

Beautiful

ACADEMIC PATHWAYS

Lesson A: Using a concept map to identify supporting details
Applying ideas

Lesson B: Supporting a thesis
Writing an evaluative essay

UNIT

3



Think and Discuss

1. What do you think makes certain things—for example, landscapes, buildings, or images—beautiful?
2. What is the most beautiful thing you have ever seen? Why is it beautiful?

▲ Water drops, with flowers reflected, provide nourishment to a pair of ladybugs.

47

Exploring the Theme

Read the information and discuss the questions.

1. What is *aesthetics*?
2. According to the text, what factors affect aesthetic principles?
3. Is the image on these pages beautiful, in your opinion? If so, what makes it beautiful?





Aesthetics

Aesthetics is a branch of philosophy concerned with the study of beauty. Aesthetic principles provide a set of criteria for creating and evaluating artistic objects such as sculptures and paintings, as well as music, film, and other art forms.

Aesthetic principles have existed almost as long as people have been producing art. Aesthetics were especially important to the ancient Greeks, whose principles have had a great influence on Western art. The Greeks believed that beautiful objects were intrinsically beautiful; that is, their beauty did not depend on people's interpretation of them. Concepts such as proportion, symmetry, and order made objects beautiful.

Today, most people would agree that aesthetic principles are culturally influenced. Ideas on how the human form is represented, for example, vary widely. In traditional African art, sculpture is often abstract and stylized rather than realistically representing particular individuals. Aesthetic principles may also vary over time. In the past, for example, an important value in European art was that it should be didactic. In other words, it needed to have a moral or an educational function. The idea of art for its own sake came into prominence in the nineteenth century.

The landscape, architecture, paintings, and sculptures of the Peterhof Palace in Russia represent classical European views of aesthetics.

- A | Building Vocabulary.** Read the following text about 19th-century art. Use the context to guess the meanings of the words in **blue**. Then write each word next to its definition (1–7).

The time and place in which a work of art is created often influence its aesthetic value. Therefore, understanding the historical and social **context** of a work of art can help you to appreciate it better and give you **insight** into its significance. For example, many works of European and American art during the mid- to late 19th century have Asian—or specifically Japanese—influences.

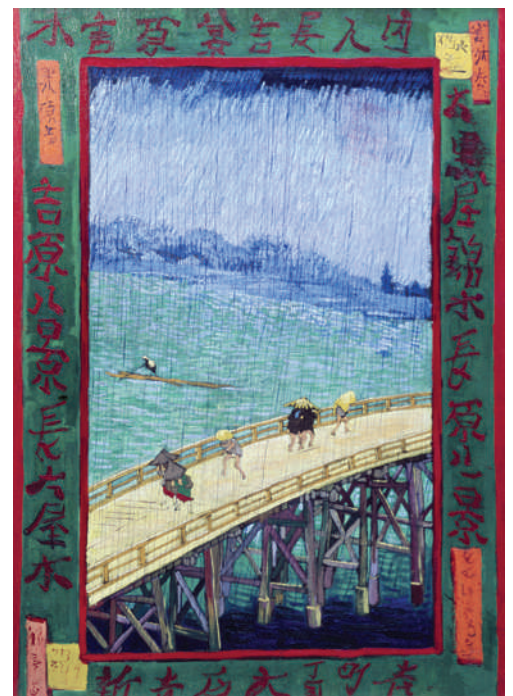
Artists such as Vincent van Gogh and James McNeill Whistler incorporated into their own work the subjects, colors, and arrangement of objects of Japanese prints. They were **exposed to** Japanese art partly because Japan opened up to the West in the mid-1800s. As a result, European exhibitions started showing art objects from Japan. Artists who were looking for new styles were especially influenced by Japanese woodblock prints, which **violated** the rules of traditional Western art. To Western eyes, objects in Japanese woodblock prints look flat instead of three-dimensional. Scenes do not have perspective, as in Western paintings. There were other **crucial** elements that pointed to the differences in Western and Asian **notions** of beauty. For example, the arrangement of objects in Japanese prints is often irregular and asymmetrical, and the focal point—the central object in a print—is often off center, not in the middle as in a Western painting. Some artists were so inspired by these new ideas that they even moved to Japan during the late 19th century in order to **pursue** their interest in Asian art.

