11

COMPARISON AND CONTRAST

EXAMINING STEREOTYPES

An insomniac watching late-night television faces a choice between two vampire movies broadcasting at the same time. To make up her mind, she uses the dual method of **comparison and contrast.**

- *Comparison* shows the similarities between two or more subjects: the similar broadcast times and topics of the two movies force the insomniac to choose between them.
- *Contrast* shows the differences between subjects: the different actors, locations, and reputations of the two movies make it possible for the insomniac to choose one.

As this example suggests, comparison and contrast usually work together because any subjects that warrant side-by-side examination usually resemble each other in some respects and differ in others. (Since comparison and contrast are so closely related, the terms *comparison* and *compare* will be used from now on to designate both.)

You use the method instinctively whenever you need to choose among options—for instance, two political candidates, four tiers of health coverage, or several pairs of running shoes. You might also use comparison to make sense of competing proposals for calming traffic in a congested neighborhood, to explain how nursing has changed in the past decade, or to determine whether you should be more concerned about the sun's harmful rays or the chemicals in sunscreen.

Writers, too, often draw on the method, especially when a comparison can explain something that may be unfamiliar to their readers.

Reading Comparison and Contrast

Writers generally use comparison for one of two purposes:

- To *explain* the similarities and differences between subjects so as to make either or both of them clear.
- To *evaluate* subjects so as to establish their advantages and disadvantages, strengths and weaknesses.

The explanatory comparison does not take a position on the relative merits of the subjects; the evaluative comparison does, and it usually concludes with a preference or a suggested course of action. An explanatory comparison in a consumer magazine, for example, might show the similarities and differences between two music download services; an evaluative comparison on the same subject might argue that one service is better than the other.

Whether explanatory or evaluative, comparisons treat two or more subjects in the same general class or group: tax laws, religions, attitudes toward marriage, diseases, advertising strategies, diets, contact sports, friends. A writer may define the class to suit his or her interest—for instance, a television critic might focus on crime dramas, on cable news programs, or on classic situation comedies. The class likeness ensures that the subjects share enough features to make comparison worthwhile. With subjects from different classes, such as an insect and a tree, the similarities are so few and differences so numerous—and both are so obvious—that explaining them would be pointless.

In putting together a comparison, a writer selects subjects from the same class and then, using division or analysis, identifies the features shared by the subjects. These **points of comparison** are the characteristics of the class and thus of the subjects within the class. For instance, the points of comparison for music download services may be music selection, price per song, and device compatibility; for air pollutants they may be sources and dangers to plants, animals, and humans. These points help to arrange similarities and differences between subjects, and, more important, they ensure direct comparison rather than a random listing of unrelated characteristics.

In an effective comparison, a thesis or controlling idea governs the choice of class, points of comparison, and specific similarities and differences, while also making the comparison worthwhile for the reader. Clearly, comparison requires a firm organizational hand. Writers have two options for arranging a comparison:

- *Subject-by-subject*, in which the points of comparison are grouped under each subject so that the *subjects* are covered one at a time.
- *Point-by-point*, in which the subjects are grouped under each point of comparison so that the *points* are covered one at a time.

The brief outlines that follow illustrate the different arrangements as they might be applied to music download services:

Subject-by-subject	*Point-by-point*
Tunelet	Music selection
Music selection	Tunelet
Price per song	Spindle
Device compatibility	Price per song
Spindle	Tunelet
Music selection	Spindle
Price per song	Device compatibility
Device compatibility	Tunelet
	Spindle

Since the subject-by-subject arrangement presents each subject as a coherent unit, it is particularly useful for comparing impressions of subjects: the dissimilar characters of two people, for instance. However, covering the subjects one at a time can break an essay into discrete pieces and strain readers' memories, so this arrangement is usually confined to essays that are short or that compare several subjects briefly. For longer comparisons requiring precise treatment of the individual points—say, an evaluation of two proposals for a new student-aid policy—the point-by-point arrangement is more useful. Its chief disadvantage is that the reader can get lost in the details and fail to see any subject as a whole. Because each arrangement has its strengths and weaknesses, writers sometimes combine the two in a single work, using the divided arrangement to introduce or summarize overall impressions of the subjects and using the alternating arrangement to deal specifically with the points of comparison.

Analyzing Comparison and Contrast in Paragraphs

Firoozeh Dumas (born 1966), a California-based writer who emigrated from Iran with her family at the age of seven, hopes to dispel Americans' fears of Iranians by revealing their "shared humanity." The following paragraph is adapted from her essay collection *Laughing without an Accent* (2008).

Good old Iranian or American qualities such as aiming high and striving despite difficulties have been replaced with everyone receiving a trophy for participating, but that's not the only obstacle. In Iran, we celebrated the math geniuses, the ones with neat handwriting, the ones who tried to excel in school, the ones who spent a lot of time on their homework. They received prizes. Their names were in the newspaper. We applauded them and wished our children could be like them. Here, those kids are called nerds and geeks and dorks. This may be the only country where people make fun of the smart kids. Now *that's* stupid. I only hope that the engineer who built the bridge that I drive across or the nurse who administers our vaccines or the teacher who teaches my kids was a total nerd.

Subject-by-subject organization

1. Iranian students

2. American students

Comparison clarified by transitions (underlined once) and repetition (underlined twice)

Sherman Alexie (born 1966) is a celebrated poet, fiction writer, and filmmaker who, as a member of the Spokane/Coeur d'Alene tribe, explores American Indian issues and experiences, especially as they apply to reservation life. The following paragraph comes from "Superman and Me," an essay first published in the *Los Angeles Times* in 1998.

A smart Indian is a dangerous person, widely feared and ridiculed by Indians and non-Indians alike. I fought with my classmates on a daily basis. They wanted me to stay quiet when the non-Indian teacher asked for answers, for volunteers, for help. We were Indian children who were expected to be stupid. Most lived up to those expectations inside the classroom but subverted them on the outside. They struggled with basic reading in school but could remember how to sing a few dozen powwow songs. They were monosyllabic in front of their non-Indian teachers but could tell complicated stories and jokes at the dinner table. They submissively ducked their heads when confronted by a non-Indian adult but would slug it out with the Indian bully who was ten years older. As Indian children, we were expected to fail

Point-by-point organization

Comparison clarified by topic sentence (underlined once) and parallel structure (underlined twice)

1. Reading

2. Speaking

3. Fighting

in the non-Indian world. Those who failed were ceremoniously accepted by other Indians and appropriately pitied by non-Indians.

