

1: Orals Reading List | Department of English and Comparative Literature

*modern english readings [roger sherman & clark, donald lemen loomis] on www.enganchecubano.com *FREE* shipping on qualifying offers. The book is solidly good. Rarely read. Spine is sturdy.*

Adler You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to "write between the lines. I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. Librarians or your friends who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your bloodstream to do you any good. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. There are three kinds of book owners. This deluded individual owns wood-pulp and ink, not books. This person would probably like to make books his own, but is restrained by a false respect for their physical appearance. This man owns books. Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue. But the soul of a book can be separated from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author. Why is marking up a book indispensable to reading? First, it keeps you awake. In the second place, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points. If reading is to accomplish anything more than passing time, it must be active. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You have to reach for them. The most famous active reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls "caviar factories" on the margins. When that happens, he puts the book down. But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions. Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. The margins top and bottom, as well as side , the end-papers, the very space between the lines, are all available. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. And that is exactly what reading a book should be: The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of your differences, or agreements of opinion, with the author. There are all kinds of devices for marking a book intelligently and fruitfully. Vertical lines at the margin: Star, asterisk, or other doo-dad at the margin: You may want to fold the bottom corner of each page on which you use such marks. Numbers in the margin: Numbers of other pages in the margin:

Circling of key words or phrases. Writing in the margin, or at the top or bottom of the page, for the sake of: The front end-papers are, to me, the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. This outline is, to me, the measure of my understanding of the work. Make your index, outlines, and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book. Or, you may say that this business of marking books is going to slow up your reading. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly, and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper. You may have one final objection to marking books. By permission of the author.

2: Modern English Readings - Title page

Modern English Readings Edited by Roger Sherman Loomis and Donald Lemen Clark (Columbia University) Farrar & Rinehart, Hardback, xxi++l.

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The Wessex Gospels were the first translation of the four Gospels in English without accompanying Latin text. It was updated as the New Revised Standard Version in 1989. In the late twentieth century, Bibles increasingly appeared that were much less literal in their approach to translation. Phillips produced an edition of the New Testament letters in paraphrase, the Letters to Young Churches, so that members of his youth group could understand what the New Testament authors had written. The Living Bible, released in 1971, was published by its author Kenneth N. Taylor, based on the literal American Standard Version of 1901. Taylor had begun because of the trouble his children had in understanding the literal and sometimes archaic text of the King James Bible. His work was at first intended for children, but was later positioned for marketing to high school and college students, as well as adults wishing to better understand the Bible. Despite widespread criticism due to being a paraphrase rather than a translation, the popularity of The Living Bible created a demand for a new approach to translating the Bible into contemporary English called dynamic equivalence, which attempts to preserve the meaning of the original text in a readable way. Realizing the immense benefits of a Bible that was more easily accessible to the average reader, and responding to the criticisms of the Living Bible, the American Bible Society extended the Good News for Modern Man to the Good News Bible by adding the Old Testament, in this more readable style. This translation has gone on to become one of the best selling in history. This New Living Translation is a full translation from the original languages rather than a paraphrase of the Bible. Another project aimed to create something in between the very literal translation of the King James Bible and the more informal Good News Bible. The goal of this was to create a Bible that would be scholarly yet not overly formal. The result of this project was the New International Version. This version became highly popular in Evangelical Protestant circles. Various terms are employed to defend or attack this development, such as feminist, gender neutral, or gender accurate. Some translations have approached the issue more cautiously, such as the English Standard Version. A further process that has assisted in greatly increasing the number of English Bible versions is the use of the Internet in producing virtual bibles, of which a growing number are beginning to appear in print especially given the development of "print on demand".

3: Editions: Modern English Readings: Fourth Edition by Roger Sherman Loomis | LibraryThing