- | | |
|---|---|
| 1. _____: to follow | 5. _____: an accurate and deep understanding of something |
| 2. _____: brought into contact with | 6. _____: broke or failed to comply with |
| 3. _____: extremely important | 7. _____: ideas or beliefs about something |
| 4. _____: the general situation that an idea or an event relates to | |

Left: *Sudden Shower Over Ohashi Bridge*, by Hiroshige



Right: *The Bridge in the Rain*, by Vincent van Gogh



- B | Building Vocabulary.** Complete the definitions with the words and phrases from the box. Use a dictionary to help you.

confer depression ethics in the abstract proportions


1. _____ is a mental state in which you are sad and feel that you cannot enjoy anything.
2. If you refer to the _____ of something, you are referring to its size or its relationship to other objects in terms of size and shape.
3. When you talk about something _____, you talk about it in a general or idealistic way.
4. _____ are ideas or moral beliefs that influence the behavior, attitudes, or philosophy of a group of people.
5. If you _____ something, such as an honor or a particular meaning, on someone or something, you give or award that honor or meaning.

Word Partners

Use **proportion** with nouns and adjectives: (*n.*) proportion **of the population, sense of proportion, (adj.) large proportion, significant proportion, greater proportion, higher proportion, in direct proportion to (something).**

-  **C | Using Vocabulary.** Answer the questions. Share your ideas with a partner.

1. What kinds of art were you **exposed** to at school?
2. What are some famous works of art in your country? In what historical **contexts** were they made?
3. Think of a famous work of art that most people consider great. In your opinion, what is a **crucial** aspect of its greatness?

-  **D | Brainstorming.** Discuss your answers to this question in a small group.

Think of some everyday objects, such as pieces of furniture or vegetables. Can they be beautiful? What makes them beautiful?

- E | Predicting.** Look at the photos on pages 52–58 and read the first sentence of each paragraph. Answer the question below. Then check your ideas as you read the passage.

What aspects of photography does the reading passage discuss?

▼ Reed Flute Cave, China,
by Raymond Gehman



Images of Beauty

by Annie Griffiths

Some photographs rise above the others. These are photos that catch a moment of emotion or light that make them ignite a deeper response in the viewer.



track 1-03

PHOTOGRAPHY HAS OPENED OUR EYES to a multitude of beauties, things we literally could not have seen before the advent of the frozen image. It has greatly expanded our **notion** of what is beautiful, what is aesthetically pleasing. Items formerly considered

A trivial, and not worth an artist's paint, have been revealed and honored by a photograph: things as pedestrian as a fence post, a chair, a vegetable. And as technology has developed, photographers have explored completely new points of view: those of the microscope, the eagle, the cosmos.

What is it that delights the human eye and allows us to proclaim that a photograph is beautiful? Photography depends on the trinity of light, composition, and moment. Light literally makes the recording of an image possible, but in the right hands,

B light in a photograph can make the image soar. The same is true with composition. What the photographer chooses to keep in or out of the frame is all that we will ever see—but that combination is vital. And the moment that the shutter is pressed, when an instant is frozen in time, endows the whole image with¹

meaning. When the three—light, composition, and moment—are in concert, there is visual magic.

Let us begin with light. Light literally reveals the subject. Without light, there is nothing: no sight, no color, no form. How light is **pursued** and captured is the photographer's constant challenge and constant joy. We watch it dance across a landscape or a face, and we prepare for the moment when it illuminates or softens or ignites the subject before us. Light is rarely interesting when it is flawless. Photographers may be the only people at the beach or on the mountaintop praying for clouds, because nothing condemns a photograph more than a blazingly bright sky. Light is usually best when it is fleeting or dappled,² razor sharp or threatening, or atmospheric. On a physiological level, we are all solar powered. Scientific studies have proved that our moods are profoundly affected by the amount of light we are **exposed to**.

¹ If you **endow** something **with** a particular feature or quality, you provide it with that feature or quality.

² **Dappled** light is a combination of dark and light patches on the object or person that is being illuminated.

Lack of sun has been linked to loss of energy and even **depression**. Light in a photograph sets an emotional expectation. It can be soft or harsh, broad or delicate, but the mood that light sets is a preface to the whole image. Consider the light in a stunning scene by Sam Abell (below). It is the quality of light through morning fog that blesses this image and turns a forest into a field of light, shadow, and color, where every tree takes on a personality.

Composition represents the structural choices the photographer makes within the photographic frame. Everything in the photo can either contribute or distract. Ironically, the definition of what makes a picture aesthetically pleasing often comes down to mathematics: the geometric **proportions** of objects and their placements within the frame. When we look at a beautiful photograph with an objective eye, we can often find serpentine³ lines, figure eights, and triangular arrangements formed by the objects within the frame. The balance, or mathematical proportion, of the objects makes up the picture's composition: a key element in any beautiful image. Look closely at photographer James Stanfield's charming composition of a child jumping for joy in a doorway at the Louvre (right). It is the moment that draws us in, but that moment is set in a striking composition of the

doorway and the architecture beyond. The geometric composition of the photograph makes the child look small, and even more appealing.

