proven fact: in the second to last sentence of the second paragraph, the author speculates about possible implications of the “hydrological cycle” for the Antarctic ice sheet.

Response (B) is incorrect because both passages rely on recent evidence—for example, see the beginning and end of the first paragraph of passage A and the reference to Mount Pinatubo in the last paragraph of passage B.

Response (D) is incorrect because passage B does not demonstrate that any of the assertions made in passage A are false. For example, the author of passage B concludes the discussion of sea level in the second paragraph by stating, “Certainly, we need to have better knowledge about the hydrological cycle before predicting dire consequences as a result of recent increases in global temperatures.” This does not amount to a demonstration of the falsity of the predictions.

Response (E) is incorrect because, while both passages refer to some of the same phenomena—such as melting of polar ice—each also cites evidence that the other passage does not mention. In reaching its conclusion, passage A cites intense storms and extended heat waves in the first paragraph, and the release of carbon dioxide from burning fossil fuels in the third paragraph; passage B mentions none of these things. In reaching its quite different conclusion, passage B cites the eruption of Mount Pinatubo, El Niño, and variations in the sun’s radiation and in the earth’s orbit, as well as evidence that the Antarctic ice sheets might be growing. None of this evidence is mentioned in passage A.

**Unit V: Translation**

**ENGLISH TRANSLATION**

**ABANDONMENT** - When a parent leaves a child without enough care, supervision, support, or parental contact for an excessive period of time.

 **ABATE** - To put an end to; to cancel out.

 **ABATEMENT OF ACTION** - A suit which has been set aside and ended.

**ABDUCTION –** The offense of taking away a wife, child, or ward, by deceitful persuasion, force, or violence.

 **ABROGATE** - To repeal or cancel an old law using another law or constitutional power.

**ABSTRACT** - A summary of what a court or government agency does. In Traffic, document that is sent to the Department of Motor Vehicles (DMV) to update driving record.

**ABUSE** – (1) immoderate or improper use; (2) to do physical, sexual, or psychological harm to someone. **ABUSE OF PROCESS** - Misuse of the power of the court.

 **ACCESSORY** - A person who helps someone else commit a crime, either before or after the crime.

 **ACCIDENT AND MISFORTUNE –** An unintentional event; unforeseen event causing misfortune.

**ACCOMPLICE** - A person that helps someone else commit a crime. Can be on purpose or not.

**ACCORD** - A satisfaction agreed upon between the parties in a lawsuit, which prevents further actions after the claim.

 **ACCORD AND SATISFACTION** - Agreement by the parties to settle a claim or dispute in which the parties typically agree to give or accept something.

**ACCUSATION -** A formal charge against a person.

 **ACCUSED** - The person that is charged with a crime and has to go to criminal court. (See DEFENDANT). **ACKNOWLEDGMENT -** Saying, testifying, or assuring that something is true.

 **ACKNOWLEDGMENT OF SATISFACTION OF JUDGMENT –** A court form that the person who wins the case must fill out, sign, and file with the court when the judgment is fully paid. If there are no liens, the back of the Notice of Entry of Judgment can be signed and filed with the court (See JUDGMENT CREDITOR, JUDGMENT.)

**ACQUIT** - To legally find the innocence of a person charged with a crime. To set free, release or discharge from an obligation, burden or accusation. To find a defendant not guilty in a criminal trial.

 **ACQUITTAL** - When a judge or jury finds that the person on trial is not guilty.

**ADJOURNMENT** - To put off a court hearing until another time or place.

**ADJUDICATE** - When a judge hears and decides a case.

 **ADJUDICATION** - The judge's decision in a case or action.

**APPEAL** - When someone that loses at least part of a case asks a higher court (called an

**"APPELLATE COURT")** to review the decision and say if it is right. This is called "to appeal" or

"to take an appeal." The person that appeals is called the "APPELLANT." The other person is

called the "APPELLEE."