Developing an Essay by Comparison and Contrast

Getting Started

Whenever you observe similarities or differences between two or more members of the same general class—activities, people, ideas, things, places—you have a possible subject for comparison and contrast. Just be sure that the subjects are worth comparing and that you can do the job in the space and time allowed. For instance, if you have a week to complete a three-page paper, don't try to show all the similarities and differences between country music and rhythm and blues. The effort can only frustrate you and irritate your readers. Instead, limit the subjects to a manageable size—for instance, the lyrics of a representative song in each type of music—so that you can develop the comparisons completely and specifically.

To generate ideas for a comparison, explore each subject separately to pick out its characteristics, and then explore the subjects together to see what characteristics one suggests for the other. Look for points of comparison. Early on, you can use **division or analysis** (Chapter 8) to identify points of comparison by breaking the subjects' general class into its elements. A song lyric, for instance, could be divided into story line or plot, basic emotion, and special language such as dialect or slang. After you have explored your subjects fully, you can use **classification** (Chapter 9) to group your characteristics under the points of comparison. For instance, you might classify characteristics of two proposals for a new student-aid policy into qualifications for eligibility, minimum and maximum amounts to be made available, and repayment terms.

As you gain increasing control over your material, consider also the needs of your readers:

- Do they know your subjects well, or will you need to take special care to explain one or both of them?
- Will your readers be equally interested in similarities and differences, or will they find one more enlightening than the other?

Forming a Thesis

While you are shaping your ideas, you should also begin formulating your controlling idea, your thesis. The first thing you should do is look over your points of comparison and determine whether they suggest an evaluative or explanatory approach.

The thesis of an evaluative comparison will generally emerge naturally because it coincides with your purpose of supporting a preference for one subject over another:

> THESIS SENTENCE (EVALUATION) Both download services offer a wide range of music, but Spindle is less expensive and more flexible than Tunelet.

In an explanatory comparison, however, your thesis will need to do more than merely reflect your general purpose in explaining. It should go beyond the obvious and begin to identify the points of comparison. For example:

> TENTATIVE THESIS SENTENCE (EXPLANATION) Rugby and American football are the same in some respects and different in others.
>
> REVISED THESIS SENTENCE (EXPLANATION) Though rugby requires less strength and more stamina than American football, the two games are very much alike in their rules and strategies.

These examples suggest other decisions you must make when formulating a thesis:

- Will you emphasize both subjects equally or stress one over the other?
- Will you emphasize differences, similarities, or both?

Keeping your readers in mind as you make these decisions will make it easier to use your thesis to shape the body of your essay. For instance, if you decide to write an evaluative comparison and your readers are likely to be biased against your preference or recommendation, you will need to support your case with plenty of specific reasons. If the subjects are equally familiar or important to your readers (as the music download services are in the previous examples), you'll want to give them equal emphasis, but if one subject is unfamiliar (as rugby is in the United States), you will probably need to stress it over the other.

Knowing your audience will also help you decide whether to focus on similarities, differences, or both. Generally, you'll stress the differences between subjects your readers consider similar (such as music download

services) and the similarities between subjects they are likely to consider different (such as rugby and American football).

Organizing

Your readers' needs and expectations can also help you plan your essay's organization. An effective **introduction** to a comparison essay often provides some context for readers—the situation that prompts the comparison, for instance, or the reason you see a need for the comparison. Placing your thesis sentence in the introduction also informs readers of your purpose and point, and it may help keep you focused while you write.

For the body of the essay, choose the arrangement that will present your material most clearly and effectively. Remember that the subject-by-subject arrangement suits brief essays comparing dominant impressions of the subjects, whereas the point-by-point arrangement suits longer essays requiring emphasis on the individual points of comparison. If you are torn between the two—wanting both to sum up each subject and to show the two side by side—then a combined arrangement may be your wisest choice.

A rough outline like the models on page 238 can help you plan the basic arrangement of your essay and also the order of the subjects and points of comparison. If your subjects are equally familiar to your readers and equally important to you, then it may not matter which subject you treat first, even in a subject-by-subject arrangement. But if one subject is less familiar or if you favor one, then that one should probably come second. You can also arrange the points themselves to reflect their importance and your readers' knowledge: from least to most significant or complex, from most to least familiar. Be sure to use the same order for both subjects.

Most readers know intuitively how comparison and contrast works, so they will expect you to balance your comparison feature for feature as well. In other words, all the features mentioned for the first subject should be mentioned as well for the second, and any features not mentioned for the first subject should not suddenly materialize for the second.

The **conclusion** to a comparison essay can help readers see the whole picture: the chief similarities and differences between two subjects compared in a divided arrangement, or the chief characteristics of subjects compared in an alternating arrangement. In addition, you may want to comment on the significance of your comparison, advise readers on how they can use the information you have provided, or recommend a specific course of action for them to follow. As with all other methods of development, the choice of conclusion should reflect the impression you want to leave with readers.

Drafting

Drafting your essay gives you the chance to spell out your comparison so that it supports your thesis or, if your thesis is still tentative, to discover what you think by writing about your subject. You can use **paragraphs** to help manage the comparison as it unfolds:

- In a *subject-by-subject* arrangement, if you devote two paragraphs to the first subject, try to do the same for the second subject. For both subjects, try to cover the points of comparison in the same order and group the same ones in paragraphs.
- In a *point-by-point* arrangement, balance the paragraphs as you move back and forth between subjects. If you treat several points of comparison for the first subject in one paragraph, do the same for the second subject. If you apply a single point of comparison to both subjects in one paragraph, do the same for the next point of comparison.

This way of drafting will help you achieve balance in your comparison and see where you may need more information to flesh out your subjects and your points. If the finished draft seems too rigid in its pattern, you can always loosen things up when revising.

Revising and Editing

When you are revising and editing your draft, use the following questions and the information in the Focus box on the next page to be certain that your essay meets the principal requirements of the comparative method.

- *Are your subjects drawn from the same class?* The subjects must have notable differences *and* notable similarities to make comparison worthwhile—though, of course, you may stress one group over the other.
- *Does your essay have a clear purpose and say something significant about the subject?* Your purpose of explaining or evaluating and the point you are making should be evident in your thesis *and* throughout the essay. A vague, pointless comparison will quickly bore readers.