The third **crucial** element in a photograph is the moment when the shutter is pressed. The moment captured in a beautiful image is the storytelling part of the photograph. Whether a small gesture or a grand climax, it is the moment within a picture that draws us in and makes us care. It may be the photographer's most important choice. If a special moment is caught, it endows the whole image with meaning. Often, waiting for that moment involves excruciating patience, as the photographer anticipates that something miraculous is about to happen. At other times, it's an almost electric reaction that seems to bypass the thought process entirely and fire straight to instinct. Capturing that perfect moment may be a photographer's biggest challenge because most important moments are fleeting. Hands touch. The ball drops. A smile flashes. Miss the moment and it is gone forever.

Light, composition, and moment are the basic elements in any beautiful photograph. But there are three other elements that draw the viewer in and encourage an emotional response. These are palette, time, and wonder.

³ Something that is **serpentine** is curving and winding in shape, like a snake.



▲ Morning fog at Kelly's Ford, Virginia, USA, by Sam Abell

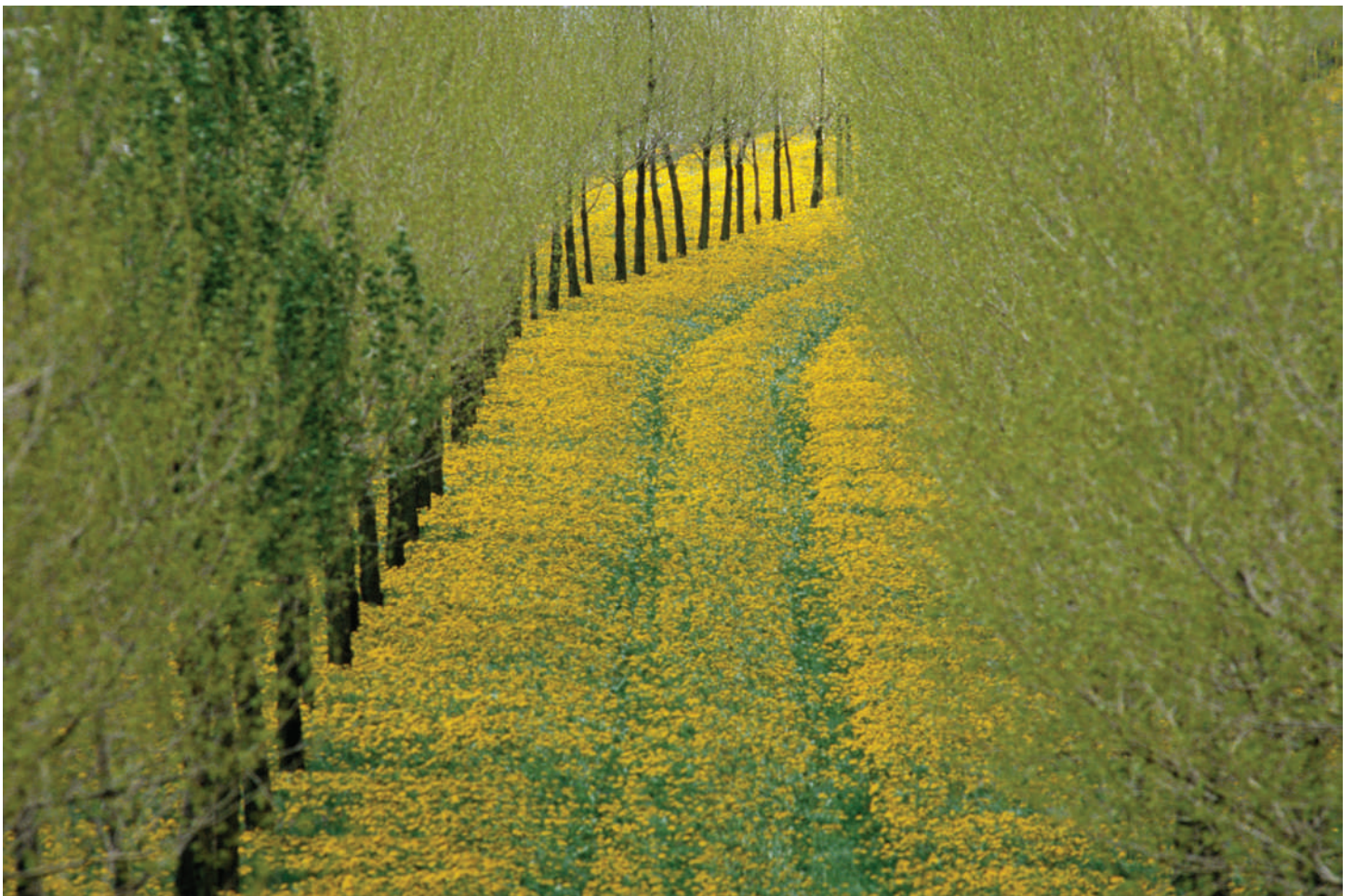


Girl at the Louvre, Paris, ►
by James Stanfield

Palette refers to the selection of colors in a photograph that create a visual **context**. Colors can range from neon to a simple gradation of grays in a black-and-white photograph. Even **in the abstract**, colors can make us feel elated or sad. The chosen palette sets up the mood of the whole image. It can invite or repel, soothe or agitate. We feel calm in a palette of pastels. Icy blues can make us shiver. Oranges and reds tend to energize. For example, Martin Kers's photograph below has a soothing palette of yellows and greens that almost glows. It beckons us to walk down a path in the Netherlands. It's a simple composition made memorable by its palette.

Other images stand out because of the freezing or blurring of time. There are the lovely images of raindrops falling, lightning flashing, and athletes frozen in midair. There are also time exposures⁴ that allow us to see a choreography of movement within the still frame. The laundry flutters, the traffic merges, the water flows. In a photograph of a bird in flight, the high-speed exposure allows us to see things that our eyes literally cannot see: every feather supporting the bird's flight, the arc of the wings, the light in the bird's eye. High-speed photography has been a gift to both art and science.

⁴ A **time exposure** is a photograph that results when the camera's shutter is left open for a long time.



▲ Tree-lined road covered with yellow flowers, Knardijk, Netherlands, by Martin Kers



▲ Time exposure of cars speeding past a cowboy on horseback, Badlands, USA, by Annie Griffiths

Wonder refers to the measure of human response when the photograph reveals something extraordinary—something never seen before, or seen in a fresh, new way. Wonder is about **insight** and curiosity. It is an expression of the child inside every one of us. Some photographers, following their childlike sense of wonder, have literally given their lives in pursuit of images so wonderful that they must be seen.