 **APPEARANCE** - Going to court. Or a legal paper that says you will participate in the courtProcess

**APPELLANT** - Someone that APPEALS a court's decision. (Compare with APPELLE

**APPELLATE** - Having to do with appeals. An APPELLATE COURT can review a lower court's (called a "TRIAL COURT" or "superior court." Decision

 **APPELLATE COURT** - A court that can review how the law was used to decide a case in a lower court.

 **APPELLATE JURISDICTION** - The appellate court has the right to review and change the lower court decision.

 **APPELLEE** - A person that answers an appeal in higher court

**ARREST** - The legal capture of a person who is charged with a crime.

**ATTEMPT** - An effort to do an act or commit a crime.

 **ATTEST -** To witness, to affirm to be true or genuine, to certify.

**BAIL -** A security deposit (usually money) given to release a defendant or witness from custody and to make sure that they go to court when they're supposed to.

**BAIL BOND** - A legal paper that you buy from a bondsman and give to the court instead of bail. The defendant signs it and is let go. But if they don't come to court when they're supposed to, they must pay the amount of money on the bail bond.

**BANKRUPT** - The state or condition of a person who is unable to pay his or her debts when they are due.

**BANKRUPTCY -** The legal way for a business or person to get help when they can't pay the money they owe. In bankruptcy court, they can get rid of debts by paying part of what they owe. There are special bankruptcy judges at these hearings.

**BAR -** All of the lawyers qualified to practice law. For example, a state bar includes all of the lawyers qualified to practice law in that state.

**BENCH** - (1) the desk where a judge sits in court; (2) Judges in general, or a specific judge.

 **BREACH** - The breaking or violating of a law, right, obligation, or duty either by doing an act or failing to do an act.

 **BURDEN OF PROOF** - When one person in the case has to prove more than the other person.

 **CAPITAL CRIME** - A crime punishable by death.

 **CASE** - A lawsuit. Or a complaint filed in criminal, traffic, or civil court.

 **CAUSE OF ACTION** - The charges that make up the case or lawsuit.

**CAVEAT -** A warning; a note of caution.

**CAVEAT EMPTOR** - A theory that says you buy things at your own risk. Comes from the Latin for "let the buyer beware."

 **CHILD ABUSE -** Hurting a child physically, sexually or emotionally.

 **CITATION** - A COURT ORDER or SUMMONS that tells a defendant what the charges are. Also tells the defendant to go to court and/or post bail.

**CIVIL CASE -** A lawsuit to get property back, to force someone to complete a contract, or to protect someone's civil rights.

 **COERCION** – Compulsion; constraint; compelling by force or arms or threat.

 **COMMIT** - To do something, like "to commit" a crime, or to put someone in a sheriff's custody. Or to use a court order to send a person to jail.

 **COMMITMENT -** 1. The action of sending a person to a prison or mental institution. 2. The order directing an officer to take a person to a prison or mental institution

 **COMMON LAW** - Laws that come from court decisions and not from statutes ("codes") or constitutions.

 **COMPLAINANT** - Person who wants to start a court case against another person. In a civil case, the complainant is the PLAINTIFF. In a criminal case, the complainant is the state.

**COMPLAINT** - The legal document that usually begins a civil lawsuit and is also used to start a

criminal case. Says what the plaintiff thinks the defendant did and asks the court for help. Also called the "initial pleading" or "petition."

 **CONFESSION** - When someone admits out loud or in writing that they committed a certain kind of crime. (Compare with ADMISSION).

 **CONSENT** – A written agreement to obey a decision or deal.

 **CONTEMPT (OF COURT)** - Disobeying a court order. Punishment can be a fine or jail.

 **CRIMINAL CASE -** A court case that starts because of a crime.

**HINDI TRANSLATION**

 **vcUMueSaV** % tc dksbZ ekrk ;k firk vius cPps dks yEcs le; ds fy, i;kZIr ns[kHkky fujh{k.k] lgkjs vFkok ekrk&firk ls laca/k ds fcuk NksM+ nsA

 **vcsV %** vUr djuk] lekIr djuk

 **vcsVeSaV vkQ ,sD'ku %** og eqdíek ftls fujLr dj fn;k x;k gS vkSj tks lekIr gks x;k gSA

 **,sDMD'ku %** fdlh dh ifRu] cPps vFkok laj{k.k esa jgus okys cPps dks cgyk&Qqlyk dj] cy&iz;ksx vFkok fgalk }kjk Hkxk ys tkus dk vijk/k