- *Do you apply all points of comparison to both subjects?* Even if you emphasize one subject, the two subjects must match feature for feature. An unmatched comparison may leave readers with unanswered questions or weaken their confidence in your authority.
- *Does the pattern of comparison suit readers' needs and the complexity of the material?* Although readers will appreciate a clear organization and roughly equal treatment of your subjects and points of comparison, they will also appreciate some variety in the way you move back and forth. You needn't devote a sentence to each point, first for one subject and then for the other, or alternate subjects sentence by sentence through several paragraphs. Instead, you might write a single sentence on one point or subject but four sentences on the other—if that's what your information requires.

FOCUS ON PARALLELISM

With several points of comparison and alternating subjects, a comparison will be easier to follow if you emphasize likenesses and differences in your wording. Take advantage of the technique of parallelism to help readers keep your subjects straight. **Parallelism**—the use of similar grammatical structures for elements of similar importance—balances a comparison and clarifies the relationship between elements. At the same time, lack of parallelism can distract or confuse readers.

As you edit, look for groups of related ideas. To make the elements of a comparison parallel, repeat the forms of related words, phrases, and sentences:

NONPARALLEL Both music services allow subscribers to download songs to their computers, MP3 players, or a smartphone.

PARALLEL Both music services allow subscribers to download songs to their computers, MP3 players, or smartphones.

NONPARALLEL Tunelet sells songs individually, but Spindle users can get unlimited downloads for a monthly subscription fee.

PARALLEL Tunelet sells songs individually, but Spindle allows unlimited downloads for a monthly subscription fee.

For more on parallelism, see pages 50–51.

A Note on Thematic Connections

Each writer represented in this chapter uses comparison and contrast to understand or challenge stereotypes that have been applied to a culture or group of people. A paragraph by Firoozeh Dumas contrasts Iranian admiration for serious students with the ridicule heaped on their American counterparts (p. 239). Another paragraph, by Sherman Alexie, examines how low expectations for American Indian students compare to their behavior inside the classroom and out (p. 239). Alaina Wong explains how playing with dolls helped a young girl come to terms with her Chinese features (next page). Antonio Ruiz-Camacho finds surprising parallels in his youthful visions of the United States and his American sons' impressions of his home country of Mexico (p. 252). And Barbara Lazear Ascher contrasts assumptions about homeless people with the dignity she observes in one man's behavior (p. 258).

ON BARBIE DOLLS

If Barbie is so popular, why do you have to buy her friends? —Steven Wright

I think they should have a Barbie with a buzz cut. —Ellen DeGeneres

Barbie is just a doll. —Mary Schmich

JOURNAL RESPONSE Think of a toy you wanted desperately when you were a child. Write a brief journal entry that explains why you wanted it. What was so special about it? If you did receive the toy, did it live up to your expectations? If you didn't get it, how did you react to your disappointment?

Alaina Wong

Alaina Wong was born in 1981 and grew up in New Jersey. As a communications major at the University of Pennsylvania, she served as managing editor of *Mosaic*, a magazine for Asian American students. Wong graduated in 2002 and for a decade marketed children's titles for the publishing companies Simon & Schuster and Penguin Books. She is currently a marketing manager for HIT Entertainment, a division of Fisher-Price/Mattel.

China Doll

(Student Essay)

Wong wrote "China Doll" when she was a college junior as a submission for the teen anthology *YELL-Oh Girls! Emerging Voices Explore Culture, Identity, and Growing Up Asian American* (2001). The essay, Wong explains, "provides a whimsical glimpse into the mind of a child, detailing the ways girls may come to terms with their Asian features, which so often contrast with the media-defined ideal of beauty."

I wanted Princess Barbie, with long blond hair that you could brush and a beautiful shiny gown. She even came with a shimmery white tiara, which, in my eight-year-old mind, crowned her at the top of her Barbie world. My parents looked at me expectantly as I tore through the wrapping paper in childlike excitement. As the pile of shredded paper around me grew larger, so did my anticipation. 1

But instead of a beautiful princess with golden tresses, what I found was an unfamiliar black-haired "friend" of Barbie, who wore a floral wrap skirt over a pink bathing suit. 2

Disappointment passed over my eyes as I examined the doll more closely. With her dark hair and slanted eyes, she was a dull comparison to her blond friend. My other dolls were all alike and beautiful with their clouds of blond (or light-brown) hair, broad, toothy smiles, and wide-open eyes. Even Ken had a perfectly painted-on coif of blond hair and flashed a winning grin. I didn't think this new doll would go riding in Barbie's convertible with Ken. Why would he pick her when he already had so many blond friends to choose from? Besides, instead of a wide movie-star grin, her lips were curved into a more secretive, sly smile. I wondered what secrets she was hiding. Maybe she had crooked teeth. 3

I announced that I loved my new doll. I didn't want my mom and dad to feel bad. Maybe the store didn't have any more Princess Barbie dolls, so they had to buy me the leftovers, or the ones that no one wanted. I looked at the name of this new black-haired addition to my perfect Barbie family. Kira. Kira didn't even have shoes, though her feet were still arched up, as if they were waiting expectantly for their missing shoes. She seemed incomplete. She was probably missing lots of things besides her shoes. My other Barbies all had colorful plastic high heels to complement their fashionable dresses. Their outfits were perfect. 4

"Alaina," my mom said, "get your things ready so I can drive you over to Sarah's house!" I threw the dark-haired doll into my backpack with the other Barbies I was bringing; Sarah and I always shared the latest additions to our Barbie collections. Everyone always said that Sarah would grow up to look like Goldie Hawn, some famous movie star. I didn't think I would grow up to look like anybody important, not unless I was like Cinderella, and a fairy godmother went Zap! so I could be transformed, like magic. Sarah's hair fell in soft waves down her back, while my own black hair was slippery and straight, like uncooked spaghetti. I bet Sarah had gotten the Princess Barbie for Christmas. 5

I liked going over to Sarah's house. Her mom didn't care if we ate raspberries from the backyard without washing them. The last time I went there, I saw my best friend pluck a juicy purple berry right off the bush and into her mouth. I was amazed that she didn't care about dirt. Sarah's mom let us taste cookie dough from the batter when she baked cookies. I guess only Chinese people cared about germs. My mother never baked cookies anyway. Baking cookies is what white mothers do all the time—they like to make things from "scratch" that turn out soft and chewy, while Chinese mothers buy cookies from the supermarket that are dry and go crunch, unless you dip them in milk. Sarah's mother made the best macaroni and cheese too. Obviously she made it from "scratch." I hoped I was eating lunch there today. 6