Light, composition, and moment come together in a photograph to bring us the ultimate reality: a view of the world unknown before the invention of the camera. Before photography, the basic artistic rules of painting were rarely **violated**. Images were made to please, not to capture reality. But as photography evolved, painterly⁵ rules were often rejected in the pursuit of fresh vision. Photographers became interested in the real world, warts and all, and it was the accidental detail that was celebrated. Photography invited the world to see with new eyes—to see photographically—and all of the arts benefited from this new point of view. Painters, sculptors, designers, weavers, and dancers

all expanded their vision of beauty by embracing the photographer's love of reality. And when the photographer is creative with the basic elements in a photograph, the resulting image has greater appeal. A surprising truth about photography is that each element is most effective not when it captures perfection but rather when it reveals the imperfect. Photographs are most eloquent when they impart a new way of seeing. What is more wonderful than the imperfect moment, when a simple scene turns sublime⁶ because a cat entered the room, the mirror caught a reflection, or a shaft of light came through the window? And real beauty depends upon how the image moves us: A photograph can make us care, understand, react, **emote**,⁷ and empathize with the wider world by humanizing and honoring the unknown. Photographs have been a crucial element in saving whales, demystifying cultures, and bringing the wide world closer.

⁵ **Painterly** means relating to or characteristic of painting or painters.

⁶ If you describe something as **sublime**, you mean that it has a wonderful quality that affects you deeply.

⁷ To **emote** is to express emotion in an intense way.

With these basic aesthetic tools, photographers have evolved from scientists longing to “fix” an image—any image—to artistic visionaries. Along the way, the still image has evolved from being merely a document to being a stunning documentary of the 19th and 20th centuries. Photographs have created a new **ethic** of seeing. They have greatly expanded our notion of what is beautiful. It is to photography’s credit that it has found beauty in the most humble places, and that it has ushered in a new democracy of vision. People from all walks of life are able to feast their eyes on subjects remote and grand. They are able to hold them in their hands. Perhaps most important, all people can see themselves and their private worlds in beautiful ways because, in the words of Susan Sontag, “to photograph is to **confer** importance.” Photographs have given us visual proof that the world is grander than we imagined, that there is beauty, often overlooked, in nearly everything.

K

◀ Hugging, twisted carrots in Oak View, California, by Rich Reid

UNDERSTANDING THE READING

A | Identifying Main Ideas. Answer the questions about the main ideas in the passage on pages 52–58.

1. What are the three main elements that make a photograph beautiful? _____

2. What additional elements make a photograph beautiful? _____

3. The passage is divided into two main parts. Which paragraph begins the first part? _____
Which paragraph begins the second part? _____

B | Identifying Key Details. Write answers to the questions (1–6).