 **,sczksxsV** % fdlh dkuwu vFkok lafo/kkfud 'kfDr ds iz;ksx }kjk fdlh iqjkus dkuwu dks jí djuk

**),sClVªSDV %** fdlh vnkyr vFkok ljdkjh ,tsalh dh dk;Zokgh dk lkjA ;krk;kr esa] og nLrkost tks MªkbZfoax fjdkMZ dks iwjk djus ds fy, eksVj Oghdyt+ foHkkx dks Hkstk tkrk Gsa

**,sD;wt+ %** ¼1½ vla;fer vFkok vuqfpr iz;ksx ¼2½ fdlh dks 'kkjhfjd] ;kSu&laca/kh vFkok ekufld gkfu igqapkuk

**,sD;wt vkQ izkSlsl** % vnkyr ds vf/kdkjksa dk nq"iz;ksx

**,sDlSljh %** og O;fDr tks fdlh nwljs O;fDr dh vijk/k djus ls igys vFkok ckn esa lgk;rk djrk gSA

**,sDlhMS.V ,s.M felQkjpwu**% dksbZ & xSj bjknru ?kVuk] nqHkkZX;iw.kZ vizR;kf'kr ?kVuk

**vDEIykbZl %** og O;fDr tks fdlh nwljs dh vijk/k djus esa lgk;rk djrk gSA blesa mldk LokFkZ gks Hkh ldrk gS] ;k ugha Hkh

**,sdkSMZ %** fdlh eqdíes esa nksuksa i{kksa ds chp fdlhckr ij lgefr] tk s nkos d s ckn ds fookn dks jksdrk gSA

**,sdkSMZ ,s.MlSfVlQSD'ku%** i{kksa }kjk nkos vFkok eqdíes dks fuiVkus ds fy, nh xbZ og lgefr

ftlesa os dqN nsus vFkok Lohdkj djus ds fy, lger gksrs gSaA

**,sD;wts'ku** % fdlh O;fDr ds fo:) vkSipkfjd nks"kkjksi.k

**,sD;wTM %** og O;fDr ftlds fo:) fdlh vijk/k dk nks"k yxk;k x;k gks vkSj ftls vijk/k laca/kh vnkyr esa tkuk iM+sA

**,sDukSyteSaV** % fdlh ckr dks dguk] izekf.kr djuk vFkok mlds ckjs eas fo'okl Fnykuk ,sDukysteSaV vkQlSfVlQSD'ku vkQ

**tteSaV**% vnkyr dk og QkeZ tks eqdíek thrus okys dks fu.kZ; dh iwjh Qhl pqdkus ds ckn Hkj dj vius gLrk{kj lfgr vnkyr dks nsuk gksrk gSA ;fn gLrk{kj djus ds fy, dksbZ LFkku u n'kkZ, x, gksa rks fu.kZ; dh izfof"V ds uksfVl ds fiNyh vksj gLrk{kj fd, tk ldrs gSaA ns[kks] tteSaV ØSfMVj] tteSaV

 **,sfDoV** % ftl O;fDr ij vijk/k dk nks"k yxk;k x;k gks mls dkuwuh rkSj ij English/Hindi Legal Glossary 11 funksZ"k lkfcr djukA cjh dj nsuk] eqDr dj nsuk vFkok fdlh nkf;Ro Hkkj vFkok vkjksi ls eqDr dj nsukA vkijkf/kd eqdíes dh lquokbZ esa fdlh izfroknh dks funksZ"k ikukA

**,sfDoV~Vy %** tc dksbZ tt vFkok fu.kkZ;d e.My ;g ik;s fd ftl O;fDr ds fo:) eqdíek pyk;k tk jgk gS og funksZ"k gSA

**,sfMlu dkUVªSDVl %** og le>kSrk ftlesa fdlh ,d i{k ds ikl bldh 'krks± ds izfr dksb Z okLrfod fodYi ugha gksrkA

**,sMtwMhdsV %** tc dksbZ tt fdlh eqdíes dh lquokbZ djrk gS vkSj mldk fu.kZ; djrk gSA

**,sMtwMhds'ku %** fdlh eqdíes vFkok lquokbZ esa tt dk fu.kZ;

**vihy %** tc dksbZ ,slk O;fDr tks vkaf'kd :i ls gh eqdíek gkj tkrk gS] Åijh vnkyr ls fupyh vnkyr ij iquZfopkj dj blds vkSfpR; d s ckjs esa mldh jk; ekaxrk gSA vihy djokus okys O;fDr dks viSy SaV rFkk ftlds fo:) vihy dh xbZ gks mls viSysV dgk tkrk gSA