After we pulled into Sarah's driveway, I jumped out of the car and said good-bye to my mom. Inside, Sarah and I ran up the stairs so I could look at her new dollhouse. On the way, we passed piles of laundry warm from the dryer, toys spread out on the floor in front of the TV, and newspapers scattered on the kitchen table. I was jealous. Sarah's mother probably didn't make them clean up every time someone came over. 7

Upstairs, I dumped my Barbies out of my backpack so we could compare our collections. Before I could even look at her dolls, Sarah turned to me. 8

"Look what I got!" she said proudly. 9

I knew it. Sarah had gotten the Princess Barbie. 10

And what did I have to show her? A plain Barbie friend with a funny name, Kira, in an ordinary bathing suit and a skirt that was just a piece of cloth that needed to be tied; it didn't even slip on like real clothes. My doll had straight black hair, no shoes, and worst of all, she didn't even know how to smile right. 11

"Well . . . she has pretty flowers on her skirt," Sarah said helpfully. "And she looks kind of like you!" 12

She did? But I didn't want to look like this strange new "friend" of Barbie. Everyone knew that the Barbies with the blond hair were the best. They were the original ones. And they always got to wear the prettiest dresses. I noticed something, but I didn't want to say it out loud. The best dolls, the most glamorous ones, were always the ones that seemed to look like Sarah. 13

"Sarah, honey," her mom called. "Why don't you help me bring up some cookies for you and Alaina?" 14

My best friend turned to me. "I'll be right back!" she chirped. "If you want to, your dolls can try on Princess Barbie's clothes," she offered generously. 15

Sarah skipped out of the room, her blond pigtails swinging around her head. I turned to my Kira doll, regarding her simple outfit. I highly doubted that Princess Barbie's costume would look right on her. Whoever heard of a black-haired doll with slanted eyes wearing a crown? Maybe it wouldn't even fit right. Hesitatingly, I picked up Sarah's Princess Barbie. She really was beautiful. Slowly, I slipped off her gown and dressed her in one of the extra doll outfits, a shiny purple top and silver pants. Princess Barbie continued smiling blankly at me. I was glad she didn't mind that I had changed her clothes. 16

Carefully, I buttoned my Kira doll into the glittery princess gown. No Velcro closures here; this dress was glamorous, like what a princess would wear in real life. The sunlight through Sarah's bedroom window 17

made the dress sparkle, as if my plain dark-haired Kira doll was actually a princess. The doll's secretive smile began to comfort me, as if we shared a secret together. We both knew this wasn't her real gown, but maybe she could be princess for a day. Just maybe. I stared at her. Finally I placed Barbie's iridescent tiara on top of Kira's jet-black hair. And what do you know? It fit perfectly.

Meaning

1. In her opening paragraphs Wong compares her new Kira doll with the other Barbie dolls in her collection. How were they different?
2. In paragraph 4, an eight-year-old Wong wonders why her parents didn't get her the doll she wanted, contemplating that "[m]aybe the store didn't have any more Princess Barbie dolls, so they had to buy me the leftovers, or the ones that no one wanted." By the end of the essay, however, Wong seems to realize that her parents may have had a different reason. Why do you think they chose the Kira doll for their daughter?
3. Wong's essay compares both her Kira doll with Princess Barbie and herself with her best friend, Sarah. In what ways do the dolls function as **symbols** for the girls?
4. Based on their context in Wong's essay, try to guess the meanings of any of the following words that you don't already know. Test your guesses in a dictionary, and then use each new word in a sentence or two of your own.

tresses (2)	complement (4)	chirped (15)
coif (3)	scratch (6)	regarding (16)
sly (3)	glamorous (13)	iridescent (17)

Purpose and Audience

1. What do you think might have prompted Wong to write about a doll she received as a child? What evidence from the text can you use to support your opinion?
2. Although this essay speaks from the perspective of an eight-year-old Chinese American and was written specifically for a collection aimed at young Asian girls, to what extent can other readers—adults, males, or Caucasians, for example—sympathize with Wong's experience? How does she try to make sure that they can do so? Find examples from the essay that show she is addressing people who might not share her experience, as well as girls who may have had similar feelings growing up.

Method and Structure

1. Why is comparison and contrast particularly well suited to Wong's subject and purpose?
2. Where in the essay does Wong focus on similarities between herself and her best friend? Where does she focus on differences? Why do you think she might have chosen to organize her essay as she does?
3. **OTHER METHODS** **Description** (Chapter 6) features prominently in Wong's essay. She also uses **narration** (Chapter 5) to explain her experience. What dimensions do these other methods add to the piece?

Language

1. What is the overall **tone** of the essay?
2. Throughout "China Doll" Wong uses **metaphors** and **similes** to make her comparisons vivid and immediate. Find two or three examples, and comment on their effectiveness.

Writing Topics

1. **JOURNAL TO ESSAY** In your journal entry (p. 246), you wrote about a toy that you wanted as a child. Now think about that toy more critically. Did it carry meanings besides pure entertainment? Make a list of messages that the makers of the toy might intentionally or unintentionally have been sending to children. Using Wong's essay as a model, write an analysis of what the toy represented to you. Your essay may be serious or humorous, but it should include plenty of description so that readers unfamiliar with the toy can picture it in their minds.
2. Although Wong's essay is written with greater skill and range of vocabulary than an eight-year-old would be capable of, it reveals the many facets of a young girl's emotional life. Write an essay in which you analyze the girlish concerns evident in "China Doll," demonstrating how Wong's writing captures a girl's frame of mind. Consider, for example, the way she compares Chinese and white people's attitudes toward food (paragraph 6), or her certainty that "Sarah had gotten the Princess Barbie for Christmas" (5). How does the author use diction and point of view to evoke the childish outlook she no longer has?
3. **CULTURAL CONSIDERATIONS** In her essay Wong explores the complex reasons behind her initial dislike for a doll with Asian features, commenting that "[t]he best dolls, the most glamorous ones, were always the ones that seemed to look like Sarah" (paragraph 13). In other words, the most popular dolls were unmistakably white. Write an essay in which you consider the implications of Wong's observation. To what extent do contemporary fashion dolls (or some other aspect of popular entertainment) reflect, reinforce, or reject racial stereotypes? How might their popularity affect children's self-esteem? You may draw on Wong's essay or your own experience for examples, or, if none come to mind, consider doing some research on the topic. (See the Appendix for tips on writing from sources.)
4. **CONNECTIONS** Like Wong, Antonio Ruiz-Camacho, in "Souvenirs" (next page), explores the cultural significance of objects marketed to children. What characteristics of Wong's doll and Ruiz-Camacho's alarm clock strike you as especially American? How might such toys be different if they were designed intentionally for children in or from other countries? Why do you think so? The characteristics you identify may come from the authors' comparisons or your own experience, but be sure to explain why you think they are distinctly American.