1. How has photography changed our notion of beauty? _____

2. Write a definition for each of the main elements you listed in Exercise A question 1.

3. What is the effect of color in a photograph, according to Griffiths? _____


4. What does the element of time help us to see in a photograph? _____

5. What is wonder as it applies to a photograph, according to Griffiths? Explain it in your own words. _____

6. How has photography affected other art forms? _____

CT Focus

Applying ideas from a reading to other contexts will help you evaluate the information. For example, applying an author's opinion to your own experience can help you evaluate its validity.

 **C | Critical Thinking: Applying Ideas.** Find the following three quotes in paragraph J of the reading passage. Then discuss with a partner your answers to the questions.

1. “Before photography, the basic artistic rules of painting were rarely violated. Images were made to please, not to capture reality.” What are some famous paintings that are examples of this idea?
2. “A surprising truth about photography is that each element is most effective not when it captures perfection but rather when it reveals the imperfect.” Do you agree? Can you think of any examples?
3. “A photograph can make us care, understand, react, emote, and empathize with the wider world by humanizing and honoring the unknown. Photographs have been a crucial element in saving whales, demystifying cultures, and bringing the wide world closer.” Do you agree? Can you think of any specific examples? Can you find any photographs in this book that have these purposes?

D | Identifying Meaning from Context. Find the following words and phrases in **bold** in the reading passage. Use context to complete each definition. Then check your answers in a dictionary.

1. Paragraph A: If something is **pedestrian**, it's ordinary / extraordinary.
2. Paragraph B: A **trinity** is a group of _____ things.
3. Paragraph B: You use **in concert** to say things work _____.
4. Paragraph D: If an idea **comes down to** something in particular, it means it is equal / unequal to it.
5. Paragraph E: If a moment is **fleeting**, it goes by very _____.
6. Paragraph I: If a photograph shows images of real life, **warts and all**, then it is showing us just the positive / both the positive and the negative aspects of reality.
7. Paragraph J: If something has **ushered in** a thing, such as a new era or way of thinking, it has _____ it into being.
8. Paragraph J: **People from all walks of life** are people who come from _____ backgrounds.

 **E | Critical Thinking: Reflecting.** Discuss with a partner your answers to these questions.

What was your opinion of photography before you read “Images of Beauty”? Did your opinion change after reading the passage? Explain your answer.

Reading Skill: Using a Concept Map to Identify Supporting Details

A **concept map** is a type of graphic organizer. It helps you see how main ideas and details in a reading passage relate to each other. Taking notes in a concept map can help you understand and remember information so you can use it later in a discussion, a writing assignment, or a test.

When you take notes in any kind of graphic organizer, be as brief as possible. Use abbreviations and leave out unimportant or repeated information.

- A | Using a Concept Map.** Complete the concept map using information from paragraphs B–E of “Images of Beauty.”

The Elements of a Beautiful Photograph

light
↓
reveals subject; makes
everything else visible:
e.g., color, form
↓
Abell photo: light gives
personality to trees

- B | Applying.** Now continue the concept map above with key information about the three additional elements from paragraphs F–I.

Oregon Coast



Before Viewing

- A | Using a Dictionary.** Here are some words you will hear in the video. Match each one with the correct definition. Use a dictionary to help you.

counterculture	humbling	theatrical	treacherous	wavelength
----------------	----------	------------	-------------	------------

- _____ very dangerous and unpredictable
- _____ making you feel that you aren't as important as you thought you were
- _____ exaggerated; creating an effect
- _____ a particular way of thinking
- _____ values or attitudes in opposition to the social norm

- B | Thinking Ahead.** Think about the times you have been at a beach or coastline. Discuss these questions with a partner: How did the experience make you feel? How would you describe the area?

While Viewing

Read the questions (1–4). Think about the answers as you view the video.

- Who was Ken Kesey (1935–2001)? What was his profession?
- How does Kesey describe the effect that the Oregon coast has on him? What does it make him think about?
- Why might Kesey describe being on the Oregon coast as a “humbling” experience?
- Based on the scenes in the video, how would you describe the Oregon coast?

After Viewing

- A |** Discuss the answers to the questions in “While Viewing” with a partner.
- B | Critical Thinking: Synthesizing.** Think about the aesthetic criteria for a good photograph that you read about in “Images of Beauty.” What aspects of the Oregon coast might a photographer try to capture to create an image that conforms to these criteria?

A scenic view of Pacific waves rolling up to the Oregon coast at Samuel H. Boardman State Park.

GOAL: Writing about a Visual Art Form

In this lesson, you are going to plan, write, revise, and edit an essay on the following topic:

Choose an example of a visual art form (e.g., a painting, a photograph, a piece of sculpture, a building) and evaluate it using aesthetic criteria.