**vih;jSal %** vnkyr esa mifLFkfr @ vFkok og dkuwuh nLrkost ftlesa ;g mYys[k gksrk gS fd vki vnkyr dh izfØ;k esa Hkkx ysaxsA

**vih;jSal izksxzSl fjiksVZ** % vnkyr dk og vkns'k ftld s }kjk fMikV ZeSaV vkQ gSYFk ,s.M g;weu lfoZlst ls vnkyr }kjk vkosnu fd, x;s fo"k; ds ckjs esa fjiksVZ ekaxh tkrh gSA

**viSySaV %** og O;fDr tks fdlh vnkyr ds fu.kZ; ds fo:) vihy djrk gSAv

**viSysV %** vihyksa ls lacaf/krA dksbZ Hkh vihyh; vnkyr fdlh fupyh vnkyr esa eqdíes dk fu.kZ; djrs le; dkuwu dk iz;ksx fdl izdkj fd;k English/Hindi Legal Glossary 18 x;k FkkA

**viSysV twfjlfMD'ku %** vihyh; vnkyrksa dks fupyh vnkyr ds fu.kZ; ij iqufoZpkj dj mls cnyus dk vf/kdkj izkIr gksrk gSA

**vihyh** % Åijh vnkyr esa vihy dk mÙkj nsus okyk O;fDrA

**vjsLV %** fdlh ,sls O;fDrdh dkuwuh fxj¶rkjh ftl ij fdlh vijk/k dks djus dk vkjksi gksA

**vVSLV %** xokgh nsuk] lR; vFkok vlyh ?kksf"kr djuk] izekf.kr djukA

**csy %** fdlh izfroknh vFkok dks fgjklr ls NqM+kus ds fy, vkSj vnkyr esa mldh is'kh dks ;dhuh cukus ds fy, nh tkus okyh tekur dh jkf'k

**cSd ckS aM %** og dkuwuh nLrkost tks vki fdlh LVSEi&isij cspus okys ls [kjhn

dj tekur dh jkf'k ds cnys vnkyr esa nsrs gSaA izfroknh bl ij gLrk{kj dj bls lkSai nsrk gSA ;fn os is'kh ij vnkyr esa mifLFkr ugha gksrs rks mudks csy&ckSaM ij fy[kh jkf'k dk Hkqxrku djuk iM+rk gSA

**cSadjIV %** fdlh iq:"k @ L=kh dh og voLFkk tc og fu;r le; ij viuk dtZ okfil djus esa vleFkZ gksrs gSaA

**cSadjIVlh** % fdlh O;kikj vFkok O;fDr ds fy, tc os viuk dtZ okfil u dj ik;sa lgk;rk izkIr djus dk dkuwuh <axA nhokyk fudkyus laca/kh vnkyr esa] os vius dtZ dk vkaf'kd Hkqxrku djds vius dtks± ls NqVdkjk ik ldrs gSaA ,sls eqdíeksa dh lquokbZ ds fy, fo'ks"k cSadjIVlh tt gksrs gSaA

**ckj %** os lHkh odhy tks dkuwu esa izSfDVl djus dh 'kS{kf.kd ;ksX;rk j[krs gSaA mnkgj.k ds fy, fdlh jkT; dh ckj es a ml jkT; e sa dkuwu esa izSfDVl djus dh 'kS{kf.kd ;ksX;rk j[kus okys lHkh odhy 'kkfey gksrs gSaA