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Florence Nightingale, by Lytton Strachey J. Liberty - For What? Bourdillon Gaudeamus Igitur, translated by J. As it turned out, Writing Prose is the name that the editors had given to the extract from *The Summing Up*, chapters VIII to XIII roughly, in which Maugham describes with his usual lucidity, simplicity and euphony how he came to believe that the three most important qualities he himself should aim at in his prose are indeed lucidity, simplicity and euphony. But I need not go into any detail about *The Summing Up*: Nor am I going to pretend that I can give an opinion of any value about the contents of this Fourth edition of *Modern English Readings*. For me, as a confirmed Maugham buff, the fascination of the book lies in the fact that it offers an excellent opportunity to observe the contemptuous attitude of the academic circles to Somerset Maugham which was apparently very fashionable at the time. Even in the early s, when he was more or less the most popular English writer alive, Maugham could not make the brilliant minds of the Columbia University think highly of him; perhaps his popularity was one of the main obstacles. It is indeed surprising to find something written by Maugham in a book compiled by professors of English literature and to be used by students of English language. It is even more surprising that Maugham, who claimed more than once that he had never been a propagandist, should have agreed an excerpt from his most personal book to be reprinted in a volume with purely didactic purpose. Be that as it may, it is fascinating to investigate the attitude of Messrs Loomis and Clark to Willie Maugham. Maugham, William Somerset Born in Paris. Educated at Heidelberg and trained for medicine in St. Author of novels, stories and plays. *Of Human Bondage*, an autobiographical novel, published in , is regarded as his greatest achievement. Compare this with Rudyard Kipling or Lytton Strachey, either of whom enjoys three titles in his entry, and especially with Katherine Mansfield: The inquisitive reader who also happens to be a perfect newcomer to the vast and confusing field of the world literature would presumably appreciate some recommendations in terms of titles, especially when well-known names are concerned. Apart from some lurking chauvinism, Messrs Loomis and Clark may well be accused of snubbing Maugham as well. In this impressive, twenty pages or so long, section each piece reprinted in the book is supplied with a bunch of indifferent questions which, I suppose, are a very good way to dull whatever intelligence, creativity or originality the mind of a student may have. What is to my mind truly remarkable is the following statement, the first sentence actually: Maugham is the author of many successful stories and plays and of one notable novel, *Of Human Bondage*. This was written in , namely 27 years after the publication of *Of Human Bondage*. Friendly he certainly is, but what is fascinating about him is still beyond me. The comments of the editors in the beginning of each section, as well their preface and introductory address in the beginning of the book, are as vain and condescending as anything. For one thing, Maugham immensely admired the celebrated essayist, especially his personal and powerful writing style. He must also have admired *On Going a Journey* in particular, for it is exactly this essay from which Maugham took the title of his travel book *The Gentleman in the Parlour*. In conclusion, I think we are rather fortunate that it was not for people like Messrs Loomis and Clark to decide what should be kept in print and should go into obscurity with the passing of time. If it were so, *Of Human Bondage* would have been all of Maugham in print today, at best. The editors of *Modern English Readings* would surely have been dismayed and appalled to find out that no fewer than 15 out of 20 overall novels by Maugham are currently very much in print, not to mention the four volumes of his *Collected Short Stories* and four books of travel writings and essays. I am sure Willie himself would have been vastly surprised by the large proportion of his output which is still in print 45 years after his death. He would have been delighted too. And so am I.

4: Modern English readings (edition) | Open Library

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Scroll on to discover your new favorite wordsmith. Photo via Kwesi Abbensetts Read This: *Dark Sparkler* , her third book of poetry released just weeks ago, discusses actresses whose lives were lost in their prime, including Marilyn Monroe and Sharon Tate. It also won the Pulitzer Prize. While it was obviously a big day for POTUS, it was also a big day for Blanco, who was the first immigrant, first Latino, first openly gay person and the youngest person to read at a presidential inauguration. Photo via Richard Blanco Read This: Her writing is sexual and silly, familiar and subversive and it never fails to captivate. Any guest who can out-funny Stephen Colbert at his own game is alright in our book. Sherman uses his strong sense of humor to tackle everything from the challenges faced in the country today by Native Americans who grow up on reservations to technology. Photo via Sherman Alexie Read This: In addition to teaching poetry at Sarah Lawrence College, she helps develop more public interest in the craft through murals and educational outreach programs. Creative Writing majors often get hit with skeptical questions about career options, and Meghan answered them like a pro. She began as one of the youngest editors at *The New Yorker*, went on to become a poetry editor for *The Paris Review* and is now a culture critic for *Slate*. Photo via Sarah Shatz Read This: Photo via Gregory Pardlo Photo via steveroggenbuck Read Watch This: Alex is involved in all things poetic: He reads, writes, edits, teaches, publishes, experiments and hosts. Some of his last projects were founding *Wilde Boys* , a queer poetry salon in NYC, and reading poems to strangers in bed and online, a project dubbed *Night Call*. Something tells us he has much more in store. Photo via Alex Dimitrov Read This: She even wrote a YA novel of her own , coming out this June. In addition to her prose, she published a prize-winning collection of poetry, *Acquainted With the Cold*. Photo via Lexa Hillyer.

5: Modern English Bible translations - Wikipedia

Modern English readings by Roger Sherman Loomis, Rinehart edition, in English - 6th ed.