- A | Brainstorming.** Choose three works of visual arts that you think are great. Use details to describe each one. Then think of criteria you can use to evaluate it. Explain how each one follows your criteria.

Title of work			
Details			
Criteria			

- B | Vocabulary for Writing.** The words and phrases below can be useful when writing about visual art forms. Find the words in the reading passage on pages 52–58. Use context to guess their meanings. Then complete each definition with one of the words.

aesthetically pleasing (paragraph A)

illuminate (paragraph C)

atmospheric (paragraph C)

geometric (paragraph D)

within the frame (paragraph D)

pastels (paragraph G)

gradation (paragraph G)

- If a scene is _____, it has a particular quality that is interesting or exciting and makes you feel a particular emotion.
- If a work of art is _____, it is beautiful.
- In a photograph, things that are _____ are the things that the photographer has chosen to include in the image.
- To _____ something means to shine light on it.
- A _____ is a small change in something, such as a slight change from one color to another.
- If something is _____, it illustrates mathematical principles such as lines, angles, shapes, and curves.
- _____ are pale colors.

Free Writing. Write for five minutes. Write a description of one of the works of visual art you discussed in exercise **A**. Try to use some of the words and phrases in exercise **B**.

- C** | Read the information in the box. Then read the pairs of sentences below (1–4). The second sentence in each pair provides extra information. Join the sentences using a nonrestrictive adjective clause for the extra information.

Language for Writing: Using Nonrestrictive Adjective Clauses

Writers use adjective clauses to give more information about nouns. An adjective clause has a subject and a verb.

*Palette refers to the selection of colors in a photograph **that** create a visual context.*

*Susan Sontag was a writer **who** was interested in photography.*

Restrictive adjective clauses give essential information about a noun, as in the examples above. Nonrestrictive adjective clauses give nonessential information, as in the following examples.

*Our concept of beauty has been influenced by photography, **which** is a relatively recent art form.*

*Annie Griffiths, **who** is a professional photographer, is the executive director of an organization that empowers women in developing countries.*

*Annie Leibovitz, **whose** photographs have been published in several magazines, is famous for her use of light and color.*

Nonrestrictive adjective clauses are a good way to add details to your writing. They help vary your sentence types and make your sentences more interesting.

Note: Remember to use commas in nonrestrictive adjective clauses. Use one comma before a nonrestrictive adjective clause that appears at the end of a sentence. Use commas before and after a nonrestrictive adjective clause when it appears in the middle of a sentence. Use *which* (not *that*) for objects in nonrestrictive adjective clauses.

See page
249 for more
information.

1. Vivian Maier was an amateur photographer. Her work was discovered after her death.

2. Ansel Adams was an American photographer. He was most known for his images of the Californian wilderness.

3. The house known as Fallingwater was designed as a country retreat. It was built for a wealthy family who owned a department store in Pittsburgh, USA.

4. Vincent van Gogh was influenced by Japanese art. He made a copy of Hiroshige's print *Sudden Storm Over Ohashi Bridge*.

- D** | Add more information to your Free Writing sentences using nonrestrictive relative clauses.

Writing Skill: Supporting a Thesis

As you saw in Unit 2, a thesis statement expresses the main idea of an entire essay. Each body paragraph in an essay then provides details for and explanation of the main idea. To effectively support a thesis statement, make sure you do the following:

- Order your body paragraphs according to the order of the key concepts in your thesis statement.
- Restate the key concepts of the thesis statement in the topic sentence of each body paragraph.
- Develop the key concepts in the body paragraphs.
- In the body paragraphs, provide adequate details, facts, and examples that develop each key concept in your thesis statement.

- E** | **Critical Thinking: Analyzing.** Read this excerpt from an introduction to an essay on Frank Lloyd Wright's Fallingwater. Underline the key concepts in the thesis statement and then answer the questions (1–3).

The term *organic architecture*, which was coined by the American architect Frank Lloyd Wright, applies to structures that create a sense of harmony with the natural world.

Thesis
Statement

Fallingwater, the western Pennsylvania house designed by Wright, is a perfect example of the organic approach to architecture due to the way the house is integrated into its natural surroundings and because of the materials used in its construction.

1. How many body paragraphs will the essay have? _____
2. What ideas will appear in the topic sentences of the body paragraphs?

3. Number your answers to question 2 above to show the order in which the body paragraphs will appear.

- F | Supporting a Thesis.** Read the topic sentences below for the essay about Fallingwater. Underline the key words. Notice how the writer restates key concepts from the thesis statement.

Body paragraph 1:

Topic sentence: The way Fallingwater is assimilated into its natural environment is an example of organic architecture.