ON HOME

There's no place like home. There's no place like home. There's no place like home. —Dorothy Gale

Where we love is home—home that our feet may leave, but not our hearts. —Oliver Wendell Holmes, Sr.

You can keep my things; they've come to take me home. —Peter Gabriel

JOURNAL RESPONSE Many people derive comfort from a childhood object throughout life: they may no longer sleep with a teddy bear, but the sight of it on the shelf provides security and a connection with the past. Think of such an object that exists for you—a doll, a model ship or car, a pillow, a ball, something one of your parents gave you. Describe the object as specifically as you can.

Antonio Ruiz-Camacho

Storyteller Antonio Ruiz-Camacho was born in 1973 in Toluca, Mexico, and graduated from Universidad Iberoamericana, in Mexico City, in 1996. He worked as a journalist in Mexico City and in Madrid, Spain, for several years before settling in Texas with his family. He earned a master's degree in fine arts from the University of Texas at Austin, where he now teaches creative writing; he has also run an online news service for Univision and occasionally teaches bilingual writing workshops for elementary schoolchildren. Ruiz-Camacho's reporting and fiction have appeared in both English and Spanish in the *New York Times*, *Kirkus Reviews*, *Poets and Writers*, *Etiqueta Negra*, and other publications. His first compilation of short stories, *Barefoot Dogs*, was published in 2015.

Souvenirs

In this 2014 essay for the *New York Times*'s "Private Lives" series, Ruiz-Camacho contrasts his own childhood vacations in the United States with his sons' recent vacations in Mexico. The keepsakes each child chose to remember his visit strikes the author with a nostalgia for home, wherever that may be.

It was the summer of 1980, and I was seven years old, when I traveled to America for the first time. I came to Los Angeles with my mom. The trip, which included visits to Disneyland and Sea World and Knott's Berry 1

Farm,[1] was the reward my parents gave me for finishing first grade with honors. The Mexican middle class has always been as pampering in its affections as aspirational in its customs, and my family was no exception.

We came to California from another galaxy. We lived in a town called Toluca. It was only forty miles from Mexico City, but felt light years away from any form of civilization. Five channels on TV, only one of them for kids, which I'd watch from the moment I came back from school until I had to go to bed. (I know; my kids now hear this and gasp.) *El Pájaro Loco* and *Don Gato*[2] would air early in the afternoon, while *Los Picapiedra* and *Los Supersónicos*—the Flintstones and Jetsons[3]—the absolute prime timers, would come on later. In between cartoons, American ads dubbed in Spanish would sell otherworldly toys local stores hardly ever carried—the Elastic Man, the Duncan yo-yo, the Millennium Falcon Spaceship from *Star Wars*. My seven-year-old self firmly believed that life Up North was better, more advanced and irresistibly alluring. 2

Upon landing in Los Angeles I was a bit disappointed that cars didn't glide along the streets as I'd imagined, but everything else seemed to confirm my theories about America. The control tower at LAX[4] looked exactly like a house from *Los Supersónicos*, the milk I had for breakfast at the hotel—served in half-pint cartons, as if in a Hollywood movie!—tasted so delicious and real-milk-like, and the avenues were decorated with palm trees, something back home I had seen only in Acapulco. 3

I came back from California with my first wristwatch. The strap was white and the dial black, decorated with Mickey Mouse as Tony Manero[5]—Mickey's hands, *Saturday Night Fever*–style, pointed to the minutes and the hours. 4

After that first trip, we traveled to America every year. We went to Orlando and Miami, then to New York City and Niagara Falls. It was during that trip to the Northeast that I got my most treasured memento from those early expeditions to the Better North. It's an apple-green plastic 5

[1] Three popular theme parks in Southern California. [Editors' note.]

[2] *Woody Woodpecker* and *Top Cat*. [Editors' note.]

[3] Both Hanna-Barbera cartoons with similar story lines and with multiple voice actors in common, *The Flintstones* centers on a Stone Age family, and *The Jetsons* takes place one hundred years in the future. [Editors' note.]

[4] Los Angeles International Airport. [Editors' note.]

[5] Played by John Travolta, Tony Manero is the hero of the 1977 disco movie *Saturday Night Fever*. The still image of Travolta poised in a dance move—one arm pointing up, the other down—is iconic. [Editors' note.]

alarm clock that features Kermit the Frog[6] as a film director, sitting on his director's chair, holding a megaphone.

I lost that groovy watch long ago, but the apple-green alarm clock 6
stayed with me, tagging along as I left my hometown and ultimately my home country, moving from Toluca to Mexico City, then to Madrid, then to Austin. Last year, the alarm system on the clock started to get faulty, and I, with a heavy heart, had to start using a different device to wake up in the mornings. But Kermit and his megaphone still sit on my bedside table, like a keepsake from the time I dreamed of going to more intriguing and far-off lands.

My kids were nine and twelve when they visited Mexico for the first 7
time. I wanted to do that trip before, but it wasn't possible for many reasons, including time, money, green-card procedures and the wave of violence that struck my home country soon after I left.

But last summer we went to the Yucatán Peninsula, one of the safest 8
regions in the country, among the least impacted by the drug and extortion and kidnapping wars of recent years. We spent the first couple of days in Tulum, then paid visits to the archaeological zones of Chichén Itzá, Uxmal and Coba.

Before the trip, I was jittery. Despite the reassurances of friends and 9
relatives from Mexico, I was concerned about our safety. But it wasn't only that. I was secretly afraid my kids wouldn't connect with the place I came from. I was afraid they'd compare Mexico and America the same way I had as a kid.

And they did. The Yucatán Peninsula blew their minds just as California 10
did mine thirty-three years before. At a small restaurant by the beach in Tulum called Zamas, they had the best chicken tacos of their lives. At a supermarket outside Merida, they had the most delicious *pan dulce*[7] ever. Above absolutely everything else, they fell in love with the Maya pyramids.