**cSap % ¼**1½ vnkyr dk og LFkku tgka tt cSBrk gS] ¼2½ vke vFkok dksb Z fo'ks"k ttA

**czhp** % fdlh dkuwu vf/kdkj vFkok dÙkZO; dk mYya?ku] fdlh dk;Zokgh }kjk vFkok fdlh dk;Z dks u djus ijA

**cMZu vkQ izwQ %** tc eqdíeksa esa 'kkfey fdlh O;fDr dks nwljs ls vf/kd izekf.kr djuk iM+rk gSA

**dSihVy ØkbZe %** og vijk/k ftlds fy, e`R;q naM fn;k tk ldrk gSA

**dsl QkbZy %** og QksYMj ftlesa fdlh eqdíes ls lacaf/kr nLrkost yxs gksaA

**dkSt+ vkQ ,sD'ku %** os vkjksi ftuds vk/kkj ij eqdíek curk gSA

**dSohV %** psrkouh] lko/kku jgus dk ladsrA

**dSohV ,sEiVj %** og fl)kar tks crkrk gS fd vki vius tksf[ke ij gh leku [kjhnsaA

**pkbZYM ,sC;wt+ %** fdlh cPps dks 'kkjhfjd] ;kSu laca/kh vFkok ekufld ihM+k igqapkukA

**lkbZVs'ku %** vnkyr dk og vkns'k vFkok lEeu ftlds }kjk fdlh izfroknh dk s ifjorZuksa ls voxr djk;k tkrk gSA blds }kjk fdlh izfroknh dks vnkyr ls tekur izkIr djus ds fy, Hkh dgk tkrk gSA

**lfoy dsl** % laifÙk dks okfil izkIr djus ds fy,] fdlh dks le>kSrs dh 'krs± iwjh djus ij etcwj djus ds fy, vFkok fdlh ds ukxfjd vf/kdkjksa dh j{kk djus ds fy, fd;k x;k eqdíekA

**dksv'kZu %** etcwjh] ykpkjh] cy&izos'k vFkok gfFk;kj fn[kkdj ;k Mjk&/kedk dj etcwj djukA

**dfeV %** dksbZ dk;Z djuk] tSls dksbZ vijk/k djuk ;k fdlh dks ftys ds izeq[k vf/kdkjh dh fgjklr esa Hkstuk] vFkok fdlh O;fDr dks tsy Hkstus ds fy, vnkyr ds vkns'k dk iz;ksx djukA

 **dfeVeSaV %** 1- fdlh O;fDr dks tsy vFkok ikxy[kkus esa Hkstus dh dk;ZokghA 2- English/Hindi Legal Glossary 50 fdlh vf/kdkjh dks tkjh og vkns'k ftlesa mls fdlh O;fDr dks tsy vFkok ikxy[kkus ys tkus dk funsZ'k fn;k tkrk gSA

**dEiyseSaV** % og O;fDr tk s fdlh nwljs O;fDr ds fo:) eqdíek 'kq: djuk pkgrk gSA nhokuh eqdíes esa f'kdk;rÙkkZ oknh gksrk gSA vkijkf/kd eqdíes esa f'kdk;rdÙkkZ jkT; ljdkj gksrh gSA

**dEiysaV %** og dkuwuh nLrkost tks vDlj nhokuh eqdíes dks 'kq: djrk gS vkSj ftldk iz;ksx vkijkf/kd eqdíek 'kq: djus ds fy, Hkh fd;k tkrk gSA blesa crk;k tkrk gS fd oknh] izfroknh ds d`R;ksa ds ckjs esa D;k lksprk gS vkSj vnkyr ls lgk;rk ekaxrk gSA bls ^buhf'k;y IyhfMax\* ;k ^iSVh'ku\* Hkh dgk tkrk gSA

**duQS'ku %** fdlh ds }kjk ekSf[kd :i ls vFkok fyf[kr :i esa fd, x, vijk/k dks Lohdkj djukA

**dUlSaV %** fdlh fu.kZ; vFkok le>kSrs ds ikyu ds fy, nh xbZ fyf[kr lgefrA

**dUVSEiV vkQ dksVZ %** vnkyr ds fdlh vkns'k dh voekuuk] ftldh ltk tqek Zuk ;k tsy gks ldrh gSA

**Øehuy dsl %** og vnkyrh eqdíek tks fdlh vijk/k ds dkj.k vkjaHk gksrk gSA