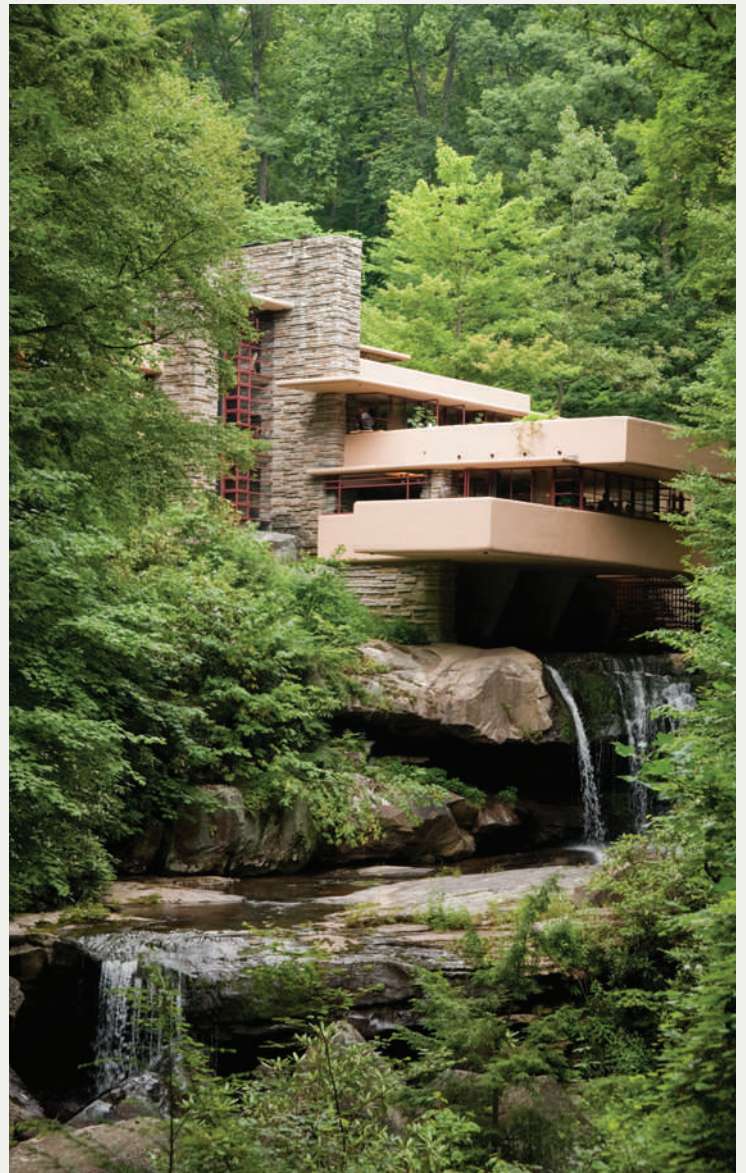
Body paragraph 2:

Topic sentence: The organic approach is also shown in the natural materials Wright used to build Fallingwater.

- G | Applying.** Now read some notes for the essay. Which body paragraph from exercise **F** does each note best support? Match a paragraph (1–2) with each note.

Notes:

- _____ a. exterior color matches color of leaves on surrounding plants
- _____ b. natural spring drips water into house
- _____ c. built from stones found in local area
- _____ d. living room fireplace incorporates boulders from a nearby building site
- _____ e. house is built around a tree and a waterfall
- _____ f. simple walls made of large pieces of glass with no frames



Fallingwater, designed ►
by Frank Lloyd Wright

WRITING TASK: Drafting

A | Planning. Follow the steps to make notes for your essay.

- Step 1** Choose a work of art and write the title and the name of the artist in the outline below. (The artist could be a painter, a photographer, a sculptor, or an architect.)
- Step 2** Choose three criteria to use to evaluate your work of art.
- Step 3** Complete the thesis statement in the outline.
- Step 4** Write a topic sentence for each paragraph. Remember to connect these to the the key concepts in your thesis statement.
- Step 5** For each paragraph, write two or three examples or details for each criterion.
- Step 6** Note some ideas for an introduction and a conclusion for your essay. Your introduction should include a brief description of the work.

Title of work: _____ Artist: _____

What three criteria does it exemplify? _____,
_____, _____

Thesis statement: _____

1st body paragraph: How is this work of art an example of the first criterion?

Topic sentence: _____

Details: _____

2nd body paragraph: How is this work of art an example of the second criterion?

Topic sentence: _____

Details: _____

3rd body paragraph: How is this work of art an example of the third criterion?

Topic sentence: _____

Details: _____

Ideas for introduction and conclusion: _____

B | Draft 1. Use your outline to write a first draft.



- C | Critical Thinking: Analyzing.** Work with a partner. Read the following essay, which discusses a building in terms of how well it exemplifies certain criteria. Then follow the steps to analyze the essay.