We were on our way back to Austin when my older son, Emiliano, 11
asked why we live where we live. Why can't we live in Mexico?

In December, my family and I went back, and spent Christmas in 12
Toluca, my hometown, for the first time. It was a more sobering experience for my kids, as Central Mexico showed them a side of the country Yucatán hadn't—the wild gap between rich and poor, slums alongside skyscrapers, kids their own age begging at the stoplights.

[6] A popular Muppet character, Kermit was the on-screen director of *The Muppet Show* (1976–81). See also Dahlia Lithwick's classification of Muppet personalities on page 180. [Editors' note.]

[7] "Sweet bread," or pastry. [Editors' note.]

During that trip, they implored that we pay a visit to Teotihuacán, 13
about an hour and a half away. We were atop the Pyramid of the Sun, along with dozens of other visitors, when it started to pour heavily, in typical Mexico City fashion. The people around us were less preoccupied with keeping themselves from the rain, though, than they were with waiting their turn to touch the very center point of the pyramid, marked by a minute metallic knob, for a chance to absorb the pyramid's mythic energy. We were no exception.

Back on the ground, my younger son, Guillermo, spent part of his trip 14
allowance on two ocarinas—traditional wind instruments—made out of clay by local craftsmen. One, bright brown and white, has the shape of an eagle; the other, more colorful and with a rougher finish, resembles the head of a jaguar warrior from Aztec mythology. If you blow through them at the right angle, they are supposed to reproduce these symbolic figures' calls.

Those were the kinds of souvenirs the Mexican middle-class kid that 15
I was, fascinated by all things Up North, infused with prejudices about my own country, would dismiss as too rustic, too dull, too low-class.

But there they are, those clay ocarinas, handmade and otherworldly, 16
alongside Guillermo's Kindle, sitting every night on his bedside table.

Meaning

1. Ruiz-Camacho explores differences between American and Mexican cultures. What is his main idea? Try to express his implied thesis in your own words.
2. Why do you suppose Ruiz-Camacho translates the titles of *Los Picapiedra* and *Los Supersónicos* but not *El Pájaro Loco* or *Don Gato* (paragraph 2)? What makes the Flintstones and the Jetsons particularly significant to his comparison?
3. Why was Ruiz-Camacho worried that his sons would "compare Mexico and America the same way [he] had as a kid" (paragraph 9)? What impression did Mexico actually make on them?
4. If any of the following words are new to you, try to guess their meanings from their context in Ruiz-Camacho's essay. Check your guesses against a dictionary's definitions, and then use each word in a sentence or two of your own.

aspirational (1)	memento (5)	archaeological (8)
alluring (2)	expeditions (5)	rustic (15)

Purpose and Audience

1. Is Ruiz-Camacho's comparison explanatory or evaluative? Does he conclude that one country is better than the other? Draw evidence from the essay to support your answer.
2. The author refers at several points to violence and poverty in Mexico, but he doesn't elaborate. Does it seem, then, that he is writing primarily to an American audience, to a Mexican audience, or to any reader, regardless of country of origin?

Method and Structure

1. Is "Souvenirs" arranged point-by-point or subject-by-subject? What are the main points of comparison?
2. Does the author focus on similarities or differences in his comparison? Why do you think he chose one emphasis over the other?
3. **OTHER METHODS** Ruiz-Camacho uses **narration** (Chapter 5) and **examples** (Chapter 7) to develop his comparison. Locate specific uses of these methods, and explain what they contribute to the essay.

Language

1. "We came to California from another galaxy," Ruiz-Camacho writes in paragraph 2. Locate other words and phrases that invoke outer space or a futuristic world. What does this use of **metaphor** and **hyperbole** contribute to the author's meaning?
2. Why does Ruiz-Camacho capitalize "Up North" in paragraph 2? Where else does he use capital letters in unconventional ways? What is the effect?
3. What key terms does Ruiz-Camacho repeat or restate to help give his essay **coherence**? Identify those that seem most significant.

Writing Topics

1. **JOURNAL TO ESSAY** In your journal entry (p. 252), you described an object of attachment from your childhood. Expand that description into an essay that explores its significance for you. How did you acquire it? Why is it special? What does it mean to you? Consider both the positive and negative associations the object holds for you.
2. Recall a time when you accompanied a parent or other adult (aunt, uncle, grandparent, and so on) to a place he or she knew well but you were seeing for the first time. It could be a place where the person grew up, went to school, lived for a time, or vacationed. Write an essay in which you compare your reactions to the place with what you remember of the adult's reactions or what, with hindsight, you think the adult's reactions might have been.
3. Ruiz-Camacho feels a powerful connection to the place where he grew up, yet he chose, as most children do eventually, to leave home. If you have left home and experience similar feelings of ambivalence when you return to visit, use Ruiz-Camacho's essay as a model for writing about this conflict. Attempt your own definition of *home*, making sure to use plenty of examples and description to show your readers what the word means to you.
4. **RESEARCH** Ruiz-Camacho refers to the Yucatán Peninsula as a region of Mexico "among the least impacted by the drug and extortion and kidnapping wars of recent years" (paragraph 8). What is he talking about? Research the current situation of violent unrest in Mexico, considering especially the impact of the drug trade on politics and daily life. Then write an essay in which you present your findings.
5. **CONNECTIONS** In "Great Expectations" (p. 162), Pat Mora also examines the influence American popular culture has on Mexican Americans. Read or reread her essay, and compare and contrast her examination of advertising with Ruiz-Camacho's assessment of entertainment. Whose concept of cultural influence strikes you as more realistic or insightful? Why? Explain your answer in an essay, using plenty of details from both readings to support your thesis.

ON HOMELESSNESS

You are where you live. —Anna Quindlen

People who are homeless are not social inadequates. They are people without homes. —Sheila McKechnie

How does it feel / To be without a home / Like a complete unknown / Like a rolling stone? —Bob Dylan

JOURNAL RESPONSE In your journal write briefly about how you typically feel when you encounter a person who appears to be homeless. Are you sympathetic? disgusted? something in between?