Modern English History On the cusp between late Middle and early Modern English are texts like the Paston family letters, mostly from the 15th century. Here is a letter from an English gentlewoman named Agnes Paston to her son John in London, written in 1507. Paston lived in Norwich in East Anglia, not far north of London today, but quite a distance to travel years ago. *Whom God vysyteth, him he louyth. Oure Lorde haue 3ow in his blyssed keypyng, body and soule.* When government documents and literary texts began to be printed in London and distributed across England, the process of standardization begun by the Chancery clerks in the early 15th century moved into a modern and high-tech mode. The most significant of these phonological changes is probably the Great Vowel Shift. Even as printing helped to freeze the spelling of English vowels in the 15th century, people continued to drift in their spoken language, to adopt new values for the vowels they used. Recall that the vowel in *stone*, *home*, and *road* is, in Old English, a low back vowel: In Middle English, this vowel had moved up to the position now present in Standard Modern *caught* or *bought*. The words were variously spelled in Middle English: *It is a moving-up of positions of long vowels.* So in Old and Middle English we have words like *bote*, *fode* *boot*, *food* ; *nu*, *hus* *now*, *house* ; *make* and *take* with a "Spanish" value for "a" ; *me* and *thee* with a "Spanish" value for "e" , and *like* and *mind* with a "Spanish" value for "i". Along with *stoon* and *home*, these words illustrate the six major shifts of the Great Vowel Shift. Why is this interesting? First, because it explains why the letters for the front vowels *a*, *e*, and *i* have such different values in Spanish, French, Italian and German than they do in English. Second, because vowel shifts are still going on. The century is never much studied in English Lit courses. There was a good deal written in English during this period, both poetry and prose. Steven Reimer says that "there is a growing consensus that the fifteenth-century in English literature is not the literary wasteland of bad Chaucer impersonators as it has been traditionally characterized. There is in fifteenth-century English poetry a range of genre, theme, and tone which is worthy of serious study, and much of that poetry is actually European in inspiration and context rather than Chaucerian. But the great age of early Modern English literature is generally seen to come after the mids. Much of the reason for this is, again, institutional. The century saw great upheaval in England, politically, dynastically, and ecclesiastically. With the Wars of the Roses and the Reformation that followed, English people could not be quite so sure. Until the flourishing of Tudor court culture in the mids, a stable system of patronage and audience was hard to guarantee. Under Elizabeth I born , reigned , a massive court apparatus and a strong Protestant government led to a great "English Renaissance" of letters. The King James Version was the standard Bible in English for almost years, and remains a powerful influence on 21st-century English. Shakespeare, in his own day, was just another popular playwright, one of many whose works were revived after the reopening of English theatres in ; but the 18th and 19th centuries made him the supreme English literary writer, and his influence on popular culture and education continues strong in the 21st century. Shakespeare wrote at a time of quick and thorough standardization of written English. When did he do that, exactly? The various non-standardized dialects of are remote from the standardized language of , but the English of is near enough to our own to need no "translation" and hardly any adaptation. The poetry of John Milton, for instance, from the 17th century is difficult for modern readers, but only because it expresses difficult concepts in deliberately thorny language. When I consider how my light is spent Ere half my days, in this dark world and wide, And that one talent which is death to hide Lodged with me useless, though my soul more bent To serve therewith my Maker, and present My true account, lest he returning chide,- Doth God exact day-labor, light denied? The syntax of this sonnet may seem tortuous, but only because it is poetic; every word is common today though some like "fondly," which for Milton meant "foolishly," have shifted in meaning. This is Modern English, from years ago. When people addressed others of higher rank, when children addressed adults, when they addressed a stranger whom they wanted to show respect, they would say "you. English speakers alternated very purposefully between "thou" and "you," as French speakers do today between *tu* and *vous*. By the early 17th century, "thou" was almost unknown--so much so that contemporary memoirs by Friends, like the American Elizabeth Ashbridge , who

died in , recount incidents like this one: The linguistic change here reveals a social change--the breakdown of a hierarchy of respect that is still deeply encoded in Europe. In a sense, we lack a form to use to social "inferiors," perhaps because the concept of social inferiority, though alive and well in English-speaking countries today, is now considered somewhat "unspeakable. Say the words "gas mask. You are doing a bad American attempt at a British accent. In the reign of Elizabeth, the English government, though an international player, was largely concerned with its own island, and not the whole of that--Scotland being a co-equal and sometimes ornery neighbor. James I was also King of Scotland, and the thrones were officially united in ; the throne of Ireland was united to that of Britain in As this consolidation went on at home, Britain won and lost empires overseas--America and the West Indies in the s, India in the s and s, Australia in the s, and Africa in the s and s. One of the driving forces in this imperialist expansion was the homogeneity of standard written English.

6: How To Mark A Book - by Mortimer J. Adler

Modern English readings. by Roger Sherman Loomis (Editor) starting at \$ Modern English readings. has 0 available edition to buy at Alibris.

7: MEV | Modern English VersionHome - MEV | Modern English Version

Modern English readings. by Roger Sherman Loomis (Editor) starting at \$ Modern English readings. has 0 available edition to buy at Half Price Books Marketplace.

8: Modern English (band) - Wikipedia

The lists are meant to be suggestive rather than prescriptive, constituting points of reference rather than sets of templates. Full details about orals proposals and field lists.

9: Hear Beowulf Read In the Original Old English: How Many Words Do You Recognize? | Open Culture

From the book Modern English Readings Edited by Roger Sherman Loomis and Donald Lemen Clark. Farrar & Rinehart, Inc. , fourth printing - hardcover.

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