What makes a work of architecture great? Most people would say that aesthetics are most important. For example, many people agree that the Eiffel Tower in Paris and the Blue Mosque in Istanbul are beautiful structures. It is true that aesthetics are important; however, according to the Roman architect Marcus Vitruvius Pollio, there are two additional principles that we should consider when judging a structure. They are durability—how strong and long-lasting a structure is designed to be—and function—how well the structure serves its intended purpose. The new Rossville Library is a good example of Vitruvius’s principles because it is durable, functional, and aesthetically pleasing.

The Rossville Library, which is built entirely of granite—a hard and very tough stone—is an example of durability. Granite is likely to remain strong and unaffected by environmental pollution. For example, it is resistant to acid rain. Granite structures are stable and resistant to vibrations, so the Rossville Library will likely be able to withstand an earthquake. The Rossville Library is also durable in terms of sustainability, because it uses solar energy for heating, and a rooftop garden provides insulation that keeps the building cool in hot weather.

Designed to provide free access for members of the community to a variety of print and digital information, the Rossville Library is also an example of Vitruvius’s principle of functionality. The Rossville Library conveys a feeling of openness and accessibility. For example, it has large double doors that are at street level; there are no stairs at the entrance. Furthermore, the entire library is on one level, and it has an open design—there are no interior walls or dividers. In addition, large windows let in plenty of natural light, so it’s easy to see and get to each department within the library.

Finally, the Rossville Library is beautiful. Aesthetically pleasing details make it attractive, both inside and out. The large windows are framed in copper. The copper color offers an interesting contrast to the light gray color of the granite structure, and the contrast will remain as the copper ages. Growth from the rooftop garden, which cascades down the sides of the building, adds to the aesthetics of the building. It softens the lines of the structure and helps it to blend into its natural surroundings.

Durability, functionality, and beauty make the Rossville Library a great structure. Architects and designers who follow Vitruvius’s principles help to make urban environments more pleasant places to live. Structures that exemplify these criteria provide peace of mind as well as beauty for the people who use them.

Step 1 Underline the thesis statement.

Step 2 Circle the key words in the thesis statement.

Step 3 Underline the topic sentences of the body paragraphs. Does the order of the body paragraphs reflect the order of the ideas in the thesis? Yes / No

Step 4 Circle the key words in the topic sentences. Do they reflect the key concepts in the thesis statement? Yes / No

Step 5 What details in the body paragraphs does the writer use to develop the key concepts in each of the topic sentences?

D | Revising. Follow steps 1–5 in exercise **C** to analyze your own essay.



E | Peer Evaluation. Exchange your first draft with a partner and follow the steps below.

Step 1 Read your partner's essay and tell him or her one thing that you liked about it.

Step 2 Complete the outline showing the ideas that your partner's essay describes.

Title of work: _____ Artist: _____

What three criteria does it exemplify? _____,
_____, _____

Thesis statement: _____

1st body paragraph: How is this work of art an example of the first criterion?

Topic sentence: _____

Details: _____

2nd body paragraph: How is this work of art an example of the second criterion?

Topic sentence: _____

Details: _____

3rd body paragraph: How is this work of art an example of the third criterion?

Topic sentence: _____

Details: _____

Ideas for introduction and conclusion: _____

Step 3 Compare this outline with the one that your partner created in exercise **A** on page 67.

Step 4 The two outlines should be similar. If they aren't, discuss how they differ.

- F | Draft 2.** Write a second draft of your essay. Use what you learned from the peer evaluation activity and your answers to exercise **D**. Make any other necessary changes.
- G | Editing Practice.** Read the information in the box. Then find and correct one mistake with nonrestrictive adjective clauses in each of the sentences (1–4).

When using nonrestrictive adjective clauses, remember to:

- use one comma before a nonrestrictive adjective clause that appears at the end of a sentence. Use two commas, one before and one after, when the nonrestrictive adjective clause appears in the middle of a sentence.
- use *which* (not *that*) for objects in nonrestrictive adjective clauses.

1. This image is an excellent example of composition which is the way objects are arranged in a photograph.
2. That photograph, that I like best of all, is Berenice Abbott's *Pennsylvania Station*.
3. Another important element is light, that illuminates the objects in a photograph.
4. Moment which captures time in a photograph helps to tell the image's story.

- H | Editing Checklist.** Use the checklist to find errors in your second draft.

Editing Checklist	Yes	No
1. Are all the words spelled correctly?		
2. Does every sentence have correct punctuation?		
3. Do your subjects and verbs agree?		
4. Have you used nonrestrictive adjective clauses correctly?		
5. Are your verb tenses correct?		

- I | Final Draft.** Now use your Editing Checklist to write a third draft of your essay. Make any other necessary changes.