Barbara Lazear Ascher

Born in 1946, American writer Barbara Lazear Ascher is known for her insightful, inspiring essays. She obtained a BA from Bennington College in 1968 and a JD from Cardozo School of Law in 1979. After practicing law for two years, Ascher turned to writing full time. Her work has appeared in a diverse assortment of periodicals, including the *New York Times*, *Vogue*, the *Yale Review*, *Redbook*, and *National Geographic Traveler*. Ascher has also published a memoir of her brother, who died of AIDS, titled *Landscape without Gravity: A Memoir of Grief* (1993), and several collections of essays: *Playing after Dark* (1986), *The Habit of Loving* (1989), and *Dancing in the Dark: Romance, Yearning, and the Search for the Sublime* (1999). She lives in New York City.

The Box Man

In this classic essay from *Playing after Dark*, the evening ritual of a homeless man prompts Ascher's reflection on the nature of solitude. By comparing the Box Man with two other solitary people, Ascher distinguishes between chosen and unchosen loneliness.

The Box Man was at it again. It was his lucky night. 1

The first stroke of good fortune occurred as darkness fell and the night watchman at 220 East Forty-fifth Street neglected to close the door as he slipped out for a cup of coffee. I saw them before the Box Man did. Just inside the entrance, cardboard cartons, clean and with their top flaps intact. With the silent fervor of a mute at a horse race, I willed him toward them. 2

It was slow going. His collar was pulled so high that he appeared headless as he shuffled across the street like a man who must feel Earth with his toes to know that he walks there. 3

Standing unselfconsciously in the white glare of an overhead light, he began to sort through the boxes, picking them up, one by one, inspecting tops, insides, flaps. Three were tossed aside. They looked perfectly good to me, but then, who knows what the Box Man knows? When he found the one that suited his purpose, he dragged it up the block and dropped it in a doorway. 4

Then, as if dogged by luck, he set out again and discovered, behind the sign at the parking garage, a plastic Dellwood box, strong and clean, once used to deliver milk. Back in the doorway the grand design was revealed as he pushed the Dellwood box against the door and set its cardboard cousin two feet in front—the usual distance between coffee table and couch. Six full shopping bags were distributed evenly on either side. 5

He eased himself with slow care onto the stronger box, reached into one of the bags, pulled out a *Daily News*, and snapped it open against his cardboard table. All done with the ease of IRT Express passengers whose white-tipped, fair-haired fingers reach into attaché cases as if radar-directed to the *Wall Street Journal*. They know how to fold it. They know how to stare at the print, not at the girl who stares at them. 6

That's just what the Box Man did, except that he touched his tongue to his fingers before turning each page, something grandmothers do. 7

One could live like this. Gathering boxes to organize a life. Wandering through the night collecting comforts to fill a doorway. 8

When I was a child, my favorite book was *The Boxcar Children*. If I remember correctly, the young protagonists were orphaned, and rather than live with cruel relatives, they ran away to the woods to live life on their own terms. An abandoned boxcar was turned into a home, a bubbling brook became an icebox. Wild berries provided abundant desserts and days were spent in the happy, adultless pursuit of joy. The children never worried where the next meal would come from or what February's chill might bring. They had unquestioning faith that berries would ripen and streams run cold and clear. And unlike Thoreau,[1] whose deliberate living was self-conscious and purposeful, theirs had the ease of children at play. 9

Even now, when life seems complicated and reason slips, I long to live like a Boxcar Child, to have enough open space and freedom of movement 10

[1]Henry David Thoreau (1817–62) was an American essayist and poet who for two years lived a solitary and simple life in the woods. He wrote of his experiences in *Walden* (1854). [Editors' note.]

to arrange my surroundings according to what I find. To turn streams into iceboxes. To be ingenious with simple things. To let the imagination hold sway.

Who is to say that the Box Man does not feel as Thoreau did in his doorway, not "crowded or confined in the least," with "pasture enough for . . . imagination." Who is to say that his dawns don't bring back heroic ages? That he doesn't imagine a goddess trailing her garments across his blistered legs? 11

His is a life of the mind, such as it is, and voices only he can hear. Although it would appear to be a life of misery, judging from the bandages and chill of night, it is of his choosing. He will ignore you if you offer an alternative. Last winter, Mayor Koch[2] tried, coaxing him with promises and the persuasive tones reserved for rabid dogs. The Box Man backed away, keeping a car and paranoia between them. 12

He is not to be confused with the lonely ones. You'll find them everywhere. The lady who comes into our local coffee shop each evening at five-thirty, orders a bowl of soup and extra Saltines. She drags it out as long as possible, breaking the crackers into smaller and smaller pieces, first in halves and then halves of halves and so on until the last pieces burst into salty splinters and fall from dry fingers onto the soup's shimmering surface. By 6 p.m., it's all over. What will she do with the rest of the night? 13

You can tell by the vacancy of expression that no memories linger there. She does not wear a gold charm bracelet with silhouettes of boys and girls bearing grandchildren's birthdates and a chip of the appropriate birthstone. When she opens her black purse to pay, there is only a crumpled Kleenex and a wallet inside, no photographs spill onto her lap. Her children, if there are any, live far away and prefer not to visit. If she worked as a secretary for forty years in a downtown office, she was given a retirement party, a cake, a reproduction of an antique perfume atomizer and sent on her way. Old colleagues—those who traded knitting patterns and brownie recipes over the water cooler, who discussed the weather, health, and office scandal while applying lipstick and blush before the ladies' room mirror—they are lost to time and the new young employees who take their places in the typing pool.[3] 14

[2]Edward Koch was the mayor of New York City from 1978 through 1989. [Editors' note.]

[3]Before personal computers became commonplace, many businesses hired people—usually women—to type the handwritten letters, memos, and other documents prepared by higher-level employees. The group of secretaries was known as a typing pool. [Editors' note.]

Each year she gets a Christmas card from her ex-boss. The envelope is canceled in the office mailroom and addressed by memory typewriter.[4] Within is a family in black and white against a wooded Connecticut landscape. The boss, his wife, who wears her hair in a gray page boy, the three blond daughters, two with tall husbands and an occasional additional grandchild. All assembled before a worn stone wall. 15

Does she watch game shows? Talk to a parakeet, feed him cuttlebone, and call him Pete? When she rides the buses on her Senior Citizen pass, does she go anywhere or wait for something to happen? Does she have a niece like the one in Cynthia Ozick's story "Rosa," who sends enough money to keep her aunt at a distance? 16

There's a lady across the way whose lights and television stay on all night. A crystal chandelier in the dining room and matching Chinese lamps on Regency end tables in the living room. She has six cats, some Siamese, others Angora and Abyssinian. She pets them and waters her plethora of plants—African violets, a ficus tree, a palm, and geraniums in season. Not necessarily a lonely life except that 3 a.m. lights and television seem to proclaim it so. 17

The Box Man welcomes the night, opens to it like a lover. He moves in darkness and prefers it that way. He's not waiting for the phone to ring or an engraved invitation to arrive in the mail. Not for him a PO number. Not for him the overcrowded jollity of office parties, the hot anticipation of a singles' bar. Not even for him a holiday handout. People have tried and he shuffled away. 18

The Box Man knows that loneliness chosen loses its sting and claims no victims. He declares what we all know in the secret passages of our own nights, that although we long for perfect harmony, communion, and blending with another soul, this is a solo voyage. 19

The first half of our lives is spent stubbornly denying it. As children we acquire language to make ourselves understood and soon learn from the blank stares in response to our babblings that even these, our saviors, our parents, are strangers. In adolescence when we replay earlier dramas with peers in the place of parents, we begin the quest for the best friend, that person who will receive all thoughts as if they were her own. Later we assert that true love will find the way. True love finds many ways, but no escape from exile. The shores are littered with us, Annas and Ophelias, Emmas and Juliets,[5] all outcasts from the dream of perfect understanding. 20

[4]An early word processor. [Editors' note.]

[5]These are all doomed heroines of literature. Anna is the title character of Leo Tolstoy's novel *Anna Karenina* (1878). Emma is the title character of Gustave Flaubert's novel *Madame Bovary* (1856). Ophelia and Juliet are in Shakespeare's plays—the romantic partners, respectively, of Hamlet and Romeo. [Editors' note.]

We might as well draw the night around us and find solace there and a friend in our own voice.

One could do worse than be a collector of boxes. 21

Meaning

1. What is the **subject** of "The Box Man"? Is Ascher writing primarily about homelessness or something else?
2. What is the main idea of Ascher's essay—the chief point the writer makes about her subject, to which all the other ideas and details in the essay relate?
3. What are the subordinate ideas that contribute to Ascher's main idea? That is, how does Ascher support her thesis?
4. Ascher mentions several works of literature in this essay. Make a list of these **allusions**. What do they contribute to Ascher's meaning? Is familiarity with these works essential to understanding her point?
5. If any of the following words are new to you, try to guess their meanings from their context in Ascher's essay. Check your guesses against a dictionary's definitions, and then use each word in a sentence of your own.

fervor (2)	coaxing (12)	cuttlebone (16)
dogged (5)	vacancy (14)	plethora (17)
attaché (6)	silhouettes (14)	jollity (18)
ingenious (10)	atomizer (14)	solace (20)

Purpose and Audience

1. What seems to be Ascher's reason for writing this piece? Does she simply want to express her admiration for a homeless person she encountered, or is she trying to do something else here? What does she seem to hope readers will gain from her essay?
2. What does Ascher assume about the characteristics, knowledge, and interests of her readers? How are these assumptions reflected in her essay?

Method and Structure

1. Ascher compares a solitary homeless man with two solitary women. What are her points of comparison? How do these points lead up to her evaluation of chosen versus unchosen loneliness?
2. Sketch an informal outline of "The Box Man." How does Ascher organize the ideas in her comparison? How does the organization serve her subject and purpose?

3. **OTHER METHODS** In developing her comparison, Ascher draws on several methods, including **narration** (Chapter 5), **description** (Chapter 6), **example** (Chapter 7), and **division or analysis** (Chapter 8). Locate instances of each of these methods, and comment on their effectiveness.

Language

1. Examine closely the words Ascher uses in her depictions of the Box Man and the two women. What does her language reveal about her attitudes toward these people?
2. Ascher occasionally uses incomplete sentences, such as "To turn streams into iceboxes" (paragraph 10). Identify some of the other **sentence fragments** in her essay. What effect does Ascher achieve with them?
3. Where and how does Ascher use parallelism to emphasize ideas of equal importance?

Writing Topics

1. **JOURNAL TO ESSAY** In your journal you recorded your thoughts on how you typically respond to the sight of a homeless person (p. 258). Now that you've read Ascher's thoughts after seeing one homeless man, respond to her essay, particularly her assumptions. Does anyone really *choose* homelessness, as Ascher suggests in paragraph 12? What is a home, in her estimation? How might a person end up living on the street? Can a homeless person really be as content as she says? Why do you think so?
2. With Ascher's essay as a model, write an essay of your own that uses examples and comparison to explain why you admire another person. You might write about a stranger, as Ascher does, or about anyone who has had a positive influence on your outlook on life.
3. **RESEARCH** If you live in or have visited an urban area, you have probably seen people sleeping in doorways or scavenging for food. And you have almost certainly seen homelessness and extreme poverty discussed in the news and depicted in the media. Research the problem of homelessness and any solutions that have been proposed or attempted, whether locally or on a national level. Then, considering the information you find, your own experiences, and the observations in Ascher's essay, write an essay proposing a solution to the problem.
4. **CONNECTIONS** Barbara Ehrenreich, in a paragraph from *Nickel and Dimed* (p. 298), examines how competition for housing leaves poor people with inadequate shelter. And like Ascher, Ehrenreich seems to question the foundation of the American dream, which holds that a person from even

the most humble circumstances can achieve prosperity through determination and hard work. How realistic, or not, do you think the American dream is today? Write an essay answering this question. As evidence for your argument, you may want to discuss how, if at all, the American dream applies to you, given your social and economic background.

WRITING WITH THE METHOD

COMPARISON AND CONTRAST

Select one of the following topics, or any other topic they suggest, for an essay developed by comparison and contrast. Be sure to choose a topic you care about so that the comparison and contrast is a means of communicating an idea, not an end in itself.

Experience

1. Two jobs you have held or are considering
2. High school and college
3. Your own version of an event you witnessed or participated in and someone else's view of the same event (perhaps a friend's or a reporter's)

People

4. A vegetarian and an omnivore
5. Gender roles
6. Two or more candidates for public office
7. The homes of two friends

Places and Things

8. City and country
9. Public and private transportation
10. Contact lenses and Lasik surgery
11. Print and electronic books

Art and Entertainment

12. The work of two artists, or two works by the same artist
13. Broadcast television and streaming media
14. A college sports game and a professional game in the same sport
15. Vampires and zombies

Education and Ideas

16. Talent and skill
17. Learning and teaching
18. Poverty and wealth
19. Your study method and that of a